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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- The World at War
- The First of the Few
- Give Out Sisters
- Desperate Chance for Ellery Queen
- They Raid by Night
- Riders of the Northland
- Battle for Siberia
- Between Us Girls

Copy 3 JUN -5 1943

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INDUSTRY SELLS $51,161,250 IN WAR BONDS IN FIRST HOUR OF ITS BILLION DOLLAR DRIVE

358 Features are Designated by Ten Companies for Start of 1943 Season

Mandatory Blocks-of-Five Selling with Advance Trade Shows at an End

VOL. 148, NO. 10

SEPTEMBER 5, 1942

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THE PUBLIC'S GOT DOUGH!
M-G-M'S GOT HITS!

It's doing Miniver business!

CLARK GABLE
LANA TURNER
in
"SOMEWHERE I'LL FIND YOU"

with Robert Sterling • Patricia Dane • Reginald Owen • Lee Patrick • Charles Dingle • Screen Play by Marguerite Roberts. Adaptation by Walter Reisch. Based upon a Cosmopolitan Magazine Story by Charles Hoffman • Directed by WESLEY RUGGLES • Produced by PANDRO S. BERMAN • A Metro-Goldwyn-Mayer Picture.

Just when the public is rolling in dough, M-G-M is rolling in HITS! Isn't it lovely! ONE! TWO! THREE! . . . Right off the bat THREE GREAT M-G-M HITS to start the New Season. And they're just part of Leo's First Group, the GREAT EIGHT!

Test Runs are Terrific!
Another S.R.O. Sensation!

"PANAMA HATTIE"
starring
RED SKELTON
ANN SOTHERN

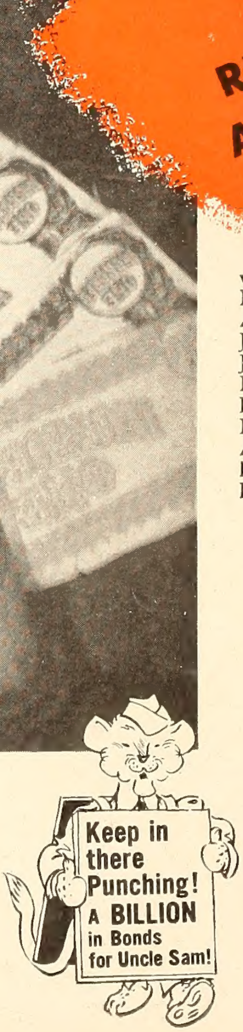
with "Rags" Ragland • Ben Blu
Marsha Hunt • Virginia O'Brie
Alan Mowbray • Dan Dailey, Jr
Jackie Horner • Screen Play b
Jack McGowan and Wilki
Mahoney • Based on the play b
Herbert Fields and B. G. DeSylva
Music and Lyrics by Cole Porter
A Metro-Goldwyn-Mayer Picture
Directed by Norman Z. McLeod
Produced by Arthur Freed.

America's new box-office dish!

"TISH"

New Comedy Wow with Marjorie Main as Mary Roberts Rinehart's famed character. Topping the Biggest!

with Marjorie Main • ZaSu Pitts • Aline MacMahon • Lee Bowman • Guy Kibbee Susan Peters • Virginia Grey • Richard Quine • Screen Play by Harry Ruskin Adaptation by Annalee Whitmore Jacoby and Thomas Seller • Founded in part on Stories by Mary Roberts Rinehart Directed by S. SYLVAN SIMON Produced by ORVILLE O. DULL A Metro-Goldwyn-Mayer Picture


Keep in there Punching!
A BILLION in Bonds for Uncle Sam!

NOW
TURN
PAGE

THE FIRST TWO DAYS
OF THE 2nd WEEK
OUTGROSSED ANY
AVERAGE 'A' PICTURE'S
ENTIRE FIRST WEEK!

"YANKEE DOODLE DANDY"

DID IT — *in Hartford!*

JAMES CAGNEY in
"YANKEE DOODLE DANDY"
BASED ON THE STORY, LYRICS AND MUSIC OF
GEORGE M. COHAN with
JOAN LESLIE • WALTER HUSTON • RICHARD WHORF
Jeanne Cagney • Frances Langford • Geo. Tobias
Irene Manning • Directed by MICHAEL CURTIZ
Screen Play by Robert Buckner and Edmund Joseph
Original Story by Robert Buckner

WARNERS!

mission scale in all engagements: $1.10 evenings, 75c matinees

IN ALBANY, BUFFALO, HARTFORD, MEMPHIS, MILWAUKEE, PHILADELPHIA, WASHINGTON .

LABO
IS
A H

Better Than
'The Maltese Falcon'
-with the same
great Trio!

THEY GO TO
WORK ON
LABOR DAY!

HU

"ACROS

Directed by **JOHN HUSTON**. Screen Play by Richard Macaulay • From the Saturday Evening Post Serial by Robert Carson . **AND CH**

S DAY
NOT
OLIDAY

.....FOR USHERS, TICKET-TAKERS, DOORMEN, SPECIAL COPS, EXHIBITORS, AND EVERYONE CONNECTED WITH THE SMASH SHOWINGS OF

MPHREY BOGART

in

THE PACIFIC"

with MARY ASTOR · SIDNEY GREENSTREET

ULL OF SHOWMANSHIP BECAUSE IT'S FROM **WARNERS!**

SMASH AFTER SMASH!
HIT AFTER HIT!
AND NOW "CHALK UP
ANOTHER SUCCESS FOR 20TH"*

'ORCHESTRA WIVES'

TOPPING 'MY GAL SAL' 'TRIPOLI'
AND 'FOOTLIGHT SERENADE'
IN LOS ANGELES!

*M.P. DAILY

GEORGE MONTGOMERY
ANN RUTHERFORD
CESAR ROMERO

GLENN
MILLER
AND HIS BAND

Orchestra Wives

4 Hit Parade Songs by Gordon and Warren including the sensational "I've Got a Gal in Kalamazoo"

20th CENTURY FOX

LYNN BARI · CAROLE LANDIS
VIRGINIA GILMORE • MARY BETH HUGHES
NICHOLAS BROTHERS • TAMARA GEVA
Directed by Archie Mayo
Produced by William LeBaron
Screen Play by Karl Tunberg and Darrell Ware • Original Story by James Prindle • Dances Staged by Nick Castle

20th CONTINUES TO "SAY IT WITH *Big* PICTURES"!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148, No. 10

September 5, 1942

PRICES ARE LOCAL

MORE especially than with any other merchandise the value of a motion picture at the box office consists entirely of the customer's state of mind about it. Part of that is his evaluation of the motion picture in general, as entertainment in a competitive market.

While the motion picture industry is a national and international institution its retail outlet, the theatre, is decidedly local. The theatre's patrons are decidedly local folk, too. Their lives are lived around home, conditioned by community standards in all aspects, social and economic. It is proclaiming the obvious to observe that this determines what they will buy and what they will pay for it. Most products are made and packaged and priced for the many varying strata of taste, buying power and social habit. This is the more markedly true of the lesser items and smaller units of luxury goods.

The practises of the motion picture industry as it extends its participation in, and control of, retailing, aiming ever at a national pattern, show frequent tendency to forget that the pitcure show is local merchandise.

WITH respect to the better product, those pictures which decide the success of the theatre's total operation, the exhibitor may find that he is told a number of things about what he may or must do. He almost certainly will be told when he will get the picture. He may be told what days he will play it, how long he will run it. He may be told how he will advertise it and at what cost. He will be told what he will pay for the picture and may be told the minimum of what he may charge for it. He is certain to be told some of these things and he may, and often is, told all of them. Ground rent, taxes, insurance, house payroll and ushers' uniforms are his business, except that as overhead they may be subject to some question and examination in a real argument.

Pertaining to many, if not most and all, of these elements of policy the local showman, the exhibitor who has survived, prospered and built his house into an institution rating such attention from Distribution, is also decidedly a local expert and authority. It is his business to live in and with his community continuously and to do an over-all job which is good for his business, which is the motion picture. That is a long term operation which must consider the screen as an entertainer every day in the year. Among other considerations is the practical requirement that the very special pressures demanded in special sharing for any one picture shall not destructively invade the well-being of the theatre in its community relation. Impairment of the status of the theatre and any theatre is damage to the whole industry.

THIS discussion arises from a number of expressions in the flow of The Herald's exhibitor mail. In behalf of the power-and-the-glory of certain pictures and their purveyors, dictations, especially of box office prices, have raised sharp comment, and depressed local grosses, in key theatres.

In one conspicuous case cited, a picture which was to be considered "a natural" for the house in question played to considerably less than capacity because of the enforcement of a price scale which was decidedly out of proportion to that community's notion of what any motion picture could be worth. The pressure in this instance was not directly for dollars but for prestige and something for salesmen to use for precedent. The device fell flat on its nose and by word of mouth in the trade has harmed the picture concerned in a wide region.

A number of factors have contributed to this situation in this special case and to many like it. One is that there is a school of selling which considers that the utmost will be had by demanding something more than can be had. Another element is the fact that decisions are made in behalf of a single production without reference to the long term interest of either the motion picture or its theatre. There is also indication at times that decisions are being made by persons extremely remote from the box office. An executive whose tip at the luncheon table in Fifty-second street would take a whole family to the movies can at times lose perspective. Also two bits in a southern mill town and a quarter among war-rich workers in Detroit, for instance, are not identical pieces of money. The local exhibitor knows.

Prices are local. The picture is worth what it can get—there is no other measure.

* * *

PATENT RIGHTS

THE daily press of late has had some lengthy and ardent outgivings by Professor Thurman Arnold of the anti-trust division of the Department of Justice, criticising the conduct of American industry and contending that patents are privileges, not property.

This drew some argument from patent attorneys who heard Mr. Arnold's observations at an American Bar Association convention in Detroit, but the papers reported little of the argument. So it comes that Dr. Alfred N. Goldsmith, consultant, scientist and considerably an inventor in the fields of sound pictures, radio and television, has taken his pen in hand for a letter to the New York *Times*, observing pointedly the differences in the status of the products of brawn and brain.

"Brawn," remarks Dr. Goldsmith, "which appeals even to the most primitive man, has readily won its rights, by physical force if necessary. Brain, which involves an imponderable but no less socially useful activity, has generally come off a poor second best. If men deprive brain workers of their rights it will not be long before the rights of all will be lost."

With pleasant whimsy, he also observes that while an inventor gets seventeen years of ownership, and many of those commonly spent on introduction, the composer of any piece of music can have fifty years of copyright protection.

* * *

It is to be noted that the stronger a man's constitution the less the attention he cares to pay to the by-laws.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

$51,161,250 War Bond sale in first hour of drive Page 13
BOND "premieres" to add $100,000,000 to campaign Page 14
MANDATORY block-of-five selling ends for five majors Page 17
ALL-OUT war effort urged on industry by Tom Connors Page 34
10 COMPANIES list total of 358 films for 1942-43 Page 35
DISPUTE continuing on coast over status of first cameramen Page 38
MALE stars lead Canada Stars of Tomorrow voting Page 41
MGM backlog for new season comprises 12 features Page 42
IMPACT of U. S. war stock cuts is felt in England Page 45
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SERVICE DEPARTMENTS

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Pictures, Ahoy

PICTURES of the battle of Midway may yet reach the nation's screens—three months after the fact. They will not be in the newsreels, but in a special two-reel Technicolor issue, probably to be distributed by the War Activities Committee.

Wednesday the Navy Department screened the footage, made by Lieutenant Commander John Ford, Hollywood director, for distribution executives at New York. Afterwards they were asked to bid for release rights on a non-profit basis. There were no takers. Navy representatives and Arch Mercey, assistant chief of the Office of War Information Film Bureau, then conferred with Francis Harmon, executive chairman of the WAC.

President Roosevelt was reported to have desired personally that the pictures be shown in full, in color, via all the newsreels. But the film was made in 16 mm Kodachrome and there are vast economic and technical problems in the way of converting it to 35 mm color prints for theatre exhibition.

Newsreels will be allowed to purchase black and white prints from the picture, after its release, but only for their libraries, it was said.

Easing of restrictions on the 14 newsreel camera crews maintained with fighting forces by the newsreel pool appeared to be nearer this week. General orders to all Navy officers were issued by the Secretary of the Navy, Frank Knox, on Tuesday, revising regulations governing still and motion picture photographs. Officers were expressly directed to aid in the widest picture coverage possible. The Navy acknowledged that officers in the past, by ordering still and newsreel camera correspondents to cease photographing as action developed, had deprived the Navy itself of valuable records which the pictures would have contained.

Newsreel men were hopeful that similar measures would be taken by the Army. Field commanders in the Army have been almost as stringent in their camera bans.

Double Inspection

A NEW formula for clearing export films was arrived at Tuesday, in New York, at a meeting of foreign sales managers of the distributors and Federal censorship officials. The films are passed in Hollywood by the Office of Censorship's Western review board, headed by Watterson Rothacker, and then the titles in foreign languages are superimposed in New York.

The conferees agreed on the necessity of submitting all advertising material to be exported to the Eastern review board. Formerly, this material had been given the Postal Censorship.

The new formula, it was said, avoids principally the submission of films passed by the Western board to the New York board also. It will pass on translations of titles in New York following Western approval of the picture.

Among those at the meeting were Colonel W. Preston Cordermen, head of the Postal Censorship Office; Richard R. Smith and Perry Arnold, of the Eastern review board; foreign managers of the distributors, and Carl E. Milliken, acting head of the Motion Picture Producers and Distributors of American foreign department.

Crossroads Time

EVER since the turn of the year the great clock in the Paramount building tower, high over the crossroads of the world, has been erratic, sometimes making the editor of THE HERALD late at luncheon. This has been made the subject of protests and representations which have crossed the desks of Barney Balaban, Neil Agnew, Clinton J. Scollard, Robert Gillham and Al Wilkie, resulting in "no comment."

Last week the north wall dial, which faces the editor's office over in Radio City, was corrected. The eastern dial, however, also visible from this desk, remained irregular and in conflict with the north.

This week further progress of a most radical sort was made; both hands were removed from the eastern dial, which now says nothing.

Unofficial and indirect, off the record, report from Paramount now indicates that difficulty is being had in a quest for repair parts. This represents a crisis at the crossroads demanding the attentions of Christopher Dunphy of the War Productions Board and the Office of War Information. Research indicates that it costs Paramount about $3,500 a year to run that clock and mid-town New York, even in days of crisis, is entitled to know what time it is.—TR.

No Free Acting

NO actor or actress may appear in a film without pay, or for pay "substantially" below that which is normally received, under a rule adopted Monday by the board of the Screen Actors Guild in Hollywood. The one exception is for appearances in Government training films. A similar order applies to radio performances.

Kenneth Thomson, SAG executive secretary, explaining the order, said: "Every individual and group in America is being asked to make sacrifices; but no group is being asked to sacrifice its livelihood. If the actor gives that away, he will be in no position to continue his contributions of time, talent and money to war activities."

FROM the brave and far little isle of Malta in the Mediterranean, the most continuously bomb-blasted spot on the whole map of war, the circulation department of Motion Picture Herald this week received a subscription and with it an order for the 1942-43 International Motion Picture Almanac.

The order is from Pace Brothers, who operate the Coliseum theatre in Malta, through, during and in spite of bombardments and air raids. Earlier in the war the lobby and entrance were blasted away, whereupon the persistent Paces opened a back door and made other arrangements for business as usual. In Malta they are like that.

New United Artists

PICTURES tailored for star talent will be the aim of the newest addition to United Artists' roster of producers, a new unit announced Wednesday in New York by Arthur Lyons, head of the A. & S. Lyons talent agency, and George Bagnall, in charge of UA production.

Mr. Lyons announced that he had completed financing for two production companies, to release through United Artists and to draw on his agency's clients for acting, writing and production talent. The talent pool also will be available for other United Artists producers, and stories will be planned for their star value.

Jack Benny is to produce two pictures for United Artists, one starring himself, and the other from an outstanding stage play, under the terms of the deal completed by Mr. Lyons. The second unit will combine the talents of Eugene O'Neill, Jerome Kern, Cole Porter, Rouben Mamoulian and possibly Casey Robinson. Mr. Lyons said financial backing had been secured through the Bankers Trust Company and the Security First National Bank of Los Angeles.

Production will get under way before the first of the year. Mr. O'Neill is now working on a story for Ida Lupino. The group will do at least three other pictures for 1942-43, with participation in profits.

Mr. Bagnall said that UA would have at least 20 pictures this year.

A mutual assistance pact, unique in film history, whereby United Artists will buy from 10 to 12 pictures from Paramount's unprecedented backlog of 26 pictures, also was reported this week. Gradwell Sears and Edward Raftery, UA sales manager and president, respectively, were on the coast this week looking at product on the Paramount inventory. Barney Balaban, president of Paramount, on Wednesday said the deal was "being discussed" and indicated that it was by no means confined to Paramount's western releases. It was understood that UA would handle the pictures on a percentage plus cash purchase price basis.

Recently Jules Levey purchased "Killers of the Amazon" from Monogram and is now re-editing it for UA release, as "Jacare."

From Argentina

QUOTING MOTION PICTURE HERALD on the war emergency cooperation by distributors with exhibitors in the United States, the Argentine film trade paper, *Heraldo Del Cinematografista* has asked that the "help offered exhibitors in the United States should be extended to Argentinians." It added, in a recent issue, "In our country, although circumstances are different, the war has greatly dislocated economy, particularly the motion picture industry.

"Many factors both in our capital and in the interior have caused losses to exhibitors—the scarcity of pictures, poor stock, loss of audiences—and all of them result directly from the war.

"The aid offered our northern colleagues should be extended to exhibitors here."

After noting the frequent statements from sales officials of our distributors, which have remarked the necessity of keeping theatres open, and the common destiny of all in the war, the Argentine paper commented:

"Apparently, the distributors of North America are convinced of the psychological value of the motion picture for morale, in the present circumstances. And, while we are not at war, the tragic problem has its influence here, morally and materially."

NEW PRODUCT SEASON

With this issue, the *Product Digest Section*—catalogue of product information appearing weekly in Motion Picture Herald—begins listing a new season's releases. It will stress current and promised product of 1942-43, presenting showmen's reviews of new features, synopses of coming attractions and a continuing index of essential facts about product, easily accessible in alphabetical listing. In addition, the current issue lists, company by company, all features designed for this season and in production at the studios. For the following week, a compilation of the new season's short product, including synopses and running time of current releases, is scheduled.

All 1941-42 product listings were included in the Herald of August 29th, which will serve as a final reference to last season's releases—1941-42—and a handy supplement to new issues.

PICTURES ADVERTISED THIS WEEK

"Yankee Doodle Dandy," Warners, Page 3
"Across the Pacific," Warners, Pages 4, 5
"Orchestra Wives," 20th-Fox, Pages 6, 36, 37
"Somewhere I'll Find You," MGM, Pages 19 *to* 30
"Tish," MGM, Pages 19 *to* 30
"Panama Hattie," MGM, Pages 19 *to* 30
"Apache Trail," MGM, Pages 19 *to* 30
"A Yank at Eton," MGM, Pages 19 *to* 30
"The War Against Mrs. Hadley," Pages 19 *to* 30
"Cairo," MGM, Pages 19 *to* 30
"Seven Sweethearts," MGM, Pages 19 *to* 30
"Wake Island," Paramount, Pages 43, 44
"Bambi," RKO, Pages 46, 47

On Journalism

THE EDITOR of the *Mirror and Journal* of Stonington, way up at the far end of Connecticut, picked up the current issue of *Good Housekeeping* and found an interview with Mrs. Elmer Davis, summer resident, in which it appears that she made some remarks about the "local paper" and the fact that it had three columns of display about the whaleship *Morgan* on its first page while the announcement of the appointment of Mr. Davis to his Office of War Information post was tucked into an item on the third page.

In his response, the editor opined that the metropolitan press had reported abundantly on Mr. Davis, as national news, ahead of the country weekly.

" . . . the whaleship, *Charles W. Morgan* (is) the last of its kind in the world. Your husband, Mrs. Davis, is not—and fortunately for this country—the last man in the world, even though his mind is probably one of a kind. And so the other reason we feel we can excuse ourselves for subordinating your huband is that the good ship *Morgan,* 101 years old, is a museum piece.

"Thank the Lord, Mrs. Davis, your husband is not."

$3,000,000 in Tokyo

THE Japanese impounded $3,000,000 in American film company assets in Tokyo right after Pearl Harbor, according to Lewis E. Pepperman, United Artists manager in Japan, who returned to New York last week aboard the liner *Gripsholm,* and was interviewed by the trade press in the company's home office Tuesday. The bulk of the $3,000,000 was in cash, he added, because the Japanese had forbidden for some while the remittance of money to the U. S.

No new pictures were on hand, and there were very few prints in the Tokyo exchanges, Mr. Pepperman said.

However, the UA official said, American pictures in the vaults were not used. Only Japanese, Axis and French films had been shown since December 7th.

Plenty Corio

CUSTOM always has been for a distributor when selling or booking two of his features into the theatre of a double feature customer for the same program to diversify the films' subject matter. The distributor, or exhibitor customer, for example, picks a drama and a musical, or some such.

But not so with O. Henry Briggs' Producers Releasing Company, youngest of the 11 distributors. Mr. Briggs' PRC is offering a "package" of two pictures of similar nature, under one title, like "Sarong Review," consisting of "Swamp Women" and "Jungle Review," both starring Ann Corio.

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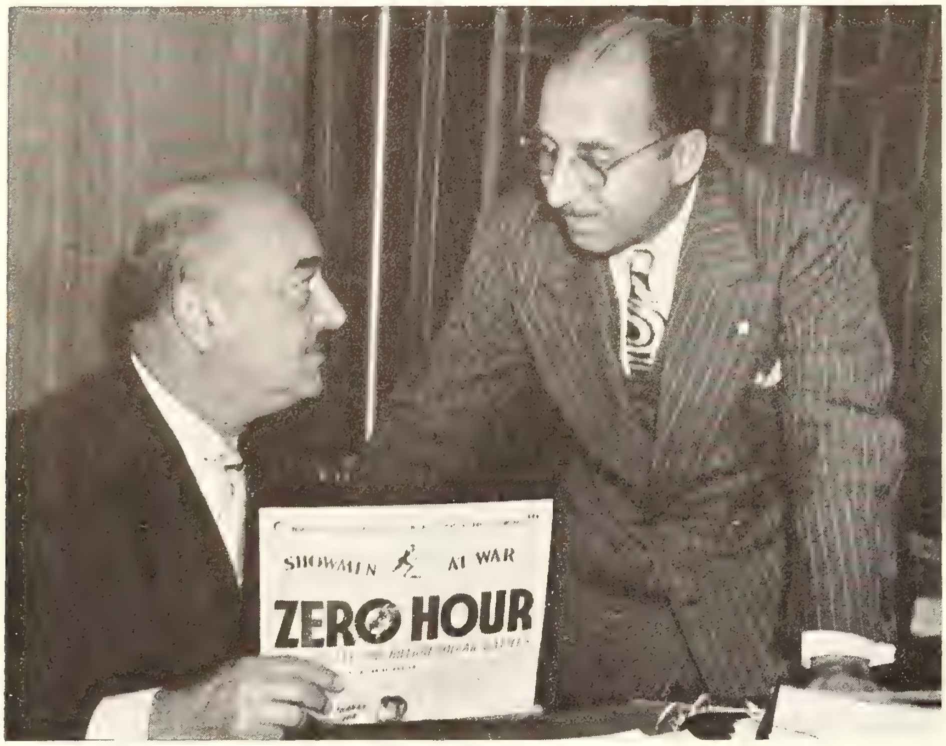
THIS WEEK the Camera observes:



■ SAM PINANSKI of New England's M & P circuit, now in charge of the War Bond drive in Boston, discusses the campaign with Harry Browning, advertising chief for the drive. A major factor in the Boston sales is the Victory Booth on Boston Common which has sold $1,000,000 worth of Bonds in a single day and is expected to reach that total many times during September.

HENRY SCHOENSTADT of Chicago's Schoenstadt & Sons circuit, city chairman of the War Bond drive, buys $40,000 worth from Mary Ellen Popel of the "Good Night Ladies" cast, for a table of 16 at the Hotel Sherman luncheon which opened the campaign last Tuesday.

THE WILKES BARRE projectionists' union, Local B-96, buys another $500 War Bond from Abbott and Costello to boost its investment to $2,700. Below, Ruth Martin, president, gets her receipt from Bud Abbott.

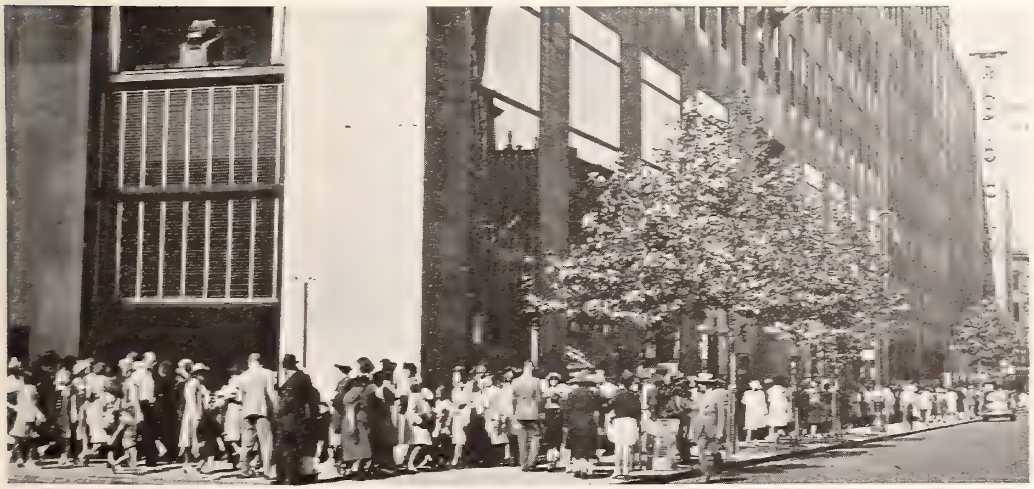
MEMORIES of World War I. Charles W. Koerner, RKO vice-president in charge of the studio, meets James Scott, grip on the "Once Upon a Honeymoon" set, and remembers him as a captain in the 13th Division under whom he served as lieutenant. Listening is Ginger Rogers, who is co-starred in the production with Cary Grant.

EXECUTIVES of Twentieth Century-Fox in front of the dais before the New York regional sales meeting: A. W. Smith, Jr., eastern sales manager; Tom J. Connors, vice-president in charge of sales; William C. Gehring, western sales manager; W. C. Michel, executive vice-president; Spyros P. Skouras, president; Hermann G. Place, vice-president, and Edmund Reek, president of Fox Movietone News.

By Metropolitan

ROBERT PELTIER, below center, retiring as owner-manager of the Jewel theatre in Mt. Clemens, Mich., after 37 years of operation, receives a memento of the occasion from W. A. Slee. Adolphe Goldberg, right, new owner of the house, looks on.

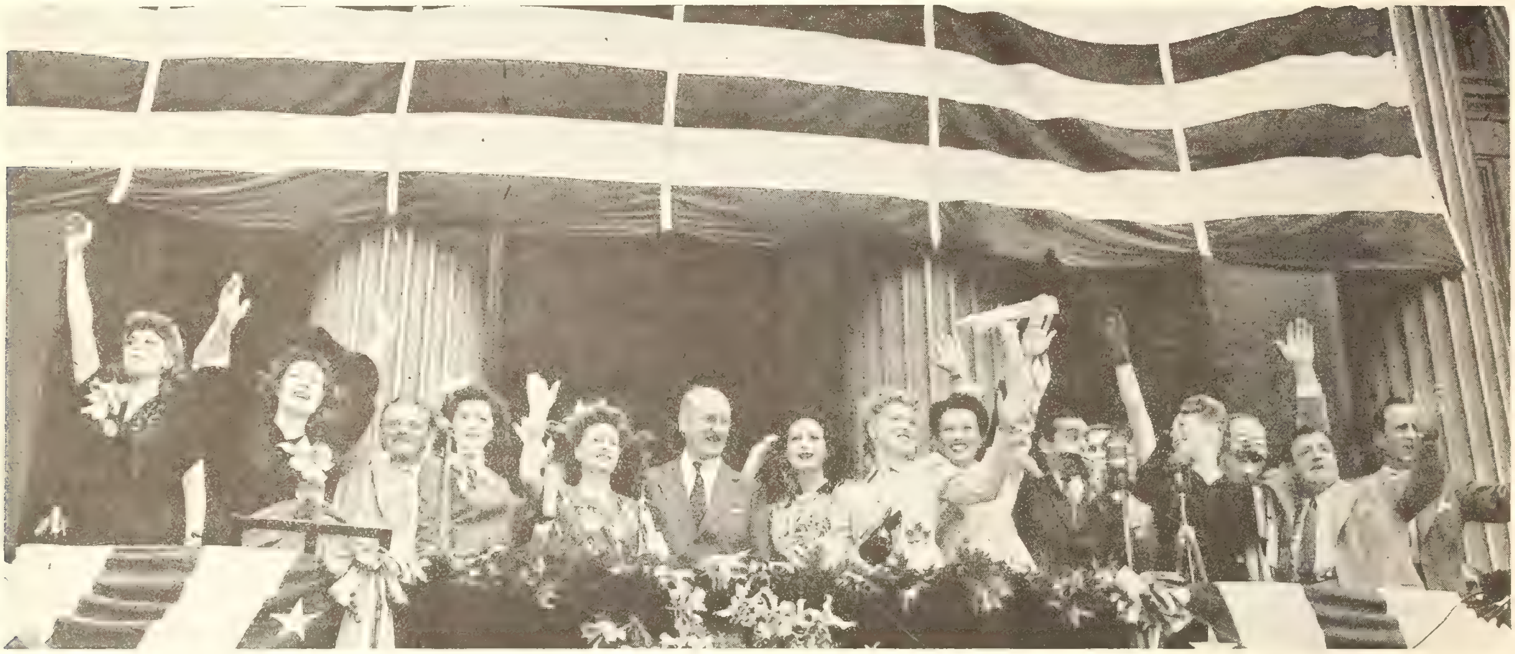
WILLIAM S. CANNING, manager of the Interstate Empire in Fall River, Mass., and chairman of the Bond drive committee, grins after auctioning an autographed baseball for $430 in War Stamps. The sale was part of ceremonies at Father Kelly Park at which $10,000 in Bonds were sold.



By Metropolitan

■ WAITING for "Bambi". Radio City Music Hall patrons, left, are waiting in a line which extends around four sides of the square block in Rockefeller Center, in which the theatre is located. This picture, taken on Wednesday of the second week of the engagement, shows the third side of the block. The Disney feature grossed $92,000 for the first week. (By error last week we said $57,000 for the week, when we should have said weekend.)

Opening the Bond Drive



By Acme

SURROUNDED by Hollywood stars, Secretary of the Treasury Henry Morgenthau, Jr., officially opened the motion picture industry campaign to sell $1,000,000,000 worth of War Bonds in September. At the ceremony on the steps of the Treasury Building in Washington, above, are Dinah Shore, Greer Garson, James Cagney, Ann Rutherford, Irene Dunne, Mr. Morgenthau, Hedy Lamarr, Martha Scott, Ginny Simms, Larry Adler, Virginia Gillmore, Edward Arnold, Lou Costello and Bud Abbott. Demonstrating their technique to Mr. Morgenthau the stars sold Bonds worth $1,528,833.30 to the public on the spot. From Washington they began the Stars Over America tours on which they will cover 300 cities and towns.

Above. The crowd of 30,000 Government employees and Washington civilians who gathered at the Treasury Building for the opening of the campaign.

By Metropolitan

IN NEW YORK, left, industry leaders, organized as a Commando unit, gathered at breakfast at the home of Stanton Griffis to hear reports from across the country on progress towards their $33,000,000 quota. When the last cup of coffee was poured the total was $51,161,250. Here are Adolph Zukor, Richard C. Patterson, Mr. Griffis, Barney Balaban, Will Hays, Joseph Hazen and Ned E. Depinet.

$51,161,250 WAR BOND SALES IN FIRST HOUR OF DRIVE

Sum Reported Pledged at Breakfast in New York; Star Tours Launched

At 9 o'clock Tuesday morning it was announced that $51,161,250 worth of War Bond pledges had been reported at a Commando breakfast that morning in New York. From that moment on the reports came through every hour, almost every minute: $1,528,833.30 in a few minutes at the opening ceremonies in Washington; $6,130,500 in Philadelphia; $10,475,000 through a seven-hour radio program on the Blue Network; an estimate of $100,000,000 for the first day.

The motion picture industry was on its way to the $1,000,000,000 quota for the September Salute to Our Heroes drive.

The ceremonies in Washington Monday afternoon marked the official opening of the Stars over America tours on which Hollywood stars, making one night stands in any city or town which promises to buy $1,000,000 worth of Bonds, will visit 300 cities and towns during the month. Secretary of the Treasury Henry Morgenthau, Jr., made a speech to the assembled 30,000 service men, Government employees and Washington civilians; Hedy Lamarr sold a bond to the *Wall Street Journal* correspondent who didn't believe in compulsory savings; other stars in the company sold $25 Bonds at the rate of 36 a minute; Greer Garson held Mr. Morgenthau's hand; and Mr. Morgenthau took the whole company to lunch.

Besides the Misses Lamarr and Garson, there were Irene Dunne, Edward Arnold, James Cagney, Kay Kyser, Martha Scott, Walter Abel, Bing Crosby, Ann Rutherford, Virginia Gilmore, Dinah Shore, Ralph Bellamy, and Abbott and Costello.

Tuesday night at 9 o'clock 12,000 theatres throughout the country opened the drive with four-minute ceremonies including the entrance of a color guard and speeches by local Bond sales staffs. State and municipal executives issued proclamations calling for general observance of the 9 P. M. opening.

Commandos Report Sales of $51,161,250

The Commando breakfast in New York was held at the home of Stanton Griffis and attended by 200 industry executives who were to report on the success of their drive to gather $33,000,000 worth of pledges to open the campaign. Instead the reports from those present and from other Commandos in the field totalled $51,161,250.

The total reported by the executives present was $13,048,500 to which the out-of-town phone calls and wires added the rest.

Commando Samuel Pinanski, reporting from the Boston front, tossed $5,482,790 into the hopper.

A wire from Commando Ted Schlanger, Philadelphia, reported $5,207,075.

From Chicago, Commando John Balaban wired $2,129,673.

The Minneapolis zone, Commando John Friedl reporting, listed $2,516,968 in sales.

COMPANIES ENLIST EMPLOYEES' AID

All of the major distribution companies and many of the circuits, through their chief executives, have urged their employees to back the September drive not only with personal Bond purchases but with extra time and effort devoted to pressing for the campaign's success.

Spyros Skouras, Twentieth Century-Fox president, addressing the company's New York regional sales meeting last Friday, said he expected every employee of the company to participate in the War Bond drive.

The Lone Star State and Commando Bob O'Donnell added another $2,663,020.

I. H. Hoffman, Commando chief for the New Haven area reported $753,125.

Commando Frank Ricketson offered $602,000 from Denver.

Elmer Rhoden, Kansas City's Commando, telephoned $1,147,806.

Earl Hudson, rushed through $1,375,000 off the Detroit assembly line.

Commando H. F. Kincey, fighting on the Charlotte, N. C., southern front, came through with $1,502,200.

R. B. Wilby, another Southern commando, added Atlanta's $1,670,000.

From the rich West Coast area, Charles Skouras reported $7,500,000.

Commando A. H. Blank, combing the Des Moines and Omaha exchange territories, wired $2,417,775.

E. V. Richards, holding the fort in New Orleans, reported $1,200,000—"minimum with more coming."

Ike Libson, Commando in Cincinnati, sent a preliminary $243,800.

Company Heads Report Sales

Starting off the announcements by the New York Commandos, C. C. Moskowitz, lieutenant for Commando Nicholas M. Schenck, reported $6,403,000, representing Bond buys by Loew, Inc., affiliated corporations, officers of the company and sales by Commando Schenck.

Barney Balaban, Commando for Paramount, announced $1,587,500, exclusive of the Paramount partners, covered in individual announcements totaling $21,770,380.

Spyros Skouras, reporting as Commando for 20th Century-Fox and its officers, employees and affiliates, added $1,137,000.

Commando Jules Brulatour reported $1,000,000 on behalf of Eastman Kodak Company, with another $100,000 for Jules E. Brulatour, Inc.

Joseph Hazen, chairman of the New York Commando, reporting for Warner Brothers came through with $1,000,000.

Ned E. Depinet, for RKO pictures, swelled the commando total by $786,000.

Will H. Hays, on behalf of the Motion Picture Producers & Distributors of America, Inc., and the Will Rogers Memorial Fund, reported $350,000.

Commando Herman Robbins on behalf of National Screen reported $250,000. Samuel Rinzler, Randforce theatres, tossed in $200,000. Harry Brandt reported $100,000. Col. Richard C. Patterson, New York chairman of the War Savings Staff, handed over $75,000; Albert Fink, Portland, Ore., $500,000; and A. Joseph Difiore, Wilmington, $100,000.

From several local unions, Screen Publicists' Guild, Screen Office & Professional Employees' Guild, Motion Picture Projectionists, Motion Picture Camermen, and Laboratory Technicians, came $25,000; with another $35,000 from "miscellaneous" purchases made between ham-and-eggs and coffee by the breakfast guests.

Si Fabian, national campaign director, in wires to all leaders, again urged that nobody become overconfident. The first day's burst of speed, he said, was no guarantee that the billion-dollar quota would be easy.

Stars Over America Tours Launched

The Star Over America tours were launched by ceremonies in San Francisco, Fresno, Dallas, Chicago, Chattanooga, Philadelphia and New York, starting points of the seven separate tours, the itineraries for which were published in Motion Picture Herald, August 22nd. The schedule, involving 21,000 miles of travel and appearances seven days a week, was set up by Oscar Doob, public relations director of the drive and S. Charles Einfeld, field director of the 300 rallies.

Last minute changes in the schedules of the stars involved program changes for the tour. As they started Tuesday the schedule was: Tour No. 1, Northwest and Coast; John Payne, Joan Leslie; Tour No. 2, Southern California; Ronald Colman and Lynn Bari; Tour No. 3, Southwest; Edward Arnold and Frances Dee; Tour No. 4, Middle West, James Cagney; Tour No. 5, Southeast, Greer Garson; Tour No. 6, Middle East and New York, Hedy Lamarr for the first six days and Irene Dunne thereafter to September 10th; Tour No. 7, New York and New England, Charles Laughton, Ann Rutherford and Virginia Gilmore.

Assignment of stars to the second and third ten-day divisions of the tours is being hastened and the star names will be wired to all tour cities as they are announced. The only schedule definitely set this week was for Bette Davis who will take up Tour No. 4, September 11th, at Sedalia and Kansas City, Mo., following through to Oklahoma City on September 15th.

$10,475,000 from Blue Network Show

Monday the industry's War Activities Committee in New York announced that 4,950 theatres had been licensed as official Bond issuing agents by the U. S. Treasury, enabling their patrons to buy Bonds immediately at the theatre box office just as at banks and post offices. About 500 of the licensed theatres are in New York City, including all of the major circuit houses.

Every theatre will give Bond buyers a postal card which can be addressed to a man in one of the armed services, telling him that the Bond was bought in his honor. Two million of the cards have been distributed to theatres.

The Blue Network Monday turned over to the Treasury $10,475,000 in War Bond pledges, the proceeds of a seven-hour program last Saturday night in which a host of entertainers appealed for purchases. Through a tieup with Western Union listeners were able to make pledges by wire without cost. Others telephoned their pledges to local stations.

'BOND PREMIERES' WILL ADD $100,000,000 TO CAMPAIGN

Distributors and Exhibitors To Donate Rentals and Receipts for Shows

As the local War Bond drive committees throughout the country opened their campaigns, distribution and exhibition leaders announced a "War Bond Premiere" plan which was expected to add $100,000,000 to the sales for the month. The distributors will forego their film percentage on single performances for the "premieres" and exhibitors will forego their potential boxoffice returns on the performances.

All 11 national distributors of motin pictures, composing the Distributors' Division of the War Activities Committee, will place at the disposal of exhibitors desiring "Bond Premieres'" any picture available for release during the month of September in each given situation.

The only exception are the films—less than 6 in number—for which general advanced admission prices are being charged.

The War Activities Committee does not recommend that any theatre attempt to arrange more than one such bond premiere during September. Most of the theatres already committeed to the proposal are planning evening performances, though some special matinees are expected to materialize. The WAC recommends that theatres in a given city get together and decide dates so they can avoid conflicts.

Through meetings in New York and long distance phone conferences some 300 theatres were immediately enlisted in the effort and it is expected that at least 1,000 bonds openings will take place in September. If they average only $100,000—which will be disappointing—the total would be $100,000,000.

The United Detroit circuit's Michigan theatre will hold one of the bond premieres September 17th for Paramount's "Wake Island."

Exhibitors interested in holding bond premieres should contact their film exchange managers at once.

Circuit Heads Approve Plan

S. H. Fabian, national director of the bond drive, was among the first to approve the plan and enroll his first-run theatres to open September engagements with bond premieres.

E. L. Kuykendall, president of Motion Picture Theatre Owners of America, said: "This shows the most wholehearted spirit of cooperation that we have had in this industry and I congratulate the producer-distributor interests that are making these pictures available and I feel that every exhibitor in the country will take advantage of this opportunity to advance the sale of war bonds.

William F. Crockett, WAC state chairman for Virginia, enthusiastic over the plan, is enlisting his theatre and others in his state.

Others who immediately enrolled their houses are Walter Vincent, A. H. Blank and Ralph Branton, Walter Reade, John Friedl, Ed. Beatty, E. C. Grainger, Paramount, Loew's, RKO, and Warner circuits.

Details of the plan are being wired to all branch managers by the distributor home offices so that complete information will be available for exhibitors immediately.

'CHEESECAKE' ART OUT FOR DURATION

The War Activities Committee this week notified all advance men, tour managers and others handling public relations for the September Bond drive that kissing stunts, "cheesecake" photographs and other "undignified" publicity ideas are prohibited as Bond selling stimulants. The ruling was made following an offer from a Chicago man to buy a $25,000 Bond for a kiss from Hedy Lamarr.

Local committees of the War Bond drive launched their month long plans this week for the September campaign, geared to the Stars Over America tours and to the national committee's material, but fired with ideas for promotion submitted and executed by almost every individual in the industry. Reports for the first few days, not officially totalled because of the lag in reports of total sales by the Treasury Department, indicated sales meeting and in many cases exceeding the official quota.

The first local event of the New York committee, which has a quota of $116,000,000 to meet, was the Commando breakfast at the home of Stanton Griffis at which a total of more than $51,000,000 was reported.

Public rallies were held between noon and 1 o'clock Tuesday at City Hall, Manhattan, and the borough halls in Brooklyn, the Bronx and Queens. Charles Laughton, Virginia Gilmore and Ann Rutherford, starting Tour No. 7, participated in the rallies.

Mayor LaGuardia Leads Rally

Mayor LaGuardia, the stars, and the consuls of the United Nations took part in the start of the Victory Bondmobile tour at the Battery, in which a motorless automobile bearing effigies of Hitler, Hirohito and Mussolini was started on its way to Niagara Falls. Each purchaser of a Bond will be permitted to push the car a few feet toward its destination. On the drive's first day, Tuesday, the Loew circuit in New York sold $1,355,837 in bonds and stamps.

Daily programs of nationals in United Nations costumes performing native dances will be given throughout the month in the city. Wednesday, the 153rd anniversary of the founding of the Treasury Department was celebrated with a rally on the steps of the Sub-Treasury.

Broadway theatres staged special programs for the 9 P.M. opening of the campaign Tuesday. The Capitol had the U. S. Navy Fife and Drum Corps, with color guard, and the Blue Jacket Guard military band. Loew's State invited James J. Walker to make the opening address and had 30 uniformed members of the American Women's Volunteer Service in attendance. Skinnay Ennis conducted the ceremony at the Paramount, Paul Ash at the Roxy and Sammy Kaye at the Strand. The Music Hall featured a special ensemble production, "Salute to Our Heroes."

Chicago, which has given the drive precedence over all industry problems, has a quota of $50,000,000 for the month. Indications early this week were that the figure would be exceeded.

The $1,000,000 luncheon at the Bal Tabarin of the Hotel Sherman on September 1st was oversubscribed at $2,500 each, or $10,000 a table. James Cagney was toastmaster at this affair, with Lana Turner and Betty Grable guests of honor, and Mayor Edward J. Kelly and Governer Dwight Green principal speakers.

Among those who had tables were Henry Schoenstadt, Harold Costello, Sam C. Meyers, the Schoenstadt theatres, James E. Coston, John Smith, Chicago Moving Picture Operators Union, Mort Singer, Aaron J. Jones, Jr., Essaness theatres, Edward Silverman, Jack Barger, The Showmen's League of America, Variety Magazine, Billboard Magazine, Paramount Pictures and 20th Century-Fox Pictures, and many others. The $1,000,000 supper on September 3rd at the Ambassador Hotel was sold out at $20,000 a table. This supper was promoted by the Amusement and Recreation Division of the Drive under the direction of Hal Halperin.

Illinois' Quota $90,000,000

Last Friday a meeting was called by Mr. Halperin at the Sherman Hotel at which over forty amusement editors, newspaper promotion managers, theatre and film exchange press agents and trade paper representatives formulated publicity plans and stunts for the drive. Under the direction of Jack Hess, Herb Ellisberg and "Chuck" Williams, publicity committee to Henry Schoenstadt, city chairman of the drive, men were selected for various duties in connection with the drive. These were: Ballroom tieups, Emil Gerber, Karzas Ballrooms; Radio Entertainment, Dan Goldberg, Variety; Trailers, Mel Gold, Filmack Trailer Co.; Special contests, Bill Bishop, MGM; Civic Events, Irving Yergin, Warner Pictures; Speakers, Norman Kassell, Essaness theatres; News Slugs, Larry Stein, Warner's Theatres; Lobby Displays, Eddie Seguin, Balaban & Katz; State Street Merchants tieups, Archie Herzoff, Balaban & Katz; Radio Exploitation, Hal Tate, *Associated Publications* and Talent liaison, F. Langdon Morgan, MOTION PICTURE HERALD.

John Balaban is Illinois chairman of the drive and W. K. Hollander, Balaban & Katz publicity head, is also in charge of state publicity. Illinois has a quota of $90,000,000 in the drive.

Hedy Lamarr Sales Total $6,130,500

Hedy Lamarr sold $6,130,500 worth of bonds on the opening day in Philadelphia—$4,520,000 at a luncheon and $1,610,500 at a "Bond Show" at the Academy of Music. The campaign got under way on Tuesday afternoon with a luncheon at the Midday Club in honor of Miss Lamarr. Admission was the purchase of at least a $5,000 war bond and the committee in charge anticipated raising $2,000,000. In the evening, a Bond Show was presented at the Academy of Music with Miss Lamarr and Paul Whiteman's orchestra as the feature attractions. Admission was based on the purchase of war bonds, the lowest-priced "tickets" issued on the

(Continued on page 16)

ONLY THE U.S. GOV'T. COULD DO IT!

Factual!
Realistic!
Revealing!

THE UNITED STATES GOVERNMENT PRESENTS

"THE WORLD AT WAR"

A FORCEFUL FEATURE DRAMATIZATION GIVEN FREE TO THE NATION'S SCREENS!

Most of it comes from sources accessible only to our Government! From secret film archives! From enemy films obtained at risk of life! From unrevealed underground channels! A monumental achievement in dramatic screen revelation is this feature attraction which *your* government considers the most vital message to give to the American people NOW! A duty to show it—but a privilege and pleasure too, because it is absorbing, showmanlike with no punches pulled. Free including trailer, to all exhibitors. Accessories from National Screen Service provided below cost.

Sponsored by the War Activities Committee of the Motion
Picture Industry, 1501 Broadway, New York City. (Room 408)

BOOK IT THROUGH THE EXCHANGE IN YOUR TERRITORY AS FOLLOWS:

M-G-M: Albany, Boston, Buffalo, Cleveland, New Haven, New York. **PARAMOUNT:** Atlanta, Charlotte, Chicago, Dallas, Detroit, Memphis, Orleans. **RKO:** Cincinnati, Des Moines, Indianapolis, Milwaukee, Minneapolis, Omaha, Sioux Falls. **20th CENTURY-FOX:** Denver, Los Ange Portland, Salt Lake City, San Francisco, Seattle. **WARNER BROS.:** Kansas City, Oklahoma City, Philadelphia, Pittsburgh, St. Louis, Washing

STARS DRIVE SPEARHEAD

(*Continued from page* 14)

purchase of a $50 face-value Bond with the price range upward to $10,00 Bonds, which gained admission to parquet boxes.

The 28 zones of the Kansas City exchange area—17 in Kansas, 11 in Western Missouri—were organized under leadership of E. C. Rhoden, commando, for the September bond drive, by meetings in each zone August 24th and the promotions were under way in some of them that same week. In every case the initial meeting included the exhibitor-chairman for the exchange zone, the county chairman of the Treasury's war savings staff, practically all exhibitors in the zones, and leading business men.

In Kansas City, Mo., and Kansas City, Kans., offices of Chambers of Commerce and Merchants Associations were joining in the campaign, as well as the bond-promoting committees of business and civic organizations.

In Kansas City, Mo., E. C. Rhoden participated in the joint planning of civic and business leaders for Jackson County's campaign—John J. McManus, Midland manager, being chairman of the industry's War Activities Committee for the bond drive for Jackson County.

Newman Chairman In Washington

Theatre executives of Seattle and the entire state of Washington have completed plans for their campaign.

Frank L. Newman of Evergreen-State, chairman, announced a quota of $16,000,000 had been set for the state and that all fraternal and civic organizations would participate. He has appointed a chairman in each county to work with the treasury department's county chairman in raising assigned county quotas.

John Hamrick has been named King County chairman.

The start of the campaign was at Seattle's Victory Center at noon September 1st, where a special program, with numerous "Minute Man" speeches was given. A midnight show was given at the 5th Avenue theatre, with all theatres and radio stations tieing in for similar events. Specified amounts of bonds and stamps were the admission to theatres instead of the usual prices. Suburban theatres planned special matinees for the children, who also were admitted on purchasing War Savings Stamps.

On September 13th special ceremonies are planned, and bond stamp purchasers will receive autographed photographs by Joan Leslie and John Payne, who will make personal appearances in Seattle.

Mammoth Parade In New Haven

The campaign opened with a mammoth parade and demonstration on the New Haven Green Tuesday and bond sales will be pushed every day during the month with a well-planned program of daily events, according to reports by I. J. Hoffman, of Warners, and Harry F. Shaw, Loew-Poli, co-chairmen. The opening parade included some 50 units from every field of community life, including bands, veterans, Yale, scouts, Red Cross, factories, military contingents, dress groups of cowboys, Indians, Pilgrims, Generals of former wars, coaches and surreys, cavalry and jeeps, etc. Robert Portle was chairman of the parade, together with Vincent Palmeri, of WELI, who has also had a large hand in planning the daily programs for the entire month.

The drive was officially launched in Massachusetts Monday night at midnight at Natick Common by the state committee, with "Speed" Riggs, widely known tobacco auctioneer selling the bonds and $1,000,000 as the goal. Assisting him was Manager Joe Cronin of the Red Sox.

Judy Canova, playing at the RKO Boston Theatre in Boston with Jackie Cooper, led the screen, radio and stage stars. The feature of the program was the funeral of Adolf Hitler in effigy which took place on the Common with burial certificate being obtained by a Natick citizen named Winston Churchill.

Also, starting at midnight the same night, merchandise donated by many celebrities was auctioned off at the Motion Picture Industry Bond and Stamp Booth on the Boston Common. This auction continued for 24 hours.

Fall River Sponsors $1,000 Luncheon

Manager William S. Canning of the Interstate Empire Theatre in Fall River, is sponsoring a $1,000 gold plate luncheon for "Salute to Our Heroes Day" September 11th. Dorothy Lamour and several other Hollywood stars on a Hollywood Caravan billing will be in Fall River that day and will pack a whole day's selling into three hours in front of City Hall.

At Lowell, Mass., 13 different organizations are aiding the local motion picture committee stage a huge bond and stamp selling campaign this month, by furnishing members to operate the Victory Booth in the center of the city throughout the month. Nat Silver, manager of the M. & P. Strand, sought a Dorothy Lamour sarong from George Brown, Paramount manager, to auction off. A proclamation for Lowell residents to observe the "Salute to Our Heroes Month" was issued by Mayor George T. Ashe. Superintendent of Police Michael H. Winn and his department are sponsoring a float which is touring the streets to remind the people all month to purchase War Savings Bonds and Stamps. Pamela Hollingworth of Dunstable, Mass., who was lost in the North Conway, N. H., wilderness for eight days a year ago, did her bit by making an appeal for bond and stamp purchases in a United States Treasury Department motion picture.

St. Louis to Have Show September 6th

The St. Louis War Activities Committee has nearly completed its plans for the show September 6th, which is expected to add $1,375,000 to the city's bond total. The show will be held in the Municipal Auditorium's Convention Hall, which has a seating capacity of 11,000. The house has been scaled as follows: $25, $50, $100, $500 and several boxes, each seating six for $5,000. Moviegoers who purchase bonds in these denominations at any of the 100 theatres here will receive a free ticket corresponding to the amount of the bond.

Frances Dee and Edward Arnold will be the stars of the revue, which will include most of the professional talent at St. Louis night clubs, hotels and dance halls. At least five bands have donated their services, according to Rex Williams, chairman of the Arrangements Committee.

At least another $500,000 worth of bonds is expected to be sold in an auction being arranged by Joe Ansell. Plans are being made for Mr. Arnold and Miss Dee to review a state legion parade Sunday afternoon, according to Fred Wehrenberg, general chairman of the bond drive in St. Louis.

Ohio state defense officials, representatives of retail stores, radio stations and others pledged their cooperation with film theatres in the September "Salute to Our Heroes" month at a luncheon meeting held at the Neil House, Columbus, five days before the start of the drive. Governor John W. Bricker of Ohio and Trent Sickles, newly-appointed chairman of the Franklin County War Stamp and Bond Committee, were principal speakers.

Those present included: Ralph Stone, acting director of the Ohio State Council of Defense; Ford Worthing, the state council's publicity director; E. T. Boles, in charge of large bond sales; Pierre Hale, secretary of the Columbus Retail Merchants Association; Erwin Johnson of WBNS; George Gray of WHKC; Harrold Eckart, dramatic editor of the Ohio State Journal; P. J. Wood, War Savings co-ordinator for Ohio, Michigan and Kentucky and members of the War Activities Committee.

Indiana representatives of the War Activities Committee of the Motion Picture Industry gave theatre men from all parts of Indiana their final instructions for the $1,000,000,000 September war bond drive at a meeting in the World War Memorial Auditorium, Indianapolis, August 27th.

Special Bond Rallies In Preparation

War Bond premieres of pictures and special theatre rallies for picture openings will form important parts of the September drive. Paramount is planning special rallies in New York and elsewhere, one through a tieup with the Bonwit Teller department store, for its "Wake Island." The Office of War Information's feature picture "The World at War" opened Thursday at the Rialto theatre in New York with each seat priced at a $100 War Bond.

Among the special press book stunts devised by the War Activities Committee for theatres during the drive period is one giving complete details for the formation of Junior Commando Units. The idea was developed by Everett C. Callow of the Warner circuit in Philadelphia in cooperation with the Philadelphia Evening Bulletin. Boys and girls are asked to have their parents, relatives or neighbors pledge to buy a War Bond during September. These pledges, when presented at a special Commando Saturday morning show, entitle the child to a free admission and to a membership card and button. Copies of the folder outlining the plan, may be obtained from the War Activities Committee in New York.

Newspaper Response Enthusiastic

Enthusiastic response from newspapers was reported this week by the Donahue & Coe advertising agency which sent large display advertisements for the War Bond drive to 300 newspapers. The papers were asked to seek local advertising sponsorship for the space and many reported success. Many exhibitors also have wired for mats.

Major Benjamin H. Namm, chairman of the Retail Advisory Committee of the Treasury War Savings Staff, this week wired all state chairman of the Retail Merchants Association urging the cooperation of department stores, chain stores, drug stores and other retail establishments in the motion picture industry War Bond drive.

The Publicity Club of New York, comprising publicity managers for numerous industrial and social organizations, has pledged its assistance to the drive. The club will devise and execute special Bond promotion efforts in many communities.

MANDATORY BLOCK-OF-FIVE SALES END FOR 5 MAJORS

Only MGM Offers Larger Groups; Fate of UMPI Is Still in Doubt

Mandatory selling of motion pictures in blocks-of-five or less, with compulsory advance trade showings, ended on Tuesday for the five distributor signatories to the New York consent decree. MGM, Paramount, RKO Radio, Warners and Twentieth Century-Fox now are at liberty to offer their 1942-43 pictures in any grouping they desire.

Only one company, MGM, which announced that its first block would include eight pictures, subject to the cancellations agreed upon by the United Motion Picture Industry, was offering blocks larger than five trade shown pictures. Twentieth Century-Fox and RKO had been selling their initial two blocks five at a time and Warners and Paramount indicated that they would continue grouping new season product in combinations of five or less.

The fate of the United Motion Picture Industry, whose sales plan was vetoed by the Department of Justice, was in doubt this week. There appeared little likelihood that a decision on continuing the unity movement would be reached this month.

William F. Rodgers, chairman of the UMPI Committee of the Whole, on Tuesday said that no date had been set for another meeting. He said that none would be called until the members had informed him of their wishes for the future of the organization.

Expect No Meeting Before October 1st

Several of the exhibitor members of UMPI said that they understood there would be no meeting before October 1st. The Motion Picture Theatre Owners of America was polling its membership for suggestions on the future of the unity plan. Other exhibitor groups, and their leaders, were preparing similar studies.

Many of the leaders of UMPI were devoting most of their time to the industry's September billion dollar War Bond drive and it was considered unlikely they would be able to give the unity situation consideration this month.

Still on the UMPI agenda were suggestions for regional conciliation machinery and for the changing of the rules of arbitration to give them greater scope. Committee members also had suggested changes to speed and simplify arbitration.

State tax committees also had been set up under UMPI and it was probable these would be retained, at least as local units, for joint consideration of local tax problems. Reports were due from the UMPI tax, arbitration and finance committee.

The latter group was expected to meet in any case, regardless of the action of the Committee of the Whole, to decide on either the liquidation of the present unity organization, which maintains a secretary and quarters in the Hotel Astor, New York, or to agree on a budget for continued operation.

NEXT MGM FORUM IN PITTSBURGH

Metro-Goldwyn-Mayer will hold its next Exhibitors Forum to discuss advertising and exploitation at the Roosevelt Hotel in Pittsburgh on October 20th, H. M. Richey, director of exhibitor relations, announced this week. The forum will be on the day following the business session of the Allied of Western Pennsylvania convention. The convention banquet will take place on Tuesday evening following the Forum. Speakers will include advertising and publicity experts from exhibition, newspapers and the Metro home office. Bryan D. Stoner, Pittsburgh branch manager, is in charge of arrangements.

Edward Kuykendall, president of the MPTOA, in announcing the poll of the organization's directors and other leaders expressed his personal doubts as to the future value of UMPI, in that the Department of Justice rejection of the sales plan "removed the heart from UMPI."

Opinion at New York was divided on the extent to which the condemnation by Thurman Arnold, Assistant Attorney General, of the sales plan bars other cooperative industry efforts. Some attorneys for the majors construe it, in effect, as barring any collaboration or standardization on trade practices, arbitration or any other matter.

Exhibitor groups were more hopeful, however, declaring that by an exercise of the good faith manifested in the unity conferences, distributors and exhibitors could still work out much needed reforms which would meet the approval of the Government.

Umpi Can Still Be Useful, Says Cole

"UMPI has not lost its usefulness," H. A. Cole, a member of the Allied Caravan, told the convention of Northwest Allied at Minneapolis on Tuesday. "It can still be of much value to exhibitors in insuring that their deals with distributors are on an equitable basis," he said.

The Independent Exhibitors, Inc., New England exhibitors association, hailed the Government rejection of the UMPI plan as a vindication of its stand against it. A bulletin this week from Francis C. Lydon, president, said that under the UMPI plan the protection of the small, unaffiliated exhibitor had been given too scant attention.

Recapitulating its objections against the plan the independent group declared it would have meant a return of block booking. It thanked the independent producers, Congressmen and "various public spirited organizations whose interest in the motion picture industry and its effects on the public have carried staunchly and unremittingly through from the days of the Neely bill" for their aid in opposing the plan.

New England exhibitors were asked to report instances of forcing of short subjects, and the conditioning of one group of pictures on another, or the resumption of any large block selling. Mr. Lydon said that the continuance of the decree, and the threat of divorcement would deter "full line forcing" or blind selling.

Protests Against Rentals, Percentages

Similar protests against rentals, and percentage and special admission price pictures were contained in a bulletin to the Iowa and Nebraska Independent Theatre Owners mailed out last week by Leo F. Wolcott, president.

Fifty per cent percentage deals, with 50-cent minimum admissions frequently double the customary price in many small midwest towns, he said. He urged members to resist such deals.

The midwest owners were urged to buy films only as needed and to consider carefully wartime changes in local populations. Mr. Wolcott urged members to compare sugar census figures with the 1940 census. The group also attacked the resumption of blind checking and Mr. Wolcott asked all members to submit information on double feature policy.

The first visit of the Allied Caravan was made to Minneapolis on Tuesday and Wednesday, where the committee of national Allied leaders appeared at the convention of Northwest Allied to discuss prices and rental conditions. M. A. Rosenberg, H. A. Cole, Sidney Samuelson and Jack Kirsch were on the visiting committee.

Says Action on Anti-Block Law Rests with Distributors

Harold Field, chairman of the Northwest legislative committee, said that further tests of the Minnesota anti-blocks-of-five law rested with distributors. Members authorized the board of governors to act on an appeal of the court decision which invalidated the law. E. L. Peaslee, president, reported successes in the organization's drive against high percentage sales in the territory. Donald Guttman of Minneapolis and Ted Mann, St. Paul, were elected to the board of governors.

Thirteen other meetings in 11 states had been scheduled for the caravan through the next month. It was due to visit Chicago on Thursday and Friday of this week to meet with Illinois Allied members. It will visit Detroit on September 9th and 10th.

The Caravan will address a luncheon and rally of independents from Connecticut on September 17th, at the Hotel Garde, New Haven.

The recently-organized Indignant Exhibitors Forum, in Cincinnati, and the Greater Cincinnati Independent Exhibitors League this week petitioned the Government to place a ceiling on film prices for producers and distributors on the basis of 1940-41 contracts.

$2,190,894 Net For 20th-Fox In 26 Weeks

Twentieth Century-Fox Film Corporation, last Friday, in New York, reported a consolidated net profit, after Federal income tax, of $2,190,894 for the 26 weeks ended June 27, 1942, after providing a reserve for foreign assets of $3,100,000. This compares with a profit of $861,278 for the first 26 weeks of 1941, after a comparable reserve of $1,500,000.

For the second quarter, ended June 27, 1942, the consolidated net profit, after all charges, including provision of reserve for foreign assets of $2,000,000, was $1,349,333 compared with the first quarter profit of $841,561, after a reserve of $1,100,000, and a profit of $457,189 for the second quarter of 1941, also after providing a reserve of $1,150,000.

No portion of the earnings of National Theatres Corporation is included in the figures since no dividends were declared by that corporation during the first half of either year, the company said. The provision for Federal income taxes is computed at an estimated tax rate of 50 per cent for 1942. The corporation is not liable for excess profits tax on the earnings for this period under any tax legislation so far proposed.

The profit for the second quarter of 1942 equals 58 cents per share of common stock after the usual preferred dividend, and for the 26 weeks ended June 27, 1942, 86 cents a share.

The board of directors at a meeting Thursday declared a cash dividend of 37½ cents per share for the third quarter of 1942 on the outstanding preferred stock of the corporation, payable September 30, 1942, to stockholders of record September 15th.

Consolidated income account for 26 weeks ended June 27, 1942, compares as follows:

	20 wks end June 27, '42	26 wks end June 28, '41
Income from sales and rents...	$28,163,602	$21,035,735
Total income	29,067,062	21,652,127
Expenses, etc.	5,883,134	5,295,602
Res for forgn assets..............	3,100,000	1,500,000
Amort of prod costs............	15,820,928	12,309,345
Part in film rents..............	692,410	1,460,666
Interest	3,700	9,092
*Dpr of fix assets...............	125,936	141,844
Fedl income taxes..............	1,250,000	74,300
Net profit	2,190,894	$861,278

*Not including depreciation on studio buildings and equipment absorbed in production casts.

Ruppel Leaves CBS to Join Collier Publishing

Louis Ruppel, director of publicity for the Columbia Broadcasting system, announced his resignation Tuesday in New York, and said he would join the Crowell-Collier Publishing Company October 1st, as executive assistant to the president.

CBS did not replace Mr. Ruppel immediately. George Crandall, assistant director of publicity, assumed his duties this week. Mr. Ruppel came to CBS in 1938, from a post as managing editor of the Chicago *Times*. From 1933 to 1934, he was U. S. Deputy Commissioner of Narcotics for the Treasury Department.

Greaza Given New Leave

Actors Equity has extended the leave of Walter Greaza, assistant executive secretary, for three months to enable him to complete his reorganization of the affairs of the American Guild of Variety Artists. Equity will hold its next quarterly meeting on September 25th at the Hotel Astor, New York..

Monogram Signs Affiliated

Affiliated Theatre Circuit of California and Monogram on Tuesday signed a contract for the entire Monogram product schedule for this season.

TO SHOW FILMS AT PITTSBURGH RALLIES

Patriotic short subjects, produced by major companies and Government agencies, will be presented at public rallies at the Syria Mosque in Pittsburgh every Monday for five weeks, beginning September 14th. The rallies will be known as "Red Feather Nights," and the programs, in addition to the films, will include radio broadcasts featuring prominent personalities, a stage show, competitive drills among service men and a dance.

Sunday Films Are Voted in Knoxville

Motion picture theatres in Knoxville, Tenn., will start Sunday afternoon operation on September 13th. An ordinance passed by the City Council on final reading last week legalized shows between the hours of 1 and 6 P. M. on Sundays.

One obstacle remained last week. A petition with the names of 25 per cent of the voters in the last election, if presented before the ordinance becomes effective (17 days after passage), would force the Council to rescind the ordinance or call a referendum. Such a petition was being circulated and ministers indicated at the Council meeting that they would support it. The influence of the clergy defeated Sunday films in a referendum—which carried no mandate to the Council—two years ago.

Cincinnati Play Season To Open October 1st

The Cincinnati legitimate season will open October 1st, with "The Pirate," a Theatre Guild production, to be followed by "Junior Miss" and "Papa Is All," on the Guild's subscription list. Other attractions booked are: "Porgy and Bess," "This Is the Army," "Priorities of 1942," "Lady in the Dark," "Blithe Spirit," "Let's Face It," "Best Foot Forward," "Life With Father," "Arsenic and Old Lace," "New Hellzapoppin'," "Sons o' Fun," "Spring Again," "My Sister Eileen," "Star and Garter," "By Jupiter," "The Moon Is Down" and "Claudia," with other bookings to follow. The schedule calls for 25 productions, compared with a total of 20 presented last season.

Premiere Honors Queen

The South American premiere of the United Artists picture, "One of Our Aircraft Is Missing," was held at Willemstadt, Curacao, on Monday night in celebration of the 62nd birthday of Queen Wilhelmina of Holland. The print was delivered by a United Nations bomber. Proceeds went to charity.

Music Hall Benefit

The Chinese Relief Association will benefit from an affair to be held at the Radio City Music Hall the evening of November 25th. General chairman will be Lawrence Tibbett. Among the patrons will be Secretary of State Cordell Hull and Mrs. Hull.

Extend Janet Blair Pact

The Columbia studio on Tuesday extended the contract of Janet Blair, who placed twelfth in MOTION PICTURE HERALD's "Stars of Tomorrow" poll of exhibitors. She will appear next in "Destroyer" opposite Edward G. Robinson.

Spewack Flies to Britain for OWI

Samuel Spewack, head of the production unit of the Bureau of Motion Pictures of the Office of War Information, flew to London this week to obtain special British footage and background material. His first production for the U. S. Government, "The World at War," opened at New York's Rialto theatre Thursday. It is reviewed in the Product Digest Section.

While in London Mr. Spewack will confer with officials of the Ministry of Information and study the use of motion pictures in England for instruction of the public in defense precautions, rationing, and information. It was reported that he might also fly to Moscow to obtain Russian background material for the U. S. film library.

Phillip Martin, technical director of the OWI film bureau, and its head when it was the film unit of the Office of Emergency Management, has resigned. Mark Asch succeeds him as technical director.

Musical direction for the unit has been taken over by Gail Kubik, replacing Jack Shaindlin, who resigned last week. Mr. Shaindlin is writing a score for the March of Time feature, "We Are the Marines."

Short subjects now are being completed by the unit on Japanese relocation in the Pacific, "Manpower," a report of the program of the Federal Manpower Commission headed by Paul McNutt, and a study of the war activities of colleges. It is understood that the work of the unit henceforth will be confined to informational topics.

Mark Hanna Joins OWI

Mark Hanna, screen and stage agent, and former Far East manager for Paramount at Shanghai, has joined the Office of War Information as an overseas representative of Robert Sherwood, chief of the foreign branch. Mr. Hanna will leave for London within a few weeks, where he will supervise distribution of special motion picture short subjects and radio material prepared by the OWI.

Gillespie Joins UA Exploitation Staff

David E. Weshner, director of advertising and publicity for United Artists, has appointed James Gillespie to handle exploitation out of the home office.

Mr. Gillespie has been associated with United Artists for the past two and a half years as field representative for the southern territory, with headquarters in Atlanta. He has been identified for many years with the promotion of motion pictures as well as the handling of name personalities. Mr. Gillespie was Paul Whiteman's manager for nine years. Previously, he was on the exploitation staff of RKO.

Major Hal Roach Marries

Major Hal Roach, Hollywood producer who now is on duty with the Army Signal Corps Photographic Section at Wright Field, Dayton, O., married Lucille Prin of Los Angeles in Ohio Monday night.

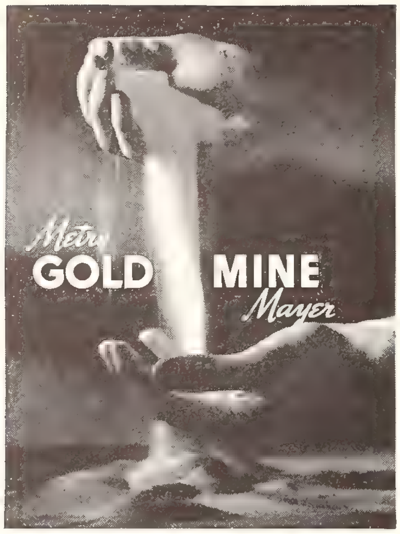
Herald Reporter in Army

Harry McCormick, member of the staff of the Dallas *Morning News* and Texas correspondent for MOTION PICTURE HERALD, enlisted in the U. S. Army last week. A veteran of the World War and the holder of a reserve commission for 16 years, he enlisted as a private.

Harry C. Doyle Dies

Harry C. Doyle, 44, Columbus booker and formerly operator of the Doyle and Broadway theatres in Columbus, died at St. Francis Hospital there on Monday night, August 31st. His wife survives.

"Let me tell
you about my
first group of
eight pictures
for 1942-43."



GREAT EIGHT!

We start the season doing Miniver business with CLARK GABLE, LANA TURNER in "SOMEWHERE I'LL FIND YOU."

The next release proves it's the tops in all test cities: "TISH," Mary Roberts Rinehart's beloved character in films!

Three in a row! Terrific test runs proclaim another HIT! "PANAMA HATTIE" starring RED SKELTON, ANN SOTHERN.

We deliver a BIG Western in the M-G-M manner! "APACHE TRAIL"—"Big Classification" says Box-Office.

The No. 1 Box-Office Star does his stuff for the fans. MICKEY ROONEY in "A YANK AT ETON"—No. 1 Box-Office Joy!

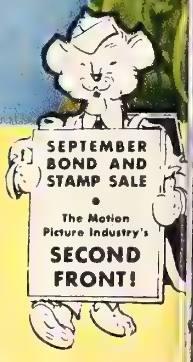
Watch for the nationwide Kate Smith broadcast Sept. 25th. "The WAR AGAINST MRS. HADLEY"—Newsworthy as "Mrs. Miniver"!

Something NEW in de luxe entertainment. Music and Drama! JEANETTE MacDONALD, ROBERT YOUNG in "CAIRO" with Ethel Waters.

A nationwide press stunt. Premieres in 7 most romantic cities! "SEVEN SWEETHEARTS" with Kathryn Grayson, Van Heflin, Marsha Hunt.

Artist's impression of Clark Gable and Lana. Then keep going for more details of the "Great Eight." ☞

"And there's a hundred million others like me"
"OH, MR. GABLE"
GABLE
TURNER
Somewhere I'll find You
HELD OVER
2nd BIG WEEK!
LOEW'S
LOEW'S


SEPTEMBER BOND AND STAMP SALE
•
The Motion Picture Industry's
SECOND FRONT!

SIZZLING TEST ENGAGEMENTS TELL THE TRADE!

The First BIG New Season Hit is from Metro-GOLDMINE-Mayer

CLARK GABLE • LANA TURNER in "SOMEWHERE I'LL FIND YOU" with Robert Sterling • Patricia Dane • Reginald Owen • Lee Patrick • Charles Dingle • Screen Play by Marguerite Roberts • Adaptation by Walter Reisch • Based upon a Cosmopolitan Magazine Story by Charles Hoffman • Directed by WESLEY RUGGLES • Produced by PANDRO S. BERMAN • A Metro-Goldwyn-Mayer Picture

QUEEN OF MUSICAL SHOWS!

PANAMA HATTIE

IT'S THE SENSATION OF THE NATION!

A RIP-ROARING COMEDY!

Here comes the hilarious Queen of Musical Hits that rocked Broadway stage audiences with laughter for a solid year. Radio riot Red Skelton and Blonde Bombshell Ann Sothern at their best! A happy screenful of talent, temptresses and tunes by Cole Porter and others.

"I DOOD IT, AGAIN!"

STARRING

Red SKELTON Ann SOTHERN

with "RAGS" RAGLAND
BEN BLUE
MARSHA HUNT
VIRGINIA O'BRIEN
ALAN MOWBRAY
DAN DAILEY, JR.
JACKIE HORNER

Watch for:
"THE SON-OF-A-GUN WHO PICKS ON UNCLE SAM"
A Musical Number you'll be wild about!

More talent than in 10 vaudeville shows including famed Berry

TEN TOP TUNES including:
"Just One Of Those Things"
"Let's Be Buddies"
"Son Of A Gun Who Picks On Uncle Sam"
"Fresh As A Daisy"
"Good Neighbors"

Screen Play by
Jack McGowan and Wilkie Mahoney
Directed by NORMAN Z. McLEOD
Produced by ARTHUR FREED
A METRO-GOLDWYN-MAYER PICTURE

"TISH"

A Proven Audience Hit!

As the news of the first three sensationally successful test engagements in Houston, Atlanta and Providence swept through every Film Row, a comparison was made between "Tish" and that memorable comedy "Caught Short." Marjorie Main in her excruciating interpretation of Mary Roberts Rinehart's famed fiction character is truly reminiscent of the great Marie Dressler. And the hilarious comedy "Tish" which is now convulsing audiences nationwide and repeating its test business has caught the public fancy with the same sweeping success. Promote "Tish" with every resource at your command. Its box-office power has been proved by its test runs which have beaten such top grossing hits as "Ship Ahoy," "Tortilla Flat," "Courtship of Andy Hardy" and others.

"TISH" with Marjorie Main, ZaSu Pitts, Aline MacMahon, Lee Bowman, Guy Kibbee, Susan Peters, Virginia Grey, Richard Quine • Screen Play by Harry Ruskin • Adaptation by Annalee Whitmore Jacoby and Thomas Seller • Founded in part on Stories by Mary Roberts Rinehart • A Metro-Goldwyn-Mayer Picture • Directed by S. SYLVAN SIMON • Produced by ORVILLE O. DULL

"APACHE TRAIL"

A Great M-G-M Western Drama

M-G-M set out to answer the demand for outdoor action pictures with a production worthy of Culver City standards. Based on a Collier's Magazine story, it tells of twenty-four thrill-packed hours at an isolated stage station during the days of Apache warfare. The trade critics have given it a rousing reception, as will your patrons. "Big classification"—*Box Office Magazine.* "Meat for fans"—*Film Daily.* "You can recommend without reservation"—*Showmen's Trade Review.* You may be sure that when Leo invades the Western scene he rides high, wide and handsome.

"APACHE TRAIL" with Lloyd Nolan, Donna Reed, William Lundigan, Ann Ayars, Connie Gilchrist, Chill Wills • Screen Play by Maurice Geraghty • A Metro-Goldwyn-Mayer Picture Directed by RICHARD THORPE • Produced by SAMUEL MARX

"THE WAR AGAINST MRS. HADLEY"

A timely theme from the producers of "Mrs. Miniver"

Selected for the Kate Smith nationwide broadcast on September 25th as one of the most important of new season pictures, this production is already one of the most discussed among Fall attractions. For the millions who loved "Mrs. Miniver" it tells of another war-time mother who does not realize the impact of the world struggle until it reaches her frivolous life. But then she rises with a magnificence that is a tribute to American womanhood. Great performances by Edward Arnold, Fay Bainter, Richard Ney (of Miniver fame) and others. Far from the beaten track in content and a natural for promotion make this a show for showmen.

"THE WAR AGAINST MRS. HADLEY" with Edward Arnold, Fay Bainter, Richard Ney, Jean Rogers, Sara Allgood, Spring Byington, Van Johnson, Isobel Elsom, Frances Rafferty, Dorothy Morris Original Screen Play by George Oppenheimer • A Metro-Goldwyn-Mayer Picture Directed by HAROLD S. BUCQUET • Produced by IRVING ASHER

(continued)

"MUSIC HATH CHARM"

And these two romances with melody add variety to M-G-M's Great Eight!

JEANETTE MacDONALD
ROBERT YOUNG
in "CAIRO" with Ethel Waters

A sly and racy travesty on spy plots that will be a refreshing change of pace for modern audiences. It kids the menaces delightfully. The stars are at their top form and the addition of torch-singer Ethel Waters repeating her stage triumphs is a stroke of smart showmanship. The production spares nothing in ultra magnificence. It is a de luxe show with a roster of talent, hit songs and desert sirens that—in the words of Daily Variety—"audiences will thoroughly enjoy."

and Reginald Owen • Grant Mitchell • Lionel Atwill • Edward Ciannelli • Screen Play by John McClain • A Metro-Goldwyn-Mayer Picture • Directed by Maj. W. S. VAN DYKE II

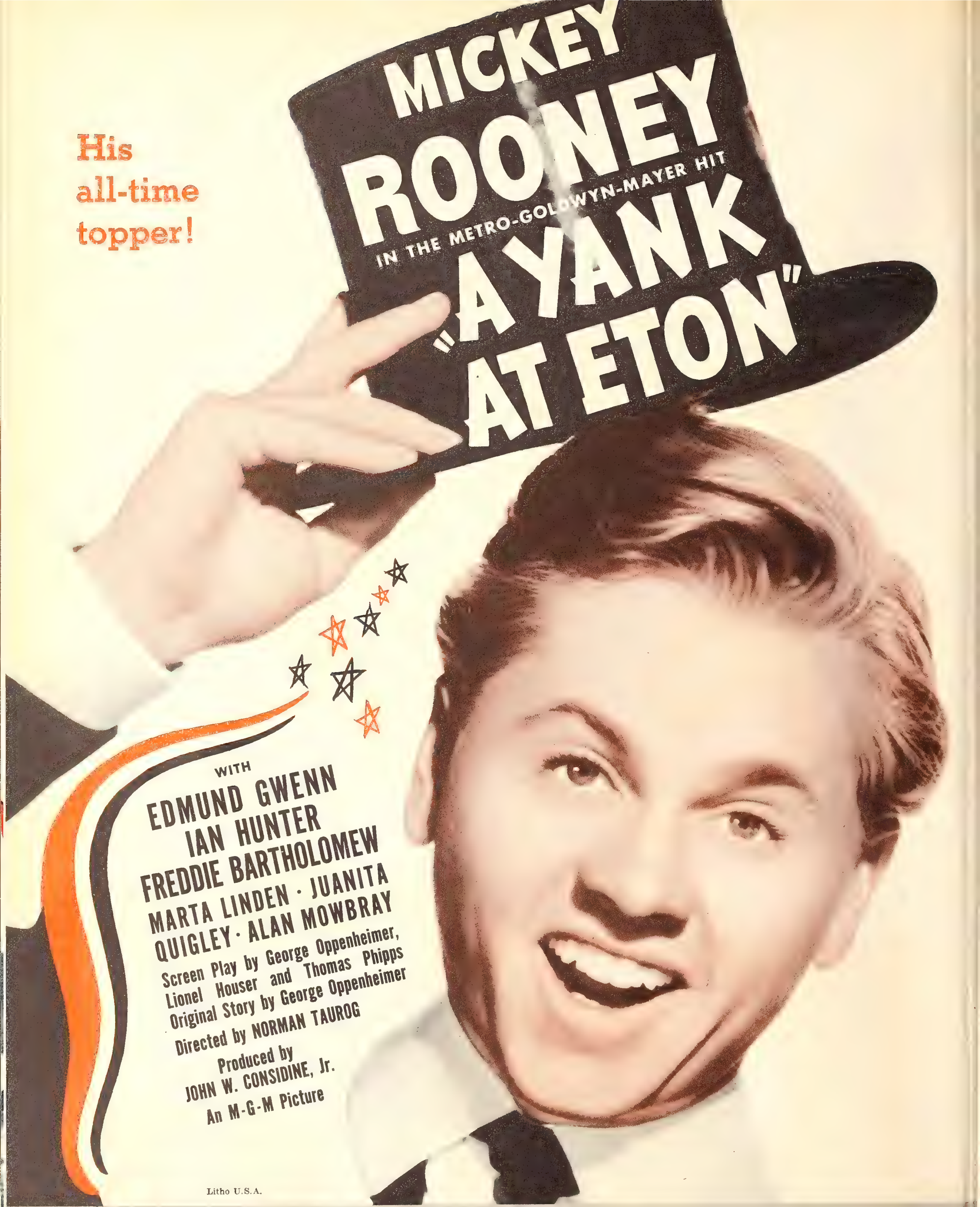
"SEVEN SWEETHEARTS" starring
KATHRYN GRAYSON • VAN HEFLIN • MARSHA HUNT

with Cecilia Parker • Peggy Moran Diana Lewis • S. Z. Sakall • A FRANK BORZAGE Production • Original Screen Play by Walter Reisch and Leo Townsend
Directed by FRANK BORZAGE
Produced by JOE PASTERNAK
A Metro-Goldwyn-Mayer Picture

The newspapers are accepting the challenge from all parts of the country. "Which are the Seven Most Romantic Cities in America?" They will be honored with simultaneous Previews of this glorious entertainment. And never did a show better deserve the nationwide publicity. Pasternak's first for M-G-M has all the charm and musical beauty that brought him praise for his Deanna Durbin successes. And another singing star zooms to fame, pretty Kathryn Grayson with the golden voice. And another hit for Van Heflin. A prediction: It will be the box-office sweetheart of this new season!

The artist captures Mickey in his hilarious "Yank At Eton." Then read further about your rosy future!

His
all-time
topper!


MICKEY
ROONEY
IN THE METRO-GOLDWYN-MAYER HIT
"A YANK
AT ETON"

WITH
EDMUND GWENN
IAN HUNTER
FREDDIE BARTHOLOMEW
MARTA LINDEN · JUANITA
QUIGLEY · ALAN MOWBRAY
Screen Play by George Oppenheimer,
Lionel Houser and Thomas Phipps
Original Story by George Oppenheimer
Directed by NORMAN TAUROG
Produced by
JOHN W. CONSIDINE, Jr.
An M-G-M Picture

Litho U.S.A.

The BIG New-Season Hits are from

Metro-GOLDMINE-Mayer

and if you keep your ear to the ground—

As we go to press . . . from the note-book of M-G-M's Preview Reporter just returned from California . . . *Eye-witness account* of the wonders of coming M-G-M attractions . . . How they applauded "RANDOM HARVEST" that brings back Mrs. Miniver (Greer Garson) quickly to her adoring public and co-starred with the one and only Ronald Colman. They saw a picture that reaches the heights in drama, in artistry, in human heart-beat, a proud addition to the mighty pictures of M-G-M history . . . . "FOR ME AND MY GAL" starring Judy Garland (with George Murphy and sure-fire-newcomer-from-the-stage Gene Kelly) takes its place among the greatest musical productions this industry has ever known . . . that cheering audience lived through every wonderful moment of its heart story, its great musical numbers, its sweeping patriotic emotional surge . . . Judy is supreme . . . and her picture will be headline news from now on . . . "WHITE CARGO" is a showman's dream . . . the audience "oh'd" and "ah'd" when Hedy Lamarr appeared in her lurong . . . and praised another fine job, too, for Walter Pidgeon . . . "WHISTLING IN DIXIE" the Red Skelton riot is already famous . . . not since "Tillie's Punctured Romance" have audiences been so apoplectic without let-up as they were at Huntington Park, California (also at Loew's New Rochelle Preview in the East) . . . Tip-off about another winner "EYES IN THE NIGHT" (Edward Arnold, Ann Harding): the Preview audience literally sat on the edge of their seats . . . its tense excitement and suspense is something you'll cash in on! . . . And that new Hardy picture, "ANDY HARDY STEPS OUT," is joy unconfined . . . the audience at Inglewood, California, with its shrieks and applause is a guarantee for money in the bank! . . . Of the picture "JOURNEY FOR MARGARET," let it be said here that it is one of the most soul-stirring human stories of these times, its likeable people are courageous, the children they shield from the storm are marvelous and its high, hearty humor mingled with tears will lift every audience to the skies . . . look for it . . . treasure it! . . . and that's not all . . . bear in mind "THE MAN ON AMERICA'S CONSCIENCE" (title will be changed) . . . it's an epic dramatization of the life of Andrew Johnson and is unquestionably one of the biggest attractions of our life-time . . . Van Heflin, Lionel Barrymore, Ruth Hussey and a notable cast contribute Academy Award performances . . . this picture with its pulse-stopping power, its compelling story, its magnitude of production is truly of road-show stature . . . bear it in mind!

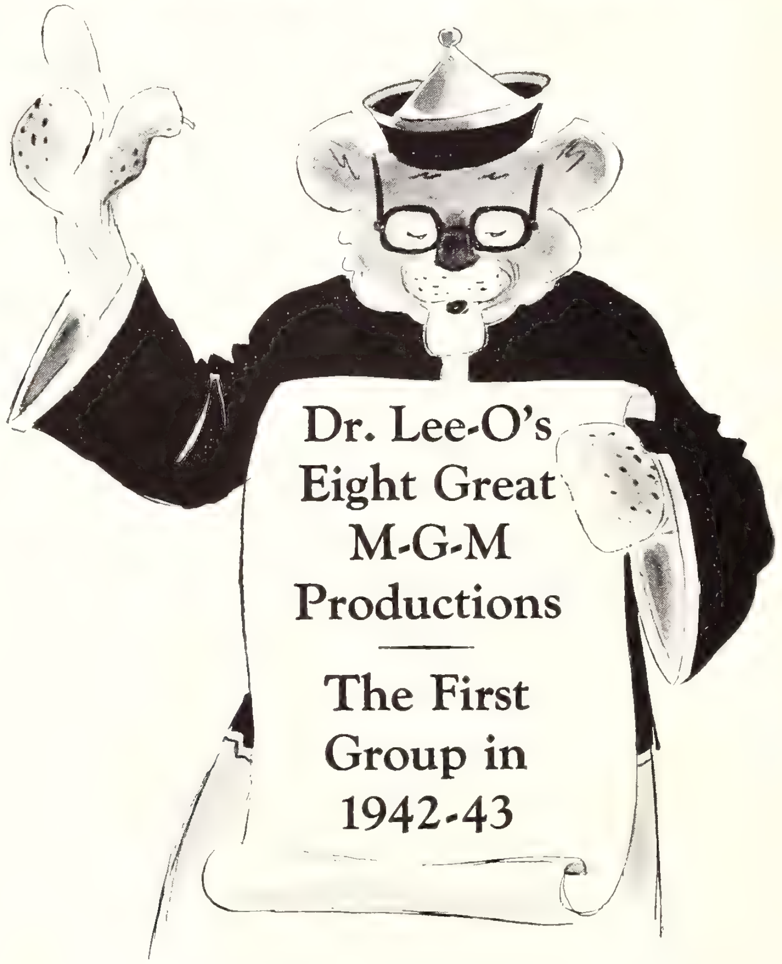
Of course we're enthusiastic! You'll be too!

(and take our advice on next page)

播種早收割早

Chinese Epigram:

"SOW EARLY AND YOU WILL REAP EARLY"


Dr. Lee-O's
Eight Great
M-G-M
Productions
The First
Group in
1942-43

American Epigram:
"M-G-M Pictures are
best in the long run!"

Let's make
it a
BILLION
for Uncle
Sam in
September

"Wake Island" Opening Aids Red Cross

Paramount's "Wake Island" had its official premiere at the Rivoli theatre, New York, Tuesday night at a sellout benefit performance on behalf of the American Red Cross. On Wednesday the film began a regular run at the theatre, which had been closed for a number of weeks and had been reopened under the joint sponsorship of the United Artists theatre circuit and Paramount.

A large contingent of military officials were present at the premiere, which was attended by many film industry, stage and society leaders. Gladys Swarthout, star of the operatic, concert stage, radio and the screen, appeared at the opening and sang the national anthem.

Among those who attended were: J. Robert Rubin, Mrs. Emile Warner, Mr. and Mrs. Adolph Zukor, Mr. and Mrs. Barney Balaban, Mr. and Mrs. John Hertz, Jr., Mr. and Mrs. Leonard Goldenson, Brigadier General Robert L. Dening, Mr. and Mrs. John Hicks, Mr. and Mrs. Leon Netter, E. B. Derr, Lieutenant Colonel Victor R. Morrison, Lieutenant Colonel P. A. Capron, Martin Quigley, Rear Admiral L. C. Farwell, Oscar Morgan, Neil Agnew, Sonja Henie, Robert Gillham, Arthur Israel and Al Wilkie.

The film, which stars Brian Donlevy and Robert Preston, opened on Wednesday night at the Orpheum, Tulsa, Okla., as part of the September War Bond drive ceremonies in that city. L. W. Grant, Tulsa County War Bond administrator, who brought in $1.000.000 in Bond sales at the premiere in Tulsa of "Mrs. Miniver," was in charge of the "Wake Island" opening.

"Talk of Town" Launches Hollywood Canteen

Columbia's "Talk of the Town" had its Hollywood premiere last Saturday night at the launching of the Hollywood Canteen, patterned after New York's Stage Door Canteen, which is operated by the American Theatre Wing War Service. The opening was held at the Four Star theatre, at which Bette Davis made an address and John Charles Thomas sang the national anthem.

United Artists announced on Tuesday that a preview of "Moon and Sixpence," produced by David L. Loew and Albert Lewin, was to be held this Saturday, September 5th, in Edgartown, Mass., summer home of W. Somerset Maugham, author of the original novel. In addition to Mr. Maugham, such well-known residents of this summer colony as Katharine Cornell, James Cagney, Thomas Hart Benton, Francis Hackett, Emily Post, I. A. R. Wylie, Francis B. Sayre and Mrs. Dwight Morrow, Jr., were expected to attend the premiere. A delegation of newspapermen and film critics from New York and Boston also were to be present.

MGM announced this week that the premiere of "The War Against Mrs. Hadley" will take place September 24th at the Capitol theatre, Washington.

"Saludos," the new Walt Disney musical feature, opened simultaneously last week in five theatres of the Castro circuit, Rio de Janeiro, Brazil. The film was presented under its Portuguese title, "Alo Amigos." Proceeds of the openings at the Plaza, Olinda, Astoria, Opera and Ritz theatres went to a charity sponsored by Mme. Vargas, wife of Brazil's president. "Saludos" was produced by Mr. Disney, following his tour of South America last year, in cooperation with the Coordinator of Inter-American Affairs.

Twentieth Century-Fox announced this week that "The Loves of Edgar Allen Poe" will have its first New York showing at the Little Carnegie theatre, following the current attraction.

Zanuck Granted Leave from 20th-Fox for Army Service

COLONEL DARRYL F. ZANUCK

Colonel Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox, has been granted a leave of absence without compensation at his own request to devote his full time to the Army. The announcement was made in New York on Monday by Spyros Skouras, president of the company, following a special meeting of the board of directors. Colonel Zanuck also tendered his resignation as vice-president and member of the board, it was disclosed.

Colonel Zanuck has been appointed to the executive staff of Major General Dawson Olmstead, Chief Signal Officer of the Army. He will be connected with the War Department in Washington and with the headquarters of the Signal Corps Detachment of the Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood.

As chairman of the council, he has been active during the past year in the production of training films for the Army. He has been a reserve officer in the Signal Corps since 1939 and has been in England and Alaska as a military observer. Recently, he was promoted to the rank of Colonel. During World War I he enlisted at the age of 15 and served with the American Expeditionary Force.

During his absence from the Twentieth Century-Fox studios on Army assignments, Colonel Zanuck delegated much studio production to the general supervision of William Goetz, vice-president in charge of studio operations. Colonel Zanuck was in Washington this week for conferences and to attend a War Department review of 15 new reels of training films made in Hollywood.

Colonel Zanuck began his career as a writer. In 1929-30 he became general executive in charge of Warner Brothers pictures. In 1931 he was named chief executive of all Warner Brothers and First National productions, in association with Jack L. Warner. Two years later he formed Twentieth Century Productions in association with Joseph M. Schenck. In 1935, Twentieth Century combined with Fox Film and Colonel Zanuck became vice-president of Twentieth Century-Fox in charge of production.

Film Conservation Plans Given Further Study

The industry took steps this week to give the Sponable, Shearer and other methods of film conservation their first real technical examination. Committees for this purpose were formed in both New York and Hollywood, while the Projection Practice Committee of the Society of Motion Picture Engineers followed a demonstration Tuesday evening of the Sponable method with an executive session for the purpose of preparing a report on the technical problems involved in all of the schemes thus far advanced for conserving film by making the radical changes in the film frame with attendant revision of both production and projection equipment. Release of the report awaits approval of Society officials.

The special industry committees appointed to conduct further study of the various methods submitted were headed by Gordon Mitchell, for Hollywood; and Joseph Hazen, in New York, with Charles Francis Coe of the MPPDA as secretary and coordinator of both groups.

Other members of the eastern committee are W. C. Michel, Twentieth Century-Fox; William F. Rodgers and Lester Isaac, MGM; Paul Raibourn, Paramount; Joseph W. Coffman, Consolidated Film Laboratories, and Robert Wolff, RKO.

Lefkowitz, Warner New York District Manager, Resigns

Sam Lefkowitz, New York Metropolitan district manager for Warner Bros., has resigned effective some time within the next two weeks, it was announced in New York Tuesday by Ben Kalmenson, general sales manager.

Mr. Lefkowitz had been with Warners since 1932. Before his promotion to district manager last year, he was manager of the New York exchange. A successor to Mr. Lefkowitz will be selected following the return of Mr. Kalmenson from a southern business trip, it is understood.

Holden to Wilby-Kincey

Earle M. Holden, for the past nine years manager of the Capitol theatre, Atlanta, resigned to accept a position in the booking department of the Wilby-Kincey organization in Charlotte. He assumes his new duties September 14th.

GE Declares Dividend

General Electric last week declared a dividend of 35 cents per share on common stock, payable October 24th to stockholders of record September 25th.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

City desks and editors of news and trade press can take the stream of press releases which pours from National Broadcasting's press room in New York with a grain of salt—at least for the summer.

To beat the heat, the NBC management has installed a dandy salt dispenser in Room 400, bailiwick of the NBC press agents, in the RCA Building at Rockefeller Center. That's right. Salt. Plain, ordinary dinner-table variety (calcium chloride, NcCi) in neat little tablets the size of an aspirin.

"Salt Tablets for Heat Fag," the wall dispenser is labeled. "Take one tablet at a time with a full drink of water—Swallow Whole."

It's less expensive than air conditioning. And works pretty well, say the NBC press agents, who sweat so much salt.

▽

"She Has Bars on Her Shoulders and Stars in Her Eyes," a new song dedicated to our new women soldiers, has been written by Private Charles Murray, USA, of Fort Bragg, North Carolina. It will be featured in "We're All In It," the Army Emergency Relief Fund Show, at New York's Madison Square Garden, on September 30th.

World War II's "She Has Bars on Her Shoulders and Stars in Her Eyes" reminds of the little ditty of World War I: "Would You Rather Be a Colonel with an Eagle on Your Shoulder or a Private with a Chicken on Your Knee."

▽

Leon Henderson's latest Office of Price Administration order places U. S. control over bird calls, game carriers and decoys, mufflers, shoulderette pads and knee warmers.

▽

The Metropolitan Theatre, in Seattle, still advertises, in its daily newspaper ads, the motion picture industry's "$250,000 Movie Quiz" contest of four years ago. (See Seattle newspapers of August 25th.)

▽

Milt Harris, of the Drive-in-Theatre, at Miami, Florida, sends word that the latest idea in movie exhibition in his sector is the "Share Your Show with a Soldier or Sailor." The plan is to have patrons of the Drive-In invite service men to see the show from their parked cars. A good idea. But the slogan, "Share Your Show with a Soldier or Sailor" bids fair to replace that tongue-twister of World War I: "Sister Susie's Sewing Shirts for Soldiers."

▽

Radio-and-Film player Lois January describes an Army "top-kick" (a sergeant) as a "Corpulent Connoisseur of Corny Cracks and Constantly Crabbing Crony."

▽

Jesse L. Lasky, producer for Warners, in California, has sent Richard Lemen from the service of Lasky advisor on "The Adventures of Mark Twain," back to the Mississippi and Lemen's former job as steersman on the old river steamboat, "Tom Green," plying between Cincinnati and Louisville.

▽

Citizen Elmer Bruffy's hobby is hanging himself. He planned to do that (safely) on Hobby Lobby, the other night, on the Columbia Broadcasting show. At rehearsal, he slipped off a ladder while the leather noose was around his heavily muscled neck. He nearly did hang himself, was unconscious for eight minutes after being cut down.

Mail for Those Captured

WITH THE PROBABILITY that an extension of military and naval approach will lead to the capture of some from among the hundreds of the motion picture and allied industries serving in the Armed Forces, the following information on the routing of mail to U. S. Prisoners of War—received by Actors Equity, in New York, from the United States Navy—may well be kept in mind by those desiring to send mail to a war prisoner:

Simplification of plans for the routing of mail to prisoners of war and civil internees in the Far East was completed by the Prisoners of War Board of the Navy Department in conjunction with officers of the International Red Cross and the Universal Postal Union at Bern, Switzerland.

The Universal Postal Union has organized a postal service for the benefit of prisoners and internees between Basle and Tokyo via Istanbul, Tiflis and Siberia. This service at present contacts points in Japan, Korea, Formosa, Sakhaline, Kwantung territory, Shanghai, Hong Kong and other occupied territories. Service to other territories occupied by the Japanese forces is in preparation.

For the purpose of expediting mail to persons in the prison camps Army officials have set up in Chicago a censorship office through which all mail of this type must be cleared.

Correspondence for prisoners and internees in camps of which the address has already been communicated should be sent direct to those camps.

Correspondence for prisoners and internees in territories where this postal service has been established but where the camps are not yet known, but which are supposed already to be in existence should be addressed to the Japanese Red Cross, Tokyo.

To facilitate censorship all correspondence should be written in a clear and brief manner and as far as possible should be typed.

The notation "Prisoners of War Correspondence" (Service des Prisonniers, de Guerre) should be placed on the envelope to prisoners.

Clearance of cable message to prisoners and internees is to be made through the American Red Cross.

In order to comply with instructions, mail should be addressed as follows if the name of the prison camp is known:

Lieutenant John Doe, United States Navy.
Zentsuji Prison Camp,
Island of Shikoka, Japan.

Mail to a prisoner or civil internee in a known locality where the name of the camp is not known should be addressed as follows:

Lieutenant John Doe, United States Marine Corps,
(Formerly of Wake Island)
Shanghai, China,
c/o Japanese Red Cross,
Tokyo, Japan.

The notation "Prisoners of War Correspondence" should be written in the upper left hand corner of the envelope and at the bottom under the address, "Via Chicago, Illinois," should be written. In the upper right hand corner should be written the word "FREE."

Little Gordon McArthur, of New London, Conn., was observing his ninth birthday the other afternoon. He counted nine dollars in gift monies and told his father he wanted to buy a War Bond from Hollywood's Tyrone Power, who was conducting a bond rally at Walter Murphy's nearby Capitol Theatre.

Young McArthur asked the elder McArthur how large a bond he could buy, to which McArthur, senior, said, jokingly, anything up to $1,000.

The McArthurs went to the Capitol Theatre, and at the call by Tyrone Power for bond buyers in the audience, the youngster marched to the stage, shook hands with Power and whispered that he was in the market for a thousand-dollar bond. Power made loud announcement of the boy's name and patriotism as a thousand-dollar-bond-buyer.

At about that second a gulp could be heard from the direction of McArthur, Senior, further back in the auditorium. Next day Mr. McArthur visited Capitol Manager Murphy, handed him $750 in currency, and walked away with a thousand-dollar War Bond.

▽

One of those who returned the other day to New York and the U. S. A., with 1,450 others, aboard the exchange ship Gripsholm, from the Far East, was Harold S. Dunn, who had been Far Eastern manager for Warner Brothers. He was held by the Japs, with 30 other prisoners, in a room 15 by 17 feet, for 64 days running, where they were fed only a short ration of rice twice a day. Some of Mr. Dunn's fellow passengers were treated more liberally. The Japs gave them rice, eel stew and boiled alfalfa.

▽

Gainesborough Pictures, in London, is producing a feature picture, starring Greta Gynt and Jack Train. The story concerns a quiet little country village named "Foaming-at-the Mouth." And "Foaming-at-the-Mouth" is going to be the title of the feature picture.

▽

Police of Caracas, Venezuela, are looking for a man who has made theatre pilfering history. They will recognize him by a 1,500-pound chandelier, a replica of Aladdin's Lamp which he removed from the center arch of the Maracay Theatre in Maracay.

The showplace of South America when Juan Vicente Gomez ruled Venezuela, the theatre in recent years has been a motion picture house. One of its glories was the great chandelier, valued at $30,000, which was unveiled in the Caracas Theatre on the occasion of the 100th anniversary of the death of Simon Bolivar in 1930. When the Maracay Theatre was built a few years later it was transferred.

▽

There was confusion in profusion this week among telephone users in the film industry in New York, when to take care of increased war loads the Telephone Company shifted many numbers from the CHickering 4 exchange to BRyant 9.

Paramount, long at CHickering 4-7040, had its number changed to BRyant 9-8700. Any similarity to Metro's BRyant 9-7800 was purely coincidental the 'phone company said.

▽

The Army can't accuse us of revealing Army locations. This department, the other week, had a li'l piece about something or other going on at Camp Robinson, *Louisiana*. "PLEASE!" wrote John G. Emerson, of the Malco Theatre Circuit, in the South, "Camp Robinson is in ARKANSAS, not Louisiana."

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING			
			(A) EYES IN THE NIGHT *and* (B) FOR ME AND MY GAL		(C) THE OMAHA TRAIL *and* (D) WHITE CARGO	
LBANY	20th-Fox Screen Room	1052 Broadway	FRI. 9/11	11 A.M.	TUES. 9/15	11 A.M.
TLANTA	RKO Screen Room	191 Walton St., N.W.	FRI. 9/11	10:30 A.M.	TUES. 9/15	10:30 A.M.
OSTON	M-G-M Screen Room	46 Church St.	FRI. 9/11	10 A.M. *Also* 2:15 P.M.	TUES. 9/15	10:00 A.M. *Also* 2:15 P.M.
UFFALO	20th-Fox Screen Room	290 Franklin St.	FRI. 9/11	1:30 P.M.	TUES. 9/15	1:30 P.M.
HARLOTTE	20th-Fox Screen Room	308 South Church St.	FRI. 9/11	1:30 P.M.	MON. 9/14	1:30 P.M.
HICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	THURS. 9/10	1 P.M.	TUES. 9/15	1 P.M.
INCINNATI	RKO Screen Room	16 East Sixth Street	FRI. 9/11	7 P.M.	TUES. 9/15	7 P.M.
LEVELAND	20th-Fox Screen Room	2219 Payne Avenue	FRI. 9/11	1 P.M.	TUES. 9/15	1 P.M.
ALLAS	20th-Fox Screen Room	1803 Wood Street	FRI. 9/11 (A) (B)	10:30 A.M. 2:30 P.M.	TUES. 9/15 (C) (D)	10:30 A.M. 2:30 P.M.
ENVER	Paramount Screen Room	2100 Stout Street	FRI. 9/11	1:15 P.M.	TUES. 9/15	1:15 P.M.
ES MOINES	20th-Fox Screen Room	1300 High Street	FRI. 9/11	1 P.M.	TUES. 9/15	1 P.M.
ETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	FRI. 9/11	1:30 P.M.	TUES. 9/15	1:30 P.M.
NDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	FRI. 9/11	9 A.M.	TUES. 9/15	9 A.M.
ANSAS CITY	20th-Fox Screen Room	3444 Broadway	FRI. 9/11	1 P.M.	TUES. 9/15	1 P.M.
OS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	FRI. 9/11 (A) (B)	10:30 A.M. 2:30 P.M.	TUES. 9/15 (C) (D)	10:30 A.M. 2:30 P.M.
EMPHIS	20th-Fox Screen Room	151 Vance Avenue	FRI. 9/11	1 P.M.	TUES. 9/15	1 P.M.
ILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	FRI. 9/11	1:30 P.M.	TUES. 9/15	1:30 P.M.
INNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	FRI. 9/11	1 P.M.	MON. 9/14	1 P.M.
EW HAVEN	20th-Fox Screen Room	40 Whiting St.	FRI. 9/11	10 A.M.	TUES. 9/15	10 A.M.
EW ORLEANS	20th-Fox Screen Room	200 South Liberty	FRI. 9/11	1:30 P.M.	TUES. 9/15	1:30 P.M.
EW YORK EW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 9/8	9:30 A.M. *Also* 1:30 P.M.	TUES. 9/15	9:30 A.M. *Also* 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	FRI. 9/11	10 A.M.	TUES. 9/15	10 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	FRI. 9/11	1:15 P.M.	TUES. 9/15	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	FRI. 9/11 (A) (B)	11 A.M. 2 P.M.	TUES. 9/15 (C) (D)	11 A.M. 2 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	FRI. 9/11	1 P.M.	TUES. 9/15	1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	FRI. 9/11	1 P.M.	TUES. 9/15	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	FRI. 9/11	1 P.M.	TUES. 9/15	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	FRI. 9/11	1 P.M.	TUES. 9/15	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	FRI. 9/11	1:30 P.M.	TUES. 9/15	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	FRI. 9/11	1 P.M.	TUES. 9/15	1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	FRI. 9/11	1 P.M.	TUES. 9/15	1 P.M.

"Eyes In The Night"—*Edward Arnold, Ann Harding* • "For Me And My Gal"—*Judy Garland, George Murphy, Gene Kelly*
"The Omaha Trail"—*James Craig, Pamela Blake, Dean Jagger* • "White Cargo"—*Hedy Lamarr, Walter Pidgeon, Frank Morgan*

All-Out War Effort Urged by Connors

Tells 20th-Fox Sales Staff of First 30 Pictures to Be Sold for 1942-43

All-out cooperation with the nation's war effort is the primary duty of everyone associated with the motion picture industry, was the message given to 64 exchange representatives attending the Twentieth Century-Fox regional sales meeting at the Blackstone Hotel, Chicago, Monday, by Tom J. Connors, vice-president in charge of sales. The group attending the meeting comprised district managers, branch managers, salesmen and bookers from nine midwest exchanges.

Mr. Connors stressed the fact that the film industry's contribution to the war effort must mean more than the mere presentation of screen entertainment to maintain the general public's morale. He pointed to the vast production job the industry was doing in the making of training films and of the special 16mm films which supply the best in entertainment to our armed forces.

The opening day's sessions were devoted to outlining sales plans for the company's newsreels, March of Time, Terrytoons and other short subjects for the coming season. Speakers included William C. Gehring, Western sales manager, who presided over the meeting in conjunction with New York officials of the company; A. W. Smith, Eastern sales manager; Hal Horne, director of advertising and publicity, and William Clark, short subjects sales manager.

It was indicated by Mr. Gehring that "Tales of Manhattan" would be sold on an increased admission price basis.

Morale Maintenance Cited by Skouras

At Tuesday's Chicago meeting, Mr. Gehring and Mr. Connors outlined the first 30 pictures to be sold for the 1942-43 season and discussed selling plans. Spyros Skouras, president of Twentieth Century-Fox, who joined the branch managers, salesmen and home office executives at the sessions, following his attendance at a special meeting of the company's board of directors in New York Monday, spoke on the important role played by all companies in maintaining morale not only of America but of all the United Nations.

On Friday and Saturday, at the Baker Hotel, Dallas, six southern and southwestern branches convened, and on September 6th and 7th, next Sunday and Monday, the last of the four regionals will be concluded at the Ambassador Hotel, Los Angeles, for the six western exchanges.

Meanwhile, it was announced in New York that a new divisional and district realignment in the company's field sales force had been set by Mr. Connors. The new lineup is as follows: Eastern Division-Metropolitan: New York City; Northeast: Albany, Boston, New Haven; Atlantic: Philadelphia, Pittsburgh, Washington; Mid-East: Buffalo, Cincinnati, Cleveland; Southeast: Atlanta, Charlotte, Memphis; Southwest: Dallas, New Orleans, Oklahoma City.

Western Division-Great Lakes: Chicago, Detroit, Milwaukee; Prairie: Des Moines, Minneapolis, Omaha; Mid-West: Indianapolis, Kansas City, St. Louis; Coast: Denver, Los Angeles, Portland, Salt Lake City, San Francisco, Seattle; Canada: Calgary, Montreal, St. John, Toronto, Vancouver, Winnipeg.

Mr. Smith has named Clarence H. Hill as his assistant. Edwin H. Collins and Ted A. Shaw are assistants to Mr. Gehring.

The company's third block of five features was announced last Friday by Mr. Connors at the two-day eastern regional meeting at the Hotel Astor in New York. The group includes: "Girl Trouble," "Manila Calling," "The Man in the Trunk," "Young Mr. Pitt" and "Springtime in the Rockies," the last in Technicolor. Tradeshows will be held within the next two weeks and the pictures will be available for October playdates.

Mr. Connors opened the sessions with a tribute to the memory of the late Sidney R. Kent and to Twentieth Century-Fox employees now in the armed forces. Mr. Skouras, president, introduced new exchange heads and distribution personnel.

Number of Shorts To Be in Color

Mr. Smith, who presided at the meeting, told the 130 delegates that a substantial number of shorts to be distributed by the company would be in color. The program includes 26 "Terrytoons" of which 14 will be based on established characters, in color, six will be based on the newspaper comic strip character "Nancy" and four will be in black and white with Terry characters. Movietone News will produce four "Magic Carpets" in color, six sport shorts by Ed Thorgersen, four shorts in color edited from the Thaw expedition shots, five "Adventures of a Cameraman," two "World Today" and one Father Hubbard, the last in color.

Three defense reels, two of two-reel and one of one-reel, will be produced by Twentieth Century-Fox for the Government and released without profit, it was announced. Movietone News also has a crew in Alaska making two color shorts about the Aleutian Islands.

"The FBI Front," the first March of Time subject to be released through Twentieth Century-Fox, set for September 14th, was discussed by John Wood, treasurer of March of Time. Three other issues are in preparation, one about the Free French, another on air power and the third about the strategic importance of Spain.

Exchange Personnel In Attendance

Exchange members in attendance at the Blackstone Hotel were: Detroit—Lester Sturm, A. D. Knapp, E. A. Westcott, Roy Carrow, Floyd Keillor and L. Sanchie; Indianapolis—George T. Landis, K. Dotterer, J. R. Neger, H. L. Hancock, T. McLeaster, Harry Richardson and Frank Moneyhun; Kansas City—Ward Scott, George W. Fuller, W. J. Kubitski, Joe F. Woodward, Charles Knickerbocker, H. Kinser and M. A. Tanner; St. Louis—B. B. Reingold, William Thomas, J. A. Feld, George H. Ware, A. Eskin, Arthur McManus and Florence Patke; Des Moines—S. J. Mayer, H. Gottlieb, L. C. Paulson, Pearl Stanwell and E. Jacobs; Minneapolis—J. M. Podoloff, M. A. Levy, Earl Lorentz, Louis Cohen, J. S. Cohan, N. F. Hall and P. Lundquist; Omaha—J. E. Scott, Gordon F. Halloran, H. P. Ironfield, Harry Levy and Irving Mills; Milwaukee—Jack Lorentz, Meyer Kahn, Morris Horowitz, Al Levy, George Edgerton and Carl Mitchell; Chicago—Herman Beiersdorf, Clyde Eckhardt, Ernie P. Grohs, H. Goodamote, M. Simon, Harold Loeb, A. M. Van Dyke, Sol Edwards, E. P. Orsenigo, Arnold Monette, Jack Eckhardt and Al Schauer.

The New York delegation included Mr. Connors, Mr. Skouras, Mr. Smith, Mr. Horne, Edward Collins, Aubrey Schenck, Roger Ferri, Mr. Clark, Felix Jenkins, Mr. Gehring, Mr. Wood of March of Time, and Harvey Day, Terrytoons.

Among the home office executives who attended the New York meeting, in addition to those named, were:

Herrmann G. Place, W. C. Michel, Sydney Towel, William Kupper, Martin Moskowitz, Jack Sichelman, Ted Shaw, Clarence Hill, Jack Bloom, L. M. Lincer, Harry Mersay, Eugene McEvoy, Morris Caplan, Harry Buxbaum, Ray Moon, Arthur Abeles, Sam Epstein, Harry Reinhardt, Hetty Gray Baker, Maurice Goodman, Nat Brower, Edmund Reek, Jack Darrock, Russell Muth, Tony Muto, Ed Thorgersen, Lowell Thomas, Harry Lawrenson, Max Youngstein, M. D. Howe, Lou Shanfield, Morris Kinzler, Richard Condon, Charles Schlaifer, Joseph Shea, Edward Hollander, Jerry Novat, Irving Maas, Leslie Whelan, Albert Cornfield, Edwin S. Fraser, Paul Terry, William Weiss and Ed Eschman.

Field Men Present At Meeting

The following men from the field were present: Albany—H. Armstrong, Fred Sliter, Ben Dare, D. Houlihan; Boston—E. X. Callahan, M. A. Grassgreen, J. M. Connolly, J. A. Feloney, Frank Drew, M. Simons, S. Berg, N. E. Murray; Buffalo—Sydney Samson, W. C. Rowell, G. E. Dickman, George Sussman; Cleveland—George Roberts, F. J. Hunt, E. R. Bergman, Ray Schmertz, T. C. Alley, S. N. Lichter; New Haven—B. A. Simon, Sam Germain, E. Wright; Cincinnati—J. J. Grady, James Neff, J. A. Needham, L. J. Bugie, E. C. Naegel, Irving Sochin, Robert Laws, E. A. Burkhart; Philadelphia—Sam Gross, Edgar Moss, W. G. Humphries, B. R. Tolmas, J. Howard Smith, Al Davis, H. Gable, L. Mintz, F. J. Kelly, J. Forscher; Pittsburgh—Ira Cohn, C. C. Kellenberg, E. Thorpe, J. B. Hanna, Joseph Davidson, George Moore; Washington—Sam Wheeler, F. B. Klein, J. A. Murphy, S. Diamond, J. M. Cohan, C. G. Norris, Ira Sichelman, Mrs. Sarah Young; New York—J. J. Lee, Morris Sanders, Charles Goetz, Joe St. Clair, Morris Kurtz, Wm. Schutzer, Abe Blumstein, Seymour Florin, G. Blenderman, Al Mendelson, Louis Kuttler.

Therese Carlo Resigns

Therese Speratore Carlo, in the film industry in New Haven for the last 24 years, the last 11 of which were spent as booking manager of United Artists, has resigned. She is succeeded by Henry Bruenig, shipper at United Artists for several years while Jerry Weber, of National Screen Service, has taken Mr. Bruenig's place, and Vincent Esposito has gone to National Screen Service.

Buy Theatre in Detroit

Martin J. Lewis and Henry S. Rosenwald, directors of the Thalia theatre and Fifth Avenue Playhouse, New York, have taken over operation of the Cinema in Detroit, on a long term lease.

Curtiz To Direct "Moscow"

Michael Curtiz has been assigned by Warner Bros. to direct the film version of "Mission to Moscow," based on the book and private papers of former Ambassador Joseph E. Davies.

Ameche Returning to Air

Don Ameche will return to radio Sunday, September 6th, on the Edgar Bergen-Charlie McCarthy Chase & Sanborn hour, over the National Broadcasting Company network.

10 COMPANIES LIST TOTAL OF 358 FILMS IN 1942-43

Expect Consenting Majors to Trade Show Product; Policies Indefinite

With the announcement from Metro-Goldwyn-Mayer last weekend that 26 features for 1942-43 are completed or in production, the total number of pictures officially designated to date for the coming season by 10 companies is 358. Previously Columbia had announced 48; Monogram, 32; Producers Releasing Corporation, 42; Republic, 66; Universal, 55; Paramount, a backlog of 30; Twentieth Century-Fox, 31, and RKO Radio, 45, of which 14 already are completed. Warner Bros. announced the first 10 releases for the new season and all five consenting distributors have already held trade showings for the first blocks to be offered exhibitors.

Although restrictions on the sale of features to blocks of five, requirements for trade showings and prohibition against long-term franchises under the Federal consent decree expired at midnight Monday, it is understood the consenting distributors who have been selling their new season product since August 1st, would abide by the Government's implied warning that films must be tradeshown before they are offered to exhibitors. Indications are that all five would continue trade screenings of 1942-43 releases.

By its terms and in the absence of any uniform sales plan under the decree, the Government now permits the consenting companies to adopt their own methods of selling. The decree stipulated that the signatories—MGM, Warner Bros., RKO, Paramount and Twentieth Century-Fox—would be relieved of restrictions on selling unless the other three defendant companies in the New York anti-trust suit were ordered to abide by the same terms before June 1st, 1942, or entered their consent.

Arbitration of disputes and prohibition of theatre expansion by the big five as well as other decree provisions will remain in effect until November 20th, 1943.

Sales Policies Not Officially Set

How distributors would take their wares to market was the primary subject of discussion this week in industry circles. Since the United States Department of Justice rejected the selling plan proposed by the United Motion Picture Industry none of the five consenting companies have announced officially what sales policy would be pursued for the forthcoming season.

William F. Rodgers, vice-president in charge of distribution of MGM, however, said on Tuesday that the company would offer its first block of eight pictures, allowing for the cancellation of two films from the block, in accord with the UMPI plan. MGM, he said, also would continue to offer the sliding scale to exhibitors which has been in effect a number of years. Whether or not Metro would continue a policy of blocks-of-eight, Mr. Rodgers asserted, had not been decided, but the sales packaging would depend entirely on the supply of pictures ready for trade showing.

Paramount and Warner Bros. have indicated they would not allow cancellation from their small blocks and it is understood that both Paramount and 20th Century-Fox will continue to show their features to the trade and group them in blocks-of-five.

Features scheduled for the coming season, already trade shown by the five distributors, are:

MGM: "Apache Trail," "A Yank at Eton," "Tish," "Cairo," "Somewhere I'll Find You," "Seven Sweethearts," "Panama Hattie," "War Against Mrs. Hadley," all eight in MGM's first block. Paramount: "Wake Island," "The Major and the Minor," "The Glass Key," "Priorities on Parade" and "The Wild Cat." RKO: "The Magnificent Ambersons," "Journey Into Fear," "They Flew Alone," "The Big Street," "Highways by Night," "The Pride of the Yankees," "Mexican Spitfire's Elephant," "Once Upon a Honeymoon," and "Here We Go Again." 20th-Fox: "Footlight Serenade," "A-Haunting We Will Go," "Little Tokyo, U.S.A.," "Pied Piper," "The Loves of Edgar Allen Poe," "Orchestra Wives," "Berlin Correspondent," "Careful, Soft Shoulders," "Just Off Broadway," "Iceland." Warner Bros.: "Desperate Journey," "Across the Pacific," "The Busses Roar," "Yankee Doodle Dandy," "Now, Voyager," and "Secret Enemies." Warners also will trade show next week the following five: "The Hard Way," "George Washington Slept Here," "You Can't Escape Forever," "Flying Fortress" and "The Hidden Hand."

MGM Schedules Trade Shows for Four More

Titles of the 26 features scheduled or planned for release by MGM in the new season were announced by Mr. Rodgers last weekend. These are in addition to the eight films which the company already has trade shown and is now selling. Ten other features are either completed or nearly so and another group is in production, with the studio far advanced on the 1942-43 program, he reported.

Pictures listed for release are: "For Me and My Gal," "Random Harvest," "Journey for Margaret," "Gambler's Choice," "Eyes in the Night," "Andy Hardy Steps Out." Also "White Cargo," "Men o' War," "Whistling in Dixie," "Pilot No. 5," "Reunion," "Tennessee Johnson," "Keeper of the Flame," "Dr. Gillespie's New Assistant," "Salute to the Marines," "Three Hearts for Julia," "Starlight," "Omaha Trail," "Women in Uniform."

Among musical productions scheduled or planned are "DuBarry Was a Lady," "Presenting Lily Mars," "Cabin in the Sky," "Best Foot Forward," "Anchors Aweigh," "I Dood It," "Meet Me in St. Louis."

On Wednesday in New York, MGM announced schedules of trade showings of four more 1942-43 pictures, as follows: "Eyes in the Night" and "For Me and My Gal," September 9th and "The Omaha Trail" and "White Cargo," September 15th.

78 on MGM Shorts Schedule for 1942-43

Pointing out that the Government's interest in short subjects as a wartime information medium has served to bring greatly increased attention to shorts from producers, patrons and exhibitors alike, William F. Rodgers, vice-president in charge of distribution of MGM, announced in New York Tuesday that the company's short subjects program would be maintained with no reduction in releases for the forthcoming season.

MGM will produce a total of 78 subjects in addition to 104 issues of News of the Day, Mr. Rodgers said. Heading the program will be six two-reel specials on subjects of current news interest, including at least two Crime Does Not Pay pictures. The remainder will be of one reel, as follows: 14 Pete Smith Specialties; 10 John Nesbitt's Passing Parade; 10 Our Gang Comedies; 10 MGM Miniatures, including several to be narrated by Carey Wilson; 16 MGM cartoons in Technicolor and 12 James FitzPatrick Traveltalks in Technicolor, all designed to promote better Pan-American relations.

Warner Circuit in Midwest Meetings

Warner circuit managers of Chicago and Milwaukee met with home office executives last Thursday and Friday to discuss plans for the new season. Harry Kalmine, assistant general manager of Warner Theatres, presided at both midwest meetings and remained in Chicago Monday and Tuesday of this week to continue talks on forthcoming plans. Other circuit executives from the home office who were present at the midwest sessions were W. Stewart McDonald, Harry Goldberg and Leonard Schlesinger. James E. Coston, zone manager for Chicago, participated in the Milwaukee meeting.

Subjects of a patriotic nature head the list of 22 Warner Bros. short subjects scheduled for release during the first three months of the new season, according to an announcement this week in New York by Norman H. Moray, short subjects sales manager. Six of the films will be produced in various government agencies, and 12 subjects will be in Technicolor.

Among the subjects are: "A Ship Is Born," Technicolor two-reeler describing the activities of the merchant marine building program; "The Spirit of Annapolis," two-reel film shot at the U. S. Naval Academy; "The Spirit of West Point," two-reel subject featuring the Military Academy corps of cadets; "Sniffer Soldiers," one-reel Technicolor subject filmed at Fort MacArthur, the training station for dog patrol work; "Army Air Force Band," and "United States Marine Band," both Melody Master band reels filmed in Washington, D. C.

The schedule also includes one Service Special in Technicolor, three two-reel Broadway Brevities, three Sports Parades in Technicolor, two Hollywood Novelties, three Melody Master bands, five Merrie Melodies cartoon in Technicolor, and three Looney Tune cartoons, two of which are in color.

Columbia, Griffith Talk Product Deal

E. E. Griffith, president, and Ray Higdon, film buyer of the R. E. Griffith circuit, were in New York last Friday to discuss a circuit deal for Columbia product with Rube Jackter, assistant general sales manager. Also present for the negotiations were B. C. Marcus, Columbia Kansas City branch manager, and J. B. Underwood, Dallas branch manager.

Smalley circuit, operating 15 theatres in upstate New York, has signed for 1942-43 Monogram product, it was announced last Thursday. Warner Bros. circuit in the same territory also has signed for Monogram product, it was learned.

Davidson with Warners

David Davidson, New York film and radio exploitation man, has joined the Warner studio publicity department to fill the vacancy created by the departure of Ben Cohn for the army. Mr. Davidson will work under Alex Evelove.

GEORGE **MONTGOMERY**

ANN **RUTHERFORD**

CESAR **ROMERO**

Orche

4 Hit Parade Songs by Gordon and Warren including the sensational "I've Got a Gal in Kalamazoo"

A SMASH HIT" —FILM DAILY

"WILL ROLL UP EXCEPTIONAL GROSSES" —DAILY VARIETY

"BOX OFFICE HIT" —HOLLYWOOD REPORTER

GLENN MILLER AND HIS BAND

stra Wives

with

LYNN **BARI** · CAROLE **LANDIS**

VIRGINIA GILMORE · MARY BETH HUGHES

NICHOLAS BROTHERS · TAMARA GEVA

Directed by **ARCHIE MAYO** • Produced by **WILLIAM LeBARON**

Screen Play by Karl Tunberg and Darrell Ware • Original Story by James Prindle • Dances Staged by Nick Castle

20th CENTURY-FOX

Fight Continues on Cameraman Status

ASC in Dispute with Coast Local; Senate Asked to Probe Petrillo Action

The Hollywood dispute over jurisdiction on "first cameramen" at midweek showed no sign of abating. The American Society of Cinematographers was to meet for a report from its president, Fred Jackman, who returned late last week from New York, where he conferred with officials of the International Brotherhood of Electrical Workers of the American Federation of Labor.

The ASC, in disagreement with the Studio Photographers Local 659, recently obtained a charter from the electrical workers' union. It had been independent. Local 659 is chartered by the International Alliance of Theatrical Stage Employees. Its efforts to force ASC members to surrender their independence reportedly compelled the latter to favor the IBEW affiliation.

Mr. Jackman said in New York he had received assurance from IBEW officials that they would back the ASC claim to jurisdiction over studio first cameramen. He added he had discussed the dispute with Richard F. Walsh, IATSE president, but that the discussion had not changed the situation.

According to Mr. Jackman, the first cameramen will "make a stand for the first time in the industry's history, and will refuse to be pushed around any longer." Previously, IATSE and Local 659 officials had reiterated their desire for "unity" in cameramen's ranks; that "unity" being representation by only one union.

The ASC board Tuesday night approved transfer to the IBEW, as Local 1,318, and it asked a nominating committee to name new officers for an election shortly.

Mr. Jackman will retire, it is believed. The charter is "open," with several subdivisions of workers, with each group to have its autonomy, and officers.

Will Arbitrate SOEG Dispute

In New York, the negotiations between the distributors and the Screen Office Employees Guild, representing exchange workers in Los Angeles and San Francisco, were expected to be saved from an impasse this week by election of three men to arbitrate the disputed points, chiefly centering about wages.

The distributors Monday named C. J. Scollard their arbitration representative. He is executive assistant to Neil Agnew, Paramount vice-president in charge of sales. The union named Glenn Pratt, its business representative. A third impartial member then was sought. Negotiations probably will be held on the coast.

Submission to arbitration followed two unsuccessful conferences, one on the coast and the other in New York, three weeks ago.

In New York, too, hearings were completed on petitions to the National Labor Relations Board by the Screen Office and Professional Employees Guild, Local 109, CIO, for appointment as collective bargaining agent for the clerical workers in the Paramount New York home office, exchange, newsreel, and music company.

There will be elections in each unit, under NLRB auspices. On the ballot with the SOEPG in the exchange election will be Local B-51, IATSE exchange workers' union.

Chicago Meeting on Wages Delayed

Meetings, scheduled for last week, between theatre managers and the wage scale committee of the Chicago Moving Picture Operators Union, have been postponed until next Thursday. Operators are asking for a 10 per cent increase and a six-day week with seven days' pay.

Detroit stagehands, members of IATSE Local 38, this week and last sought renewal of working contracts which expired Tuesday. The discussions were amicable, and it was said the only disputes might be over terms for some houses considering introduction of stage shows this Autumn.

For the first time, New Haven "white collar" exchange workers were invited by IATSE representatives from New York to attend a meeting, at the Hotel Garde, Tuesday. Shippers, poster clerks and inspectresses have been organized under the IATSE there for six years.

Mary McCall was elected Tuesday night, in Hollywood, to the presidency of the Screen Writers' Guild. She succeeds Sidney Buchman. He resigned because of expected elevation to an executive post at Columbia, it was reported. Miss McCall will serve until the annual election in November.

Senate Inquiry on Petrillo Sought

The ban on record manufacture by members of the American Federation of Musicians may bring a Senate investigation of the union, and its chief, James Caesar Petrillo. On Friday, August 28th, Senator D. Worth Clark of Idaho asked for an inquiry into Mr. Petrillo's activities by the Senate Interstate Commerce Committee. He asserted the ban threatens national morale.

Mr. Petrillo, his union, and its officers, are being sued by the Department of Justice, under the anti-trust laws, and face hearing in Chicago Federal Court September 16th. Cited in this suit are not only the recording ban, but various disputes with networks.

The Federal Communications Commission is "investigating" Mr. Petrillo and the AFM. Several weeks ago, the Office of War Information, through Elmer Davis, director, asked that the ban be rescinded.

At the time, Mr. Petrillo pointed out that any recordings necessary for national welfare would be made by musicians, and that, at all times, recordings directly for the armed or affiliated national services, were being made by his men.

He repeated the argument of the musicians that recordings which support the nation's thousands of tavern and grill "juke-boxes" were depriving his men of livelihood.

Monday, Mr. Petrillo was hit by still another opponent, the National Federation of Music Clubs, which appealed directly to President Roosevelt against the recording ban, which it called "the most serious blow struck thus far at American musical culture."

Mr. Petrillo meanwhile, continued his long feud with the Boston Symphony, which refused to be "organized." It was reported the orchestra was deprived of its December concert in Rochester, because the city's Civic Music Association feared retaliation from Mr. Petrillo.

Publication of new songs is suffering because the AFM recording ban makes song exploitation difficult, Neville Miller, president of the National Association of Broadcasters, charged Monday. He added the public had not noticed the publishing slowdown because there existed a stockpile of songs.

The Philadelphia musicians' union, Local 77, announced a 15 per cent increase in the existing wage scale for the 1942-43 season, starting Labor Day. The increase will affect every type of musical employment.

In Philadelphia, Jerry Wallace has succeeded Frank Richardson as president of the American Guild of Variety Artists' local. Mr. Richardson resigned because of other duties. Mr. Wallace had been first vice-president.

Screen Paralysis Drive Total $1,338,059

The National Motion Picture Theatres Committee collected a total of $1,338,059 through the nation's motion picture and legitimate theatres, in the campaign sponsored by the Committee for the Celebration of the President's Birthday, on behalf of the National Foundation for Infantile Paralysis, it was reported last week.

The grand total raised during the campaign was $3,908,310, a new record figure for the annual drive. The expenses of the committee, it was reported, amounted to $207,889, or five per cent of the total. The Motion Picture Theatres Committee was headed by Nicholas M. Schenck and Harry Brandt.

Summer Stock Program

Summer theatre offerings in Connecticut include "Ring Around Elizabeth," in its second week at the Show Shop Theatre Tent, West Hartford Center, and "Love Rides the Rails," an old-time melodrama presented by the Theatre-in-the-Dale, Inc., New Milford. Francis Lederer has been in New London appearing at Milton Stiefel's Ivoryton Playhouse in the Bulkeley Auditorium in "Watch on the Rhine."

Discuss War Films on Radio

The Mutual national network was to feature Sunday on the "American Forum of the Air" a discussion on "How Can the Movies Best Contribute to the War Effort?" Participating in the 8 to 8:45 show will be Rosalind Russell, Irving Pichel, Sidney Buchman, Darryl F. Zanuck and Arthur Ungar.

Boros Promoted

George Boros, former assistant manager of the Cleveland Telenews theatre, has been promoted to manager of Buffalo's Telenews theatre, succeeding Mitchell Liner, who has been shifted to Cincinnati to be manager of Telenews there.

Tivoli Reopens

Joseph Blumenfeld, operator of the United Artists, Orpheum and Esquire in the downtown San Francisco area, has signed a long lease on the old Tivoli theatre there, and has reopened it with vaudeville and single features.

Howe Promoted by RKO

Karl Howe has been appointed branch manager for RKO in Omaha, succeeding C. W. Allen, resigned. Mr. Howe formerly was salesman at Kansas City.

Allocations of Film Raw Stock Are Awaited

The amount of raw stock each film company will be allowed to use will be determined within a few weeks by affidavits for raw film allocation to be filed by those companies and others with the War Production Board.

The affidavits will be the WPB's first reliable guide to "essential" and "non-essential" use and will be the basis for possible further reductions in the consumption of raw film following the Board's freezing order of two weeks ago. That order limited the entertainment film industry to the amount it used last year and banned raw film for commercial pictures.

The affidavits will include identification of uses to which the film is to be put.

It was observed in Washington that if the forms show a high percentage of non-essential use, allocations for such will be cut sharply. This will benefit the entertainment film industry, it was said, since its product is regarded as essential.

The film companies, meanwhile, are attempting to adhere to, and improve, their program of film conservation; a program which reportedly will slash consumption 16.7 per cent. compared with last year's.

The Association of Motion Picture Producers, Hollywood, was to name a committee this week to collaborate with the Research Council of the Academy of Motion Picture Arts and Sciences to implement the conservation schedule.

The WPB on Wednesday prohibited new theatre construction in excess of $200. The previous maximum was $5,000.

Independent and commercial film producers, distributors and laboratory owners meanwhile protested this week to the WPB that the freezing order will force them out of business. A committee representing the former, and calling themselves the Committee for the Preservation of the Independent Motion Picture Industry, journeyed from New York to Washington on Tuesday, assisted by Bertram Mayers, film attorney.

They told the WPB that they might ask intervention by the Federal courts, and they asked relief from Harold Hopper, chief of the WPB's films division, and other WPB officials.

Mr. Mayers asked the board last week for an increase in the allotment of film to the motion picture industry as essential for the business of small independent producers and laboratories, many of whom thrive on reissues.

Mr. Hopper remarked Tuesday that, under the new WPB regulations, even the Army, Navy, and the Federal government must file applications for film.

Of commercial film manufacturers, it was observed in Washington that the board's ban on such may be circumvented by portrayal of commercial products furthering the war effort.

Theatres Will Sell Kaltenborn Book

Theatres exhibiting the news analysis short subjects of H. V. Kaltenborn also will act as booksellers for a special volume of questions and answers on war news compiled from questions submitted to the National Broadcasting Company commentator by his theatre audiences.

The volume, "Kaltenborn Edits the War News," will be sold in the theatres in a special 25-cent edition published by E. P. Dutton and Company. It is being distributed by the producers of the short subjects, the Newsreel Theatres, Inc., of New York and Telenews Theatres, Inc., newsreel circuit.

Government Gives Theatres 'Four Important War Jobs'

Four important war jobs for exhibitors were set forth this week by the Office of Civilian Defense at Washington, in a "Handbook for War", in which it outlined the ways in which individuals in all walks of life might participate in the national effort.

Specifically, the OCD called upon exhibitors to adjust their hours of operation to provide entertainment for night war workers, show documentary war films, take care of men in uniform and assure staffs and patrons of protection against air raids.

"You can do four important war jobs," the exhibitors were told.

"1. Make a point of showing documentary films which tell people about the war, about our fighting forces and our Allies, about the great work of our war factories and farmers and about civilian defense. Consult your Defense Council about securing such films.

"2. See that your theatre gives the greatest possible service to the community. With war factories operating 24 hours a day, many war workers have no chance for the relaxation and amusement which they need. Adjust your hours to give both night and day workers a chance to relax at the movies. Co-operate with other theatres and with your Defense Council in arranging a schedule.

"3. Give special facilities to men in uniform.

"4. Like retail merchants, you have a serious responsibility for the protection of your employees and customers against possible air raids. If you have not already taken the necessary precautions it would be well to do so right away. Your local Defense Council will advise you how to organize your ushers into a protection unit, how to blackout your theatre, and how to handle an audience in case of emergency."

Actors and entertainers, the booklet suggested, could participate "in civilian defense rallies, war bond campaigns, town meetings and in plays, pageants and radio programs connected with the war. USO clubhouses need good entertainment. Local camp commandants would welcome volunteer entertainment units."

Musicians could train others, lead community bands and choruses and help organize entertainment in the military camps; photographers could take pictures showing approved methods of first aid, fire fighting, etc., for valuable use in training.

J. S. Thomson New Head of CBC

Dr. James S. Thomson, president of the University of Saskatchewan, and a member of the board of governors of the Canadian Broadcasting Corporation, has been named CBC general manager, it has been announced by Rene Morin, board chairman. Dr. Thomson will assume his new post November 2d at an initial salary of $15,000 annually.

A new post, that of director-general of broadcasting for Canada, has been created for Major Gladstone Murray, former general manager, in accordance with the recommendation of a special House of Commons committee.

Advertising Board Cites "Wake Island" Ad Copy

Newspaper advertising copy for the New York premiere of Paramount's "Wake Island," using the word "hell" as a catch-line has been cited by the Advertisers' Advisory Committee of the Motion Picture Producers and Distributors of America. The Committee met Wednesday to study the alleged violation of the Advertising Code. Action was deferred, however, until the full board of directors of the MPPDA meets for its quarterly session on September 9th.

R. G. Somervell Here

R. G. Somervell, of the film division of the British Board of Trade, arrived in Washington this week from London, on a mission reportedly connected with currency arrangements between the American film companies and the British Treasury.

Disney To Produce Record Footage

The Walt Disney studio during the coming year is expected to turn out between 200,000 and 300,000 feet of film, nearly 10 times the footage it has produced in any 12-month period, the company said last week. Three-fourths of the footage will be for the Army, Navy and Governmental agencies. All Government films are being made at cost by Disney.

The Disney studio also plans this year to augment the regular entertainment program with several features based on South American republics. One, "Saludos," already has been released in South America. Mr. Disney also is filming Major Alexander P. de Seversky's book, "Victory Through Air Power."

Frank Eaton Appointed Pathe Publicity Head

Frank Eaton on Tuesday was named publicity director for Pathe News, with headquarters at the New York office. He came from *Cue* magazine, where he resigned as art editor. Previously, he had been art director and managing editor of *Stage* magazine.

Fox-Midwest Promotes Lawler

Senn Lawler, for 10 years publicity director for Fox-Midwest, has been appointed district manager of the company for Kansas City. He succeeds James F. Long, who was inducted into the Army. Mr. Lawler, who will be assisted by Frank Ritter, manager of the company's Isis theatre, will continue to direct publicity.

THE *HOLLYWOOD SCENE*

By WILLIAM R. WEAVER, Hollywood Editor

46 Features Shooting

Hollywood's production level stood at 46 features in shooting stage at the weekend, 10 having been finished and 11 started during the the preceding seven days. The features taken from the stages as camera work was finished, thence to cutting and scoring rooms, averaged a higher investment and name content than those which were started.

Following are the attractions reported in the various stages of preparation by the studios named:

COMPLETED

Columbia
- Junior Army
- How Do You Do?
- Desperadoes

Monogram
- Bowery at Midnight
- War Dogs

PRC
- Boss of Big Town

Republic
- X Marks the Spot

Universal
- Cheyenne Roundup

Warner
- Mysterious Doctor
- Watch on the Rhine

STARTED

Columbia
- Silver City Raiders

Monogram
- West of the Law

Paramount
- Buckskin Empire

PRC
- Outlaws of Boulder Pass

Republic
- Valley of United Men

20th-Fox
- Brasher Doubloon
- Quiet Please, Murder

Universal
- Pittsburgh
- Nightmare
- Passing the Buck
- Corvettes in Action

SHOOTING

Columbia
- City Without Men
- Frightened Stiff
- Something to Shout About
- Commandos Come at Dawn

Goldwyn
- They Got Me Covered

MGM
- Lassie Come Home
- Dr. Gillespie's New Assistant
- Presenting Lily Mars
- Keeper of the Flame
- Reunion

Monogram
- Neath Brooklyn Bridge

Paramount
- Night Plane to Chungking
- High Explosive
- Lucky Jordan
- Crystal Ball
- For Whom the Bell Tolls

RKO Radio
- Tarzan Triumphs
- Stand By to Die

Republic
- Johnny Doughboy

20th-Fox
- Over My Dead Body
- Crash Dive
- Undying Monster
- My Friend Flicka
- Life Begins at 8:30
- Meanest Man in the World

Universal
- Shadow of a Doubt
- Arabian Nights
- Forever Yours
- Flesh and Fantasy
- Sin Town

Warner
- Edge of Darkness
- Adventures of Mark Twain
- Princess O'Rourke
- Air Force
- Desert Song

Important Roles Cast on Coast

Samuel Goldwyn has accepted Lillian Hellman's original screenplay concerning the effects of the war on the children of a small Russian village, and has cast Teresa Wright in the leading role. Mr. Goldwyn plans to put the picture into work during the winter. Miss Hellman will return to the Coast from New York in a few weeks to complete the script of the film, which as yet is untitled.

This marks Miss Hellman's first attempt at writing directly for the screen, although she already has prepared the scripts of several of her successful plays for production into motion pictures, notably "The Children's Hour," "The Little Foxes" and "Watch on the Rhine," now in production by Warners.

Metro-Goldwyn-Mayer has completed the casting for William Saroyan's "The Human Comedy," with the assignment of Lionel Barrymore, Fay Bainter, Spring Byington and Dorothy Morris to leading roles. Mickey Rooney, Van Johnson, Gene Kelly, Marsha Hunt and Henry O'Neill already had been cast for the film, which will be directed by Clarence Brown.

Herbert Marshall Is Signed by RKO

Herbert Marshall has been engaged by RKO for "Stand By to Die," with Rosalind Russell and Fred MacMurray, under the directorship of Lothar Mendes. Eduardo Cianell has been signed for a supporting part.

Paramount has named Betty Jane Rhodes, a singer recruited by the studio from radio, for a role in the screen version of "Let's Face It," with Bob Hope. Production will start in October.

Columbia has engaged Glenda Farrell to replace Claire Trevor in "City Without Men," because Miss Trevor is still occupied with her role in the studio's "Desperadoes." Directorial assignments at Columbia included William Seiter to "Destroyer," an Edward G. Robinson vehicle, and Alfred E. Green to "What's Buzzin' Cousin."

Columbia has bought an untitled screen story by Horace McCoy as a vehicle for Rita Hayworth and Humphrey Bogart, the latter having been borrowed from Warner Brothers for one picture.

Claudette Colbert has been named by Paramount for the leading role in "So Proudly We Hail," a photoplay dealing with the exploits of the nurses who served on the Bataan Peninsula. Miss Colbert's assignment to the film was made possible by the postponement of RKO's "China Sky," for which she had been committed.

Background sequences for Samuel Goldwyn's RKO Radio release, "They Got Me Covered," which show various points of interest in Washington are the first to be checked by the Government under a military ruling. The order requires that no military installation of any kind be shown on the screen without authorization.

Natalie Visart, stylist, has been signed by Hunt Stromberg as wardrobe designer. Miss Visart, who has been awarded a long term contract, will begin work at the Stromberg studio as soon as she completes her current assignment on Cecil B. DeMille's "The Story of Dr. Wassell." Forthcoming Stromberg productions, "Guest in the House," "Dishonored Lady" and "G-String Murders," will be released by United Artists.

Irving Reis will direct "Hitler's Children," the Edward A. Golden production for RKO Radio release. The story is based on "Education for Death," by Gregor Ziemer.

Monogram to Do Granlund Revue

Monogram has signed Nils T. Granlund's revue, currently appearing at the Florentine Gardens in Hollywood, and will use the principals and the chorus for its most ambitious musical, "Bye, Bye, Baby." Sydney M. Williams will produce.

Metro-Goldwyn-Mayer has purchased "See Here, Private Hargrove" written by Sergeant Marion Hargrove, as one of the first books by a soldier about this war.

Paramount tentatively has set Zorina, Bruce Cabot and William Bendix in top roles of "Hostages," from Stephen Heym's story of Czechoslovakia terror.

Twentieth Century-Fox has exercised its option on Stan Laurel and Oliver Hardy for another year, for two pictures. Two stories are in preparation for them, one with a military background and the other burlesque of the old west.

Laurel and Hardy, however, will do "Air Raid Wardens" for MGM, that company confirmed, in Hollywood, last week.

Warners to Do Film Of "Banjo Eyes"

Warner Brothers has announced that Ann Sheridan, George Raft and Dennis Morgan will appear in "Thank Your Lucky Stars," the screen version of "Banjo Eyes." The cast will include Errol Flynn, Eddie Cantor, Ida Lupino, Humphrey Bogart, Joan Leslie, Dinah Shore and Jane Wyman. David Butler will direct, starting on October 1st.

The film will take the form of a musical revue, and the players will make brief specialty appearances, with Cantor, who did the show on Broadway, providing continuity in the photoplay. Melville Frank and Norman Panama are adapting the stage play to the screen. Also at Warners, Nancy Coleman has been assigned to "Edge of Darkness," and Julie Bishop to "Action in the North Atlantic."

MALE STARS LEAD CANADA'S STARS OF TOMORROW VOTE

First Six of Top Ten Are Men, Headed by Bracken and Van Heflin

by ELIZABETH CUNNINGHAM
Editor, Product Digest Section

Comparative Ranking

Canadian Vote	Per Cent	Combined U. S. and Canadian	Per Cent
1. Eddie Bracken	53.	1. Van Heflin	64.
2. Van Heflin	47.	2. Eddie Bracken	45.
3. Alan Ladd	39.	3. Jane Wyman	36.
4. John Loder	36.	4. John Carroll	32.8
5. John Carroll	30.	5. Alan Ladd	32.5
6. Richard Whorf	29.5	6. Lynn Bari	29.
7. Jane Wyman	29.	7. Nancy Kelly	26.8
8. Lynn Bari	28.5	8. Donna Reed	26.7
9. Ann Miller	28.	9. Betty Hutton	26.6
10. Nancy Kelly	27.	10. Teresa Wright	25.5

The next fifteen youthful players in order of preference in each of the tabulations are as follows:

Canadian Vote	Per Cent	Combined U. S. and Canadian	Per Cent
11. Michelle Morgan	26.5	11. Richard Whorf	25.
12. James Craig	26.	12. Janet Blair	24.
13. Gloria Jean	26.	13. Ann Miller	23.6
14. Brenda Joyce	25.	14. William Tracy	23.2
15. Jack Carson	23.5	15. Jack Carson	21.2
16. Philip Dorn	23.	16. James Craig	21.1
17. Paul Henreid	23.	17. Philip Dorn	20.9
18. William Tracy	22.	18. Ellen Drew	20.8
19. Betty Hutton	20.	19. Patricia Dane	19.
20. Janet Blair	19.	20. Gloria Jean	18.
21. Jane Frazee	17.5	21. Dana Andrews	17.
22. Patricia Morison	17.	22. Alexis Smith	16.3
23. Teresa Wright	17.	23. William Lundigan	16.2
24. Ellen Drew	16.	24. Brenda Joyce	15.8
25. Gloria Warren	16.	25. Mary Lee	15.4

The exhibitors of Canada are in substantial agreement with their fellow showmen across the border, according to returns in the "Stars of Tomorrow" poll conducted by Motion Picture Herald. The chief difference would seem to lie in the predominance of men in the top ten listing for Canada. The combined poll of the exhibitors of the United States and Canada, presented in last week's Herald, showed four male players, occupying first, second, fourth and fifth places. A separate tabulation of the Canadian vote is marked by masculine solidarity in the first six places.

The difference is chiefly one of emphasis. Seven of the Canadian favorites are among the first ten in the combined poll. Eddie Bracken leads here, however, with Van Heflin in second place. This reversal of positions may be attributed in part to the popularity of comedy in the Dominion.

Alan Ladd takes third place and John Carroll fifth, as against fifth and fourth respectively in the combined ranking. Between them is the English player, John Loder, whose designation here, in spite of long experience in British and American films, would suggest growing popularity and the desire of Canadian exhibitors to see him in greater roles.

Most Names Are in General List

Richard Whorf, who missed the top ten by a few percentage points, was named in sixth place by the showmen of Canada.

Jane Wyman again leads the women, a group of four including Lynn Bari and Nancy Kelly, who also reached top ranking with the collaboration of American exhibitors, and Ann Miller, who achieved 13th place in the combined ranking.

Following closely upon them, in the next group of fifteen, are ten women and five men. The names are, in the main, those appearing on the general list. Leading them, however, is Michelle Morgan, the French actress whose pictures previous to "Joan of Paris" featured a language with which some of our Northern neighbors are more familiar.

Similar Ranking For Other Players

Paul Henreid, who appeared with Miss Morgan in her Hollywood debut, was also voted among the next fifteen by the exhibitors of Canada. With them are James Craig, Gloria Jean, Brenda Joyce, Jack Carson, Philip Dorn, William Tracy, Janet Blair and Ellen Drew, who achieved similar ranking in the general tabulation; Betty Hutton and Teresa Wright from the top ten, and three newcomers, Jane Frazee, Patricia Morison and Gloria Warren.

Out of a field of 100 nominations, to which the exhibitors of the United States added 20 more, the names of the ten Canadian favorites appeared on more than a quarter of the ballots received from the Dominion and Provinces. The next fifteen names were found on at least 15 per cent of the returns.

This spread of vote and concentration of choice were characteristic of the general tabulation as well, and remarkably similar to the results of last year's poll—the first presentation of exhibitors' nominations for future stardom. In that poll, too, the United States and Canadian exhibitors agreed on seven of the first ten names, although the Canadians split their votes between the sexes while this country's showmen favored the men, six to four. Laraine Day, last year's winner, was an easy first among the exhibitors of both countries.

Such coincidence of opinion would seem to suggest that geography has no great bearing on the judgment of exhibitors. Sectional differences occur, and reasonably so. But the box-office is an international standard, with common factors wherever the motion picture is a medium of public expression. They are factors which the showman has learned to recognize.

Rogell Producer-Director

Republic has signed Albert S. Rogell as producer-director. He takes up his new duties after finishing direction of "Hit Parade of 1943."

12 FEATURES COMPRISE MGM BACKLOG FOR NEW SEASON

"Random Harvest" Heads List; at Least 4 Seen as Top Quality

Metro-Goldwyn-Mayer's marketing of eight features in departure from the block-of-five pattern is not to be regarded as representing a depletion of the company's backlog of product. Nine other features were in completed form (meaning between end-of-shooting and start-of-screenings) when William F. Rodgers, vice-president selected his line of merchandise for immediate sale. Three more have been completed since.

Four of the 12 features now comprising the MGM stockpile stack up as A-calibre goods, and some of the others—notably the Hardy Family item, which Hollywood rates as B product in spite of the earnings record of the series—figure to collect A-calibre grosses from a public which doesn't evaluate its entertainment in terms of budget but shops for what it likes.

Topping the list, on points, is "Random Harvest," just off the production line and tailored to the measure of today and today's interests. It's from the novel by James Hilton ("Lost Horizon," "Goodbye Mr. Chips") and co-stars Greer Garson ("Mrs. Miniver," "Blossoms in the Dust") with Ronald Colman ("Talk of the Town," "Lost Horizon") in a cast including Reginald Owen, Philip Dorn, Edmund Gwenn, Susan Peters, Henry Travers and others of like rating. Sidney Franklin, who produced "Mrs. Miniver," and Mervyn Leroy, who directed "Blossoms in the Dust," are guarantees of proficiency behind the camera, and the story, concerning a soldier of World War I and a girl he marries while afflicted with amnesia, is in line with demand. Everything in the record book augurs this production a hit.

"Me and My Gal" On Musical List

"For Me and My Gal" is an Arthur Freed-Busby Berkeley musical ("Babes on Broadway," "Babes in Arms," "Strike Up the Band") starring Judy Garland (Money-Making Star of 1942 by exhibitor ballot in the Motion Picture Herald poll) with George Murphy ("Mayor of 44th Street") and Gene Kelly (Broadway stage, "Pal Joey") opposite. It's a story of the era prior to and during World War I and has to do with the traditions of vaudeville, lately revived in the cities. Produced in the manner of its predecessors and full of song and dance, it seems to have everything a showman needs.

"Clear for Action" produced with the cooperation of the U. S. Navy, offers Robert Taylor ("Waterloo Bridge," "Johnny Eager"), Charles Laughton ("Mutiny on the Bounty," "Tales of Manhattan"), Brian Donlevy ("Great McGinty," "Billy the Kid") and Walter Brennan (three Academy Awards) in a story about convoy duty which includes a battle between an American destroyer and a Japanese battleship. Commander Harvey S. Haislip, U.S.N., wrote the story in colaboration with R. C. Sherriff, and it contains humor and pathos as offsets to the grand-scale action which is its major content. Robert Z. Leonard directed, with O. O. Dull as a co-producer. Names, timeliness and production auspices warrant forecast of impressive success.

Plenty of Names in "White Cargo"

"White Cargo" contains plenty of names with which to get them in and what happens after that is for time and test to tell. Walter Pidgeon ("Mrs. Miniver," "How Green Was My Valley") is at the peak of his popularity and Hedy Lamarr appears no less than a people's-choice for the role of the seductress. Producer Victor Saville gave them such dependables as Frank Morgan, Reginald Owen, Henry O'Neill and Richard Carlson, for support, and Richard Thorpe (the "Tarzan" series) to direct. Described by the studio as "sensational," and publicized as the picture in which Miss Lamarr wears "specially created 'lurongs' of gossamer silk jersey weighing less than eight ounces each—the most revealing costume Hedy has ever worn for a film role," this item scans as an entry in that thinning list of attractions on which an exhibitor takes his own chances.

"Journey for Margaret" treats of the war, somewhat as did "Mrs. Miniver," in terms of its effects upon the lives of a family, in this case a man and wife, denied parenthood when a bombing injures the wife during expectancy, who adopt two children orphaned by the war. Robert Young ("H. M. Pulham, Esq.," "Cairo") and Laraine Day (named a star of today in last year's Stars of Tomorrow poll conducted by Motion Picture Herald) portray the man and wife with Fay Bainter, Maxine O'Brien, Nigel Bruce, Haliwel Hobbes, Signe Hasso and others in support. It's from the book by William L. White, assertedly factual, and was directed by W. S. Van Dyke II for producer B. P. Fineman.

Melodrama With Locale in Java

"Skyway to Glory" offers Franchot Tone ("Lady Takes a Flier," "Mutiny on the Bounty") and Marsha Hunt ("Seven Sweethearts," "Joe Smith, American") as names with which to draw customers to see a melodrama which opens and closes on a shell-raked airfield in Java, whence an American pilot takes off to meet certain death in air combat with the enemy, his buddies recounting their several and contrasting versions of his life and character while he's gone. The other players are Gene Kelly (Broadway stage), Van Johnson, Dorothy Morris, Steve Geray, Alan Baxter and Dick Simmons. Produced by B. P. Fineman and directed by George Sidney, it stands to prosper on the strength of today's interest

"The Man on America's Conscience" is a biography of President Andrew Johnson directed by William Dieterle ("Life of Emile Zola," "Juarez," "All That Money Can Buy") as his first picture for MGM, with J. Walter Ruben producing. Van Heflin (Number One in Motion Picture Herald's Stars of Tomorrow poll, "Johnny Eager," "Kid Glove Killer," "Seven Sweethearts") and Ruth Hussey ("H. M. Pullham, Esq.," "Married Bachelor"), last year's Motion Picture Herald Stars of Tomorrow poll, portray President Johnson and the girl he marries, with Lionel Barrymore ("Dr. Kildare" series), Marjorie Main, Grant Withers, Noah Beery, William Farnum, Regis Toomey and Harry Worth in support. The rising popularity of Van Heflin may mean more in terms of box office than might be expected.

"Eyes in the Night" Has Name Power

"Whistling in Dixie" continues the career of the radio detective played by Red Skelton in "Whistling in the Dark," which turned out to be so profitable generally that the studio decided to provide more. Ann Rutherford again is seen as the girl opposite Skelton, S. Sylvan Simon again is the director and George Haight the producer, with a long list of regulars also present.

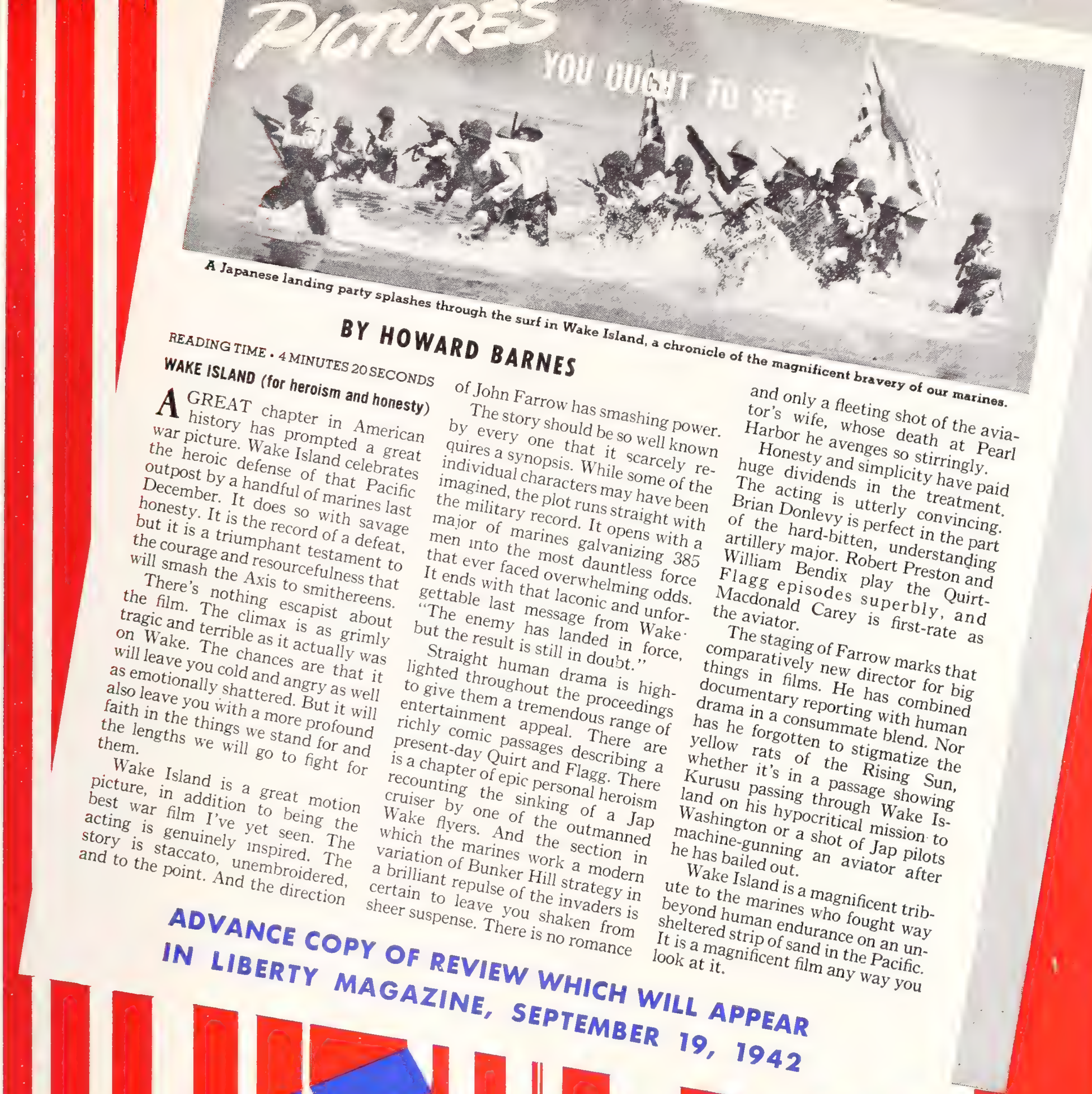
"Eyes in the Night" packs plenty of name power, with Edward Arnold ("Meet John Doe," "Unholy Partners," "You Can't Take It With You") and Ann Harding ("When Ladies Meet," "Holiday") heading a cast which includes Reginald Denny, Donna Reed, Allen Jenkins, John Emery and Barry Nelson. It's a melodrama depicting the adventures of a blind detective and it deals with spies. Production is by Jack Chertok and direction by Fred Zinnemann. The film looks like solid material in its field.

"Andy Hardy" Goes to College

"Andy Hardy Steps Out" presents Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker and Ann Rutherford, all the regulars and some additions, in a story that takes the young man up to the beginning of his college career. Directed as usual by George B. Seitz, this is, by all past records and current portents, the outstanding natural in the MGM backlog.

"The Omaha Trail" is a Western with its roots in history, having to do with the wagon trains which preceded the locomotives to Omaha, and their bosses who opposed the idea. James Craig ("Kitty Foyle"), Dean Jagger ("Brigham Young"), Pamela Blake, Edward Ellis, Chill Wills, Donald Meek are the names provided by Jack Chertok, producer. Eddie Buzzell directed the number, his first Western, from a script by Jesse Lasky, Jr.

"Gambler's Choice" is an action film assigned Joe Newman, director, as his first feature picture. It's about two boys in the far North who grow up to be a gambler and Northwest Mounted Policeman, respectively, clashing over various things.



PICTURES YOU OUGHT TO SEE

A Japanese landing party splashes through the surf in Wake Island, a chronicle of the magnificent bravery of our marines.

BY HOWARD BARNES

READING TIME • 4 MINUTES 20 SECONDS

WAKE ISLAND (for heroism and honesty)

A GREAT chapter in American history has prompted a great war picture. Wake Island celebrates the heroic defense of that Pacific outpost by a handful of marines last December. It does so with savage honesty. It is the record of a defeat, but it is a triumphant testament to the courage and resourcefulness that will smash the Axis to smithereens.

There's nothing escapist about the film. The climax is as grimly tragic and terrible as it actually was on Wake. The chances are that it will leave you cold and angry as well as emotionally shattered. But it will also leave you with a more profound faith in the things we stand for and the lengths we will go to fight for them.

Wake Island is a great motion picture, in addition to being the best war film I've yet seen. The acting is genuinely inspired. The story is staccato, unembroidered, and to the point. And the direction of John Farrow has smashing power.

The story should be so well known by every one that it scarcely requires a synopsis. While some of the individual characters may have been imagined, the plot runs straight with the military record. It opens with a major of marines galvanizing 385 men into the most dauntless force that ever faced overwhelming odds. It ends with that laconic and unforgettable last message from Wake: "The enemy has landed in force, but the result is still in doubt."

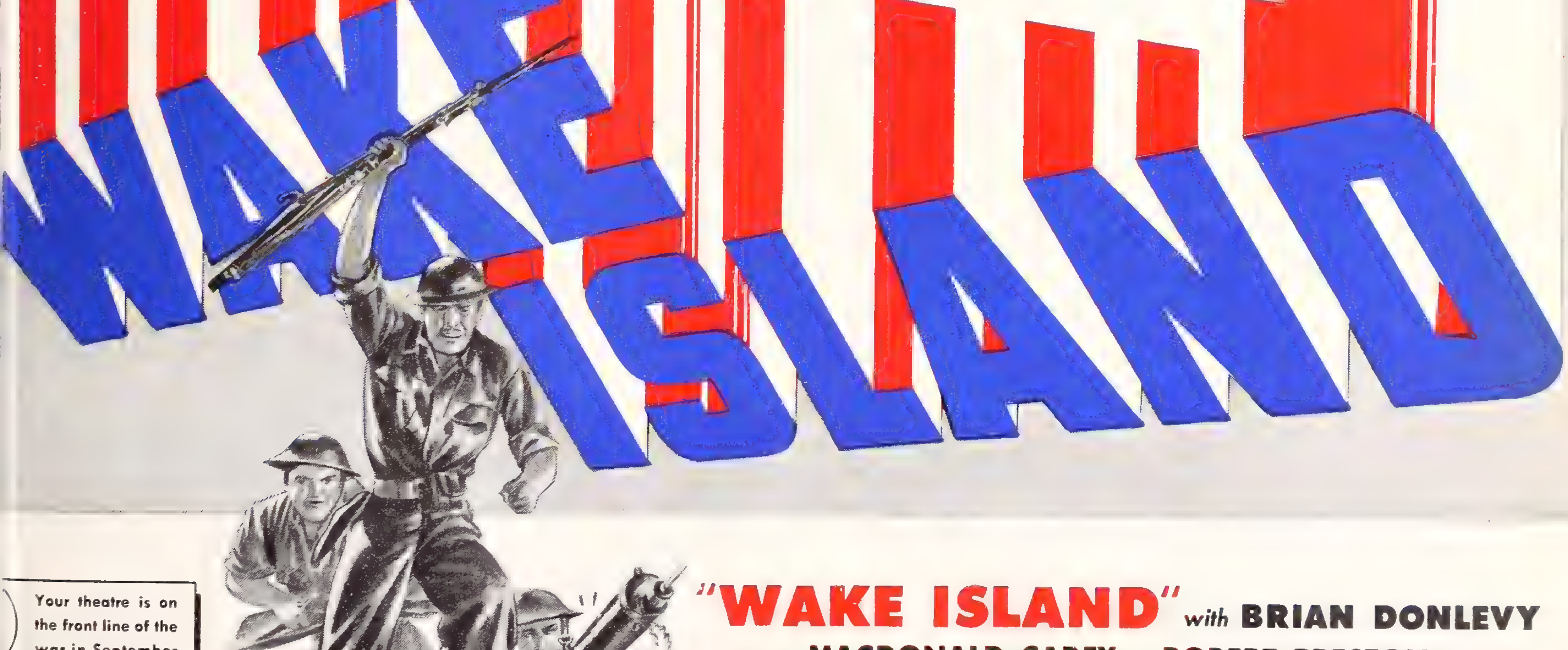
Straight human drama is highlighted throughout the proceedings to give them a tremendous range of entertainment appeal. There are richly comic passages describing a present-day Quirt and Flagg. There is a chapter of epic personal heroism recounting the sinking of a Jap cruiser by one of the outmanned Wake flyers. And the section in which the marines work a modern variation of Bunker Hill strategy in a brilliant repulse of the invaders is certain to leave you shaken from sheer suspense. There is no romance and only a fleeting shot of the aviator's wife, whose death at Pearl Harbor he avenges so stirringly.

Honesty and simplicity have paid huge dividends in the treatment. The acting is utterly convincing. Brian Donlevy is perfect in the part of the hard-bitten, understanding artillery major. Robert Preston and William Bendix play the Quirt-Flagg episodes superbly, and Macdonald Carey is first-rate as the aviator.

The staging of Farrow marks that comparatively new director for big things in films. He has combined documentary reporting with human drama in a consummate blend. Nor has he forgotten to stigmatize the yellow rats of the Rising Sun, whether it's in a passage showing Kurusu passing through Wake Island on his hypocritical mission to Washington or a shot of Jap pilots machine-gunning an aviator after he has bailed out.

Wake Island is a magnificent tribute to the marines who fought way beyond human endurance on an unsheltered strip of sand in the Pacific. It is a magnificent film any way you look at it.

ADVANCE COPY OF REVIEW WHICH WILL APPEAR IN LIBERTY MAGAZINE, SEPTEMBER 19, 1942



Your theatre is on the front line of the war in September ... "Salute to Our onth must sell a billion bonds and stamps!

"WAKE ISLAND" with **BRIAN DONLEVY**
MACDONALD CAREY • ROBERT PRESTON
Albert Dekker • William Bendix • Walter Abel
Screen Play by W. R. Burnett and Frank Butler
Directed by John Farrow • A Paramount Picture

Impact!

on the screen!

" 'Wake Island' is the most dramatic, the most gripping, the most thrilling and exciting story to come out of this war; a stirring inspiration to every American who sees it! Should do outstanding business!"—So says Showmen's Trade Review. Every preview audience, every trade or magazine critic, has written or spoken in a similar way.

"WAKE ISLAND"

Impact!

in the campaign!

The Red Cross . . . the United States Marines . . . the Marine Corps League . . . the Treasury Department's Advisory Committee for War Bond sales—all are working closely with Paramount for local "Wake Island" campaigns, as well as for the New York Premiere September 1st. Paramount follows through with national advertising in smashing four-color layouts . . . with the biggest, most comprehensive Press Book campaign ever!

PRINTED IN U.S.A.

" 'WAKE ISLAND' is a trium-phant testament to the courag and resourcefulness that wil smash the axis . . . will leav you with a more profound fait than ever in the things w stand for . . . a great motio picture, in addition to bein the best war film I've yet seen!"

—*Liberty Magazi*

" 'WAKE ISLAND' is terrifyin but inspiring; it catches for thi new and terrible war what 'Al Quiet on the Western Front' caught for World War I—bu we had to wait until 1930 fo that picture."—*Cleveland Plain Deal*

" 'WAKE ISLAND" catches all th dramatic intensity inherent i the heroic defense of the littl Pacific outpost in the earl days of American participation in World War II . . . carrie a tremendous impact, whic should be reflected in boxoffic terms straight across the country!" —*Showmen's Trade Revie*

" 'WAKE ISLAND' has magnificently caught the spirit of th brave defenders; one of th most striking pictures of th year. It will do dandy busines everywhere . . . Paramount ha made a picture that is equa in its way to the exploit itself!"

—*Varie*

" 'WAKE ISLAND' is a stirrin epic which will thrill the natio ranks among the top attractions currently . . . doesn't pul punches, but it will pull irresistibly at the boxoffice!"

—*Film Dai*

" 'WAKE ISLAND' is a highl emotional, wallop-packed reproduction of a brilliant chapter in the history of this wa there ought to be money, an lots of it, in this one!" —*Boxoffic*

IMPACT OF U. S. RAW STOCK CUT IS FELT IN ENGLAND

British Industry Facing Need of Overhauling Its Release Machinery

by AUBREY FLANAGAN
in London

Few developments in the machinery and waging of war fail to have effects on other fields of action. Similarly wartime developments within the U. S. industry are likely to have repercussions on this side of the Atlantic.

Economies in the use of raw stock and a cut in production schedules inevitably will have their effects in Britain. Already the impact of the blow has been felt.

Following decisions on the part of the American organizations to cut their schedules by what would seem to be approximately 20 per cent, and the voluntary decision thus to effect economies in the use of raw stock, trade organizations and leaders here have been faced with the certainty not only of fewer pictures for their screens, but of a need to overhaul and reorganize the machinery of distribution and release. These events have been foreshadowed in these pages and later developments have consolidated the forecast.

Some Economies Already Made

Economies, of course, already have been made within the British industry and fewer prints are being used and circulated than was the case before the war. The economies were made following approaches not from the Government but from the raw stock manufacturers, who at one time were faced with a critical position following the way in which the Battle of the Atlantic had been going. Sinking of ships and the uncertainties of transport threw a gloomy cloud across the trade horizons. Voluntarily the renters effected some economies, with not inconsiderable results.

Each of the major distributing concerns, following a suggestion that a 20 per cent cut was necessary, agreed to lower their printing orders for one month by 300,000 feet. This was done by an adjustment of releases, and by delaying printing orders by approximately a month. Most of the renters missed one February release, or, alternatively, did not print it until a month or so later than they would have done. Early this year there was a belief abroad that the Board of Trade was considering appointing a controller of raw stock and fears existed that some sort of rationing system might be imposed in order to tackle the serious situa-

A minor economy has been effected by the changing over of the Ministry of Information scheme under which exhibitors showed a five-minute film each week to one under which they showed a longer film each month. Precisely what economy this would effect is not easy to see.

As reported in MOTION PICTURE HERALD last July, the British Board of Trade put into operation an order of some time previously to prohibit the further import to this country of sensitized stock. Although most of the coating of stock is done on this side, the move was significant.

U. S. FORCES IN BRITAIN GET MORE FILMS

United States forces now are getting film service in all parts of the British Isles, following the recent visit of Joseph Seidelman, Universal foreign manager, to London, it is reported from England. Forty features now are in circulation to Army stations. Mr. Seidelman set up distribution machinery for the War Activities Committee, and a committee representing all American companies is functioning.

British distributors have advised exhibitors that they no longer would impose a two-mile zone in protecting theatres while supplying service camps with product.

Now have come from the U. S. further indications of economies on the other side of the Atlantic. It has reached the ears of the industry here that Hollywood is to save 200,000,000 feet of raw stock by cutting its production schedules. The report here is that the offer to do so has been a voluntary one submitted to the U. S. Government and following approaches made by the raw stock manufacturers. It is felt, however, inevitably that the use and issue of raw stock on the American side must be followed by restrictions of exports to Britain and by economies on this side of the Atlantic.

Services Not Expected To Curtail Use

The cut in product, if it is to be a cut in product, and not merely a cut in the footage of films, is naturally one with which the exhibitor and distributor will be concerned. However, it would not seem to present as serious a prospect as the more material problem of a cut in celluloid raw stock.

The consumption of raw stock here, particularly by the Services and the Ministry of Information, is considerable. It is not likely that these sections will be willing to economize to any notable degree; the weight will have to be borne by the industry.

With a certain holiday inactivity throughout the industry here and major organizations suspending their meetings for at least a month, no official consideration has been given and no formal decisions taken. It is obvious, however, that both the Kinematograph Renters Society, the distributor group, and the Cinematograph Exhibitors Association will have the matter in the forefront of their discussions at their meetings in September.

A solution of the problem would seem to lie not so much in minor economies, such as the cutting of credit titles and main leads, or the infinitesmal economies effected by the abolition of the censor's certificate, but by a complete re-examination and overhaul of the release system.

In Britain the number of prints used per film naturally varies according to the strength of the product. The average No. 1 top film generally is distributed from an average of 60 copies. The figure sometimes drops to 50, or in "B" pictures to lower and occasionally in pictures of the calibre of "Gone with the Wind," "How Green Was My Valley" and "49th Parallel" goes up to 80.

The figure is based upon the North London release. First releases are always in the North London area for one week, with the South London area following the next week, and then to the suburbs, provinces, and further afield. Thus the average 60 copies form the nucleus whence distribution is made.

An adjustment of this system was discussed some time ago, when the first need for economy was made manifest and very little tangible was done. Some adjustments and changes in first run halls were made, but the sum totals were not affected greatly. It is now possible that discussion may be launched and will probably materialize in the sub-division of London into three or more release areas, as well as the transferring of some provincial halls to later runs than they are at present given.

Laboratories Working At Top Pressure

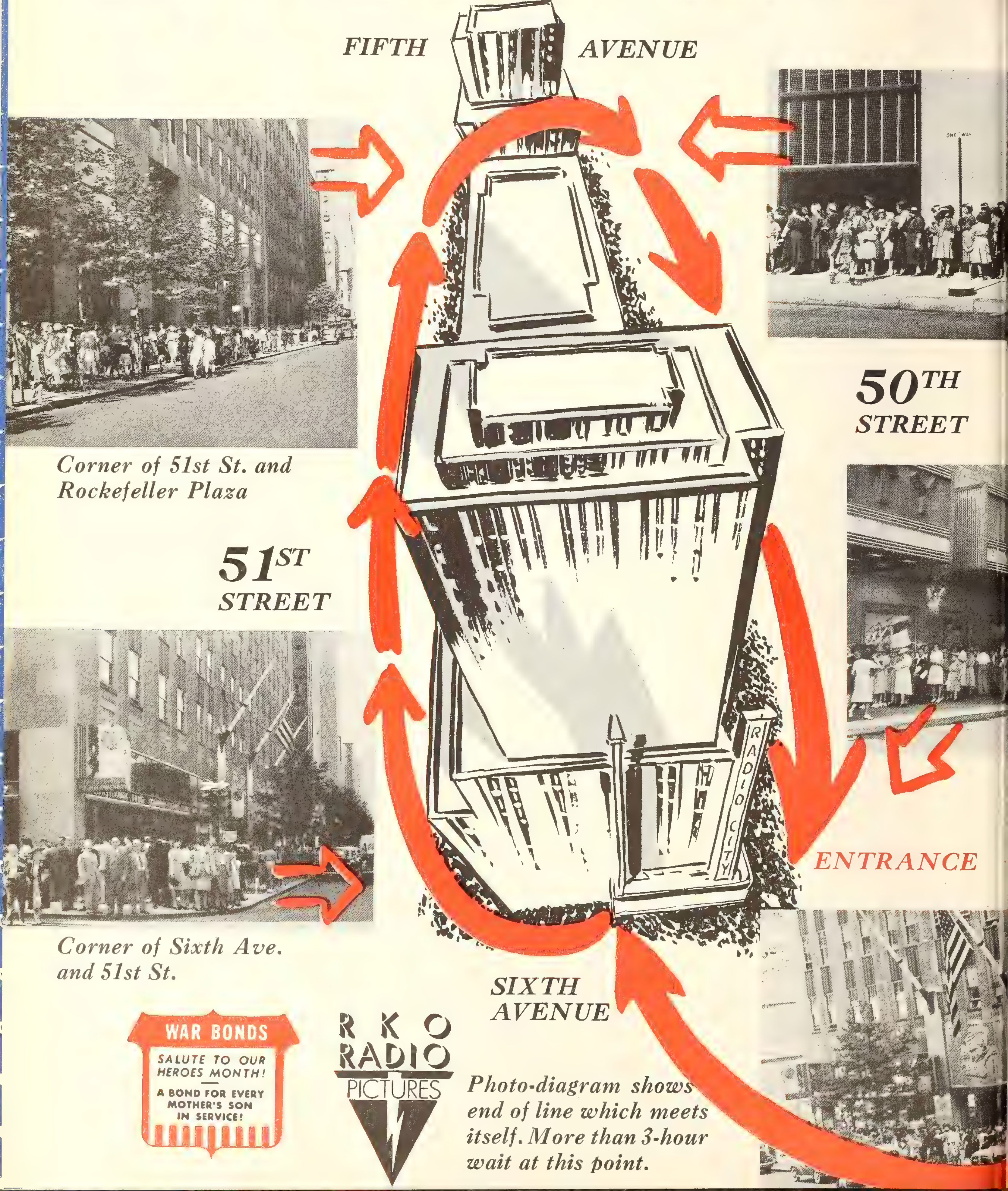
There are other problems here, to some extent extra-territorial to the industry, the problem of obtaining a chemical base necessary for sensitizing and cutting films. There is not necessarily a profusion of this, although probably the matter is not immediately urgent. One of the greatest problems, however, is the competition of units of the Services.

Although approximately 6,000,000 feet of film are printed every week to the order of the industry, another 3,000,000 feet are used by the Services for training, educational, instructional, and, to some extent, propaganda films. Probably the Ministry of Information's activities account for nearly another million feet. British laboratories now are working at top pressure, printing in one instance 1,500,000 feet per week; in two other instances over a million feet.

Phillipson Retains Post

Percy Phillipson, managing director and member of the board of Automaticket, Ltd., London, has not resigned as managing director of the company, as was published recently. Mr. Phillipson has retained that post, but is not continuing in active participation in company affairs, serving in an advsory capacity. He has retained his position on the board also of London Computator, Ltd., Sesame Fasteners, Ltd., Bell Punch Taximeters, Ltd., Aron Taximeters, Ltd., Addo Company (Britain) Ltd., and Anglo-American Publicity, Ltd.

LINES COMPLETELY AR
ON THE LAST DAY OF


FIFTH AVENUE
50TH STREET
51ST STREET
SIXTH AVENUE
ENTRANCE
RADIO CITY
ONE WAY

Corner of 51st St. and Rockefeller Plaza

Corner of Sixth Ave. and 51st St.

Photo-diagram shows end of line which meets itself. More than 3-hour wait at this point.

WAR BONDS
SALUTE TO OUR HEROES MONTH!
A BOND FOR EVERY MOTHER'S SON IN SERVICE!

RKO RADIO PICTURES

ND MUSIC HALL BLOCK
E RUN! . . ■

Crowds such as Radio City sees only once in years! . . Thousands waiting in line as long as three hours! . . More thousands turned away—and many, many more MILLIONS waiting for this tremendous attraction to open in YOUR CITY and the rest of the country!

rner of Rockefeller
aza and 50th St.

ear the box office
the corner of
xth Ave. and
th St.

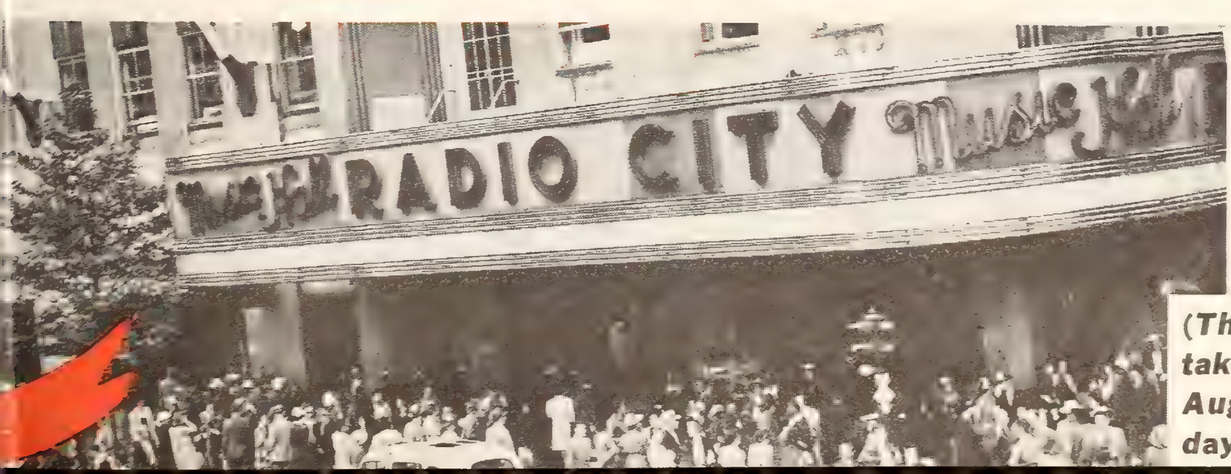
WALT DISNEY'S

MULTIPLANE
TECHNICOLOR FEATURE

Bambi

A GREAT LOVE STORY

From
Felix Salten's
Best Seller



(These photographs were taken at 11 A.M. Wednesday August 26th — the fourteenth day of the engagement.)

in BRITISH STUDIOS

By **AUBREY FLANAGAN**, in London

Escapist Films Increasing

The tendency manifest in recent months on the part of the British public to go warily in the matter of war films, duly recorded on this page, has made some difference to the plans of British film producers. The small percentage of escapist subjects is slowly, but appreciably, increasing in British studios. None the less the vast preponderance of war films on the programmes of British producers suggests that it is going to be a difficult job for popular taste to move them from their original plans.

No more significant weathercock has been observed in this regard than in the recent list of titles registered by the British Film Producers' Association. On this, British producers, attached to the B.F.P.A., have recorded the names of those films they intend, or at least hope, to make in the immediate future. The flavour is markedly a war flavour.

Of a list of 34 subjects issued 20 of these are methodically and unequivocally war subjects, most of them with a more or less documentary flavor. Nor is comedy too highly favored, for only four comedy titles have been registered.

It is possible, of course, that some of these will be shelved; nor is the list complete. It does not include films in current production, or ready for trade showing. Nor does it include films being made by companies which are not members of the B.F.P.A.

Some War Films May Be Shelved

A survey of films at present on the studio floors indicates a discernible nervousness on the part of some British producers with the war as a subject of screen entertainment. At least two pictures on the floor at the moment have nothing whatever to do with the war. Each of these, plus one other, is a comedy.

A lesson would seem ready for the learning in the success of motion pictures on the screens of British cinemas during the August holiday month, when the "Holidays at Home" movement, a movement from which the exhibitor had profited markedly, had been operated. Within the West End at the present moment, though "Mrs. Miniver" is probably one of the keenest money takers in its run at The Empire, the successes with the holiday seeking public of "Pardon My Sarong," "Bambi" and "Holiday Inn" should leave no doubt in the minds of producers as to where the current interest of the film going patron lies. Each of these pictures is way up on top of others on show in the Central London area at the moment.

Gainsborough pictures, most generous in their numbers, being planned for production, include "We March Beside You," a story of the W.A.A.F.'s; "This Breed of Men," a tale of the Merchant Navy; "Miss London," a story dealing with provision for wartime holiday makers; "Commando"; "Doomed Battalion," a story of the British Army left in Crete; "We Dive at Dawn," a submarine drama.

Against these six war subjects Gainsborough plans four of a different calibre: "Madonna of the Seven Moons," "Man in Grey," a Regency story about the Rohan family and made in Bath; "Fanny by Gaslight," dealing with the West End in the sinister seventies; and "London After Dark," a comedy thriller set in a London Mews. Also registered for production by the same company are "Adam Bede," "Rob Roy," "Little Savage," "Shirley," "Last Days of Pomeii" and "Little Dorrit." The registration of these titles is probably protective rather than prospective.

"The Glory That Is Greece" is planned by D. & P. Studios.

"Chetnik," on the Ealing Studios' roster, deals with the Serbian guerrillas; and, still sticking to Jugoslavia, "The Mountains Clap Their Hands" will be made by Two Cities, and "Nightmare," about Czechoslovakia, by the same organization.

Story of Malta To Be Filmed

A story of Malta will be made by British Aviation Pictures with the title "Malta, G. C." (George Cross); and Hong Kong will inspire another British Aviation production, "Remember Hong Kong."

"Somewhere on Leave," to be produced by Butchers Film Service, is a war comedy. The same company's "Variety 1943" and "Rose of Tralee" are deliberately escapist.

Ealing Studios, which almost have forsaken the world that existed before the war and the world that will exist after the war, are making "San Demetrio," and will make a story of Libya, "Umpity Poo" and "Find, Fix and Strike," the motto of the Fleet Air Arm. They also have registered "My Learned Friend," a manslaughter story.

Two Cities also have registered "The Bells Go Down," dealing with the Auxiliary Fire Service during the blitz, and "Flying Colours," a Belgian drama.

The prospective programme of films includes "John Churchill, Duke of Marlborough," a Conqueror film, which probably will be supplanted by "Dear Octopus," which Conqueror's chief, Paul Soskin, has announced his intention of making in the immediate future.

"Colonel Blimp" Is Ambitious Venture

One of the most ambitious pictures in current production is the Archers Film production, "The Life and Death of Colonel Blimp," which cannot be said to be directly a war drama, although it has a bearing upon present conditions. This is a sardonic saga of the British military mind, which Michael Powell and Emeric Presburger are making at Denham in all the glories of wartime Technicolor.

Mr. Powell's record, whilst of considerable artistic and production merit, shows no box office flops. His "The Invaders" registered record money for a British picture on this side of the Atlantic. A detached survey of the film now in production, and a glimpse of the rushes, indicate that the film bids fair to follow in the footsteps of "The Invaders" and "One of Our Aircraft."

Considerable attention has been given to period detail and the use of color and costumes, together with an entirely imaginative treatment of sound and drama, and suggests that the picture when shown will arouse the interest of both critics and public. Deborah Kerr is said to have registered a superlative performance. Roger Livesay, as Colonel Blimp, and Anton Walbrook have leading roles.

Fire Auxiliary Work Inspired Picture

Ealing Studios' production, "The Bells Go Down," in which comedian Tommy Trinder is playing the leading role, was inspired by the heroic work of the Auxiliary Fire Service during the 1940-41 blitz of London. The film is in current production at Ealing, where also "Chetnik," the Serbian guerrilla story, directed by Sergei Nolbandov, is now in its early stages.

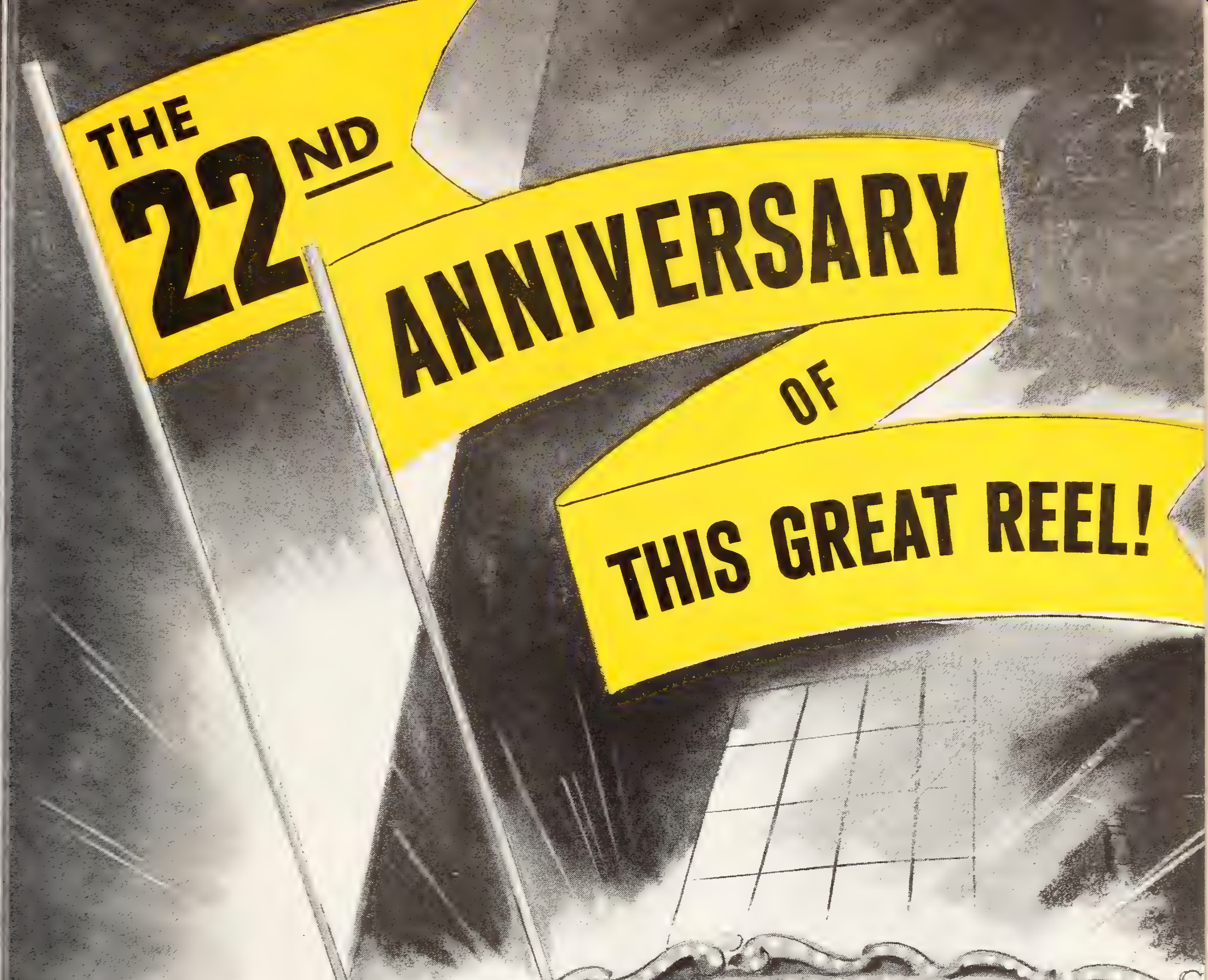
So that whilst in one part of the Ealing Studios the plebeian atmosphere of London's East End, with its saloon bars, working class streets, cafes and fire stations provides a background for some Trinder comedy, elsewhere the mountains of Jugoslavia and the grimmer business of guerrilla warware is being translated into screen terms by the director of "Ships With Wings." Much location work already has been done on this film in and among the Welsh mountains.

Keeping an eye upon the film and collaborating upon script and production is Dr. Milosh Sekulich, a leading spirit until recently in the Serbian Underground Movement and who was one of the three couriers who penetrated the enemy cordon to reach England from his home country.

Film Is Based on Radio Program

Ealing's "They Came in Khaki," directed by Cavalcanti, and dealing with a village community under the shadow of parachute invaders, has now been retitled, finally, it is believed, "Went the Day Well."

At Gainsborough a picture in direct contrast to the war subjects, "It's That Man Again," screen version of wartime radio's most popular programme, is now in its third week, with comedian Tommy Handley, leading lady Greta Gynt, Jack Train and others from the radio team at work on "Foaming-at-the-Mouth," of which village Handley is the Mayor. The subject is sheer extravaganza deliberately exploiting the popularity of the radio programme to which it is loyal in generality and detail. Ted Kavanaugh, author, who was responsible for the radio scripts, is working at Shepherd's Bush with Howard Young on the screen version. In the film a new Gainsborough player, 20-year-old Joan Carr, makes her screen debut.


THE 22ND ANNIVERSARY OF THIS GREAT REEL!
SCREEN SNAPSHOTS

OLDEST SINGLE REEL ...BUT YOUNGER THAN EVER IN BOX-OFFICE STRENGTH... LAUGH-PACKED VITALITY!

COLUMBIA PICTURES

ONE RELEASED EACH MONTH—A TONIC FOR YOUR BOX-OFFICE!

. . . And don't forget that war bond and stamp drive . . . your ace attraction in September, "SALUTE TO OUR HEROES" Month!

Holdovers Big In Milwaukee, Other Cities

Recent holdovers in Milwaukee, reflecting the holdover runs recorded in key situations throughout the country were: "The Gay Sisters" and "Hayfoot," held for a second week at the Warner theatre; "Beyond the Blue Horizon" and "True to the Army," second week at Fox's Palace; "Footlight Serenade" and "The Man Who Wouldn't Die," which ran for two weeks at the Wisconsin. "Mrs. Miniver" is now in its seventh week. It opened simultaneously at Fox's Wisconsin and the Palace, held for an additional four weeks at the latter house and then switched to Fox's Strand.

Other holdovers reported by some of the distributors this week were as follows:

"Talk of the Town," Columbia; second week at Radio City Music Hall, New York; second week holdovers at the following theatres; Colonial, Allentown, Pa.; Bijou, Springfield, Mass.; Liberty, Seattle; Rochester, Rochester; Orpheum, Des Moines; Earle, Washington; Ambassador, Washington; Midland, Kansas City; State, Providence and Warner, Atlantic City.

"Holiday Inn," Paramount; began its fifth week at the Paramount, New York, on Wednesday, marking the second time in the theatre's 17-year history that a film played five consecutive weeks. "Northwest Mounted Police" was the other five-week picture there. According to Paramount, the film has been seen by 575,000 in the last four weeks.

"Yankee Doodle Dandy," Warner Bros.; in the first two days of its 14th week at the Hollywood, New York, topped all but one of the last seven weekends, according to Warners. "Dandy" had gone into a third week in Hartford, Philadelphia, Los Angeles and Hollywood. As a result of deals already closed with the Paramount, Fox, Midwest, Loew's, RKO, Schine, Fabian, Reade and Wilmer & Vincent circuits, in addition to Warner Bros. the picture would open in 125 more spots this month, it was said on Tuesday. All deals were for showing at $1.10 admission at night and 75 cents for matinee.

"Bambi," Disney-RKO; third week in Salt Lake City, where, according to RKO, it continued to equal the high mark set there by Samuel Goldwyn's "The Pride of the Yankees." Second week holdovers were set at Augusta and Portland, Me., and Dayton and Marion, Ohio. At Provo, Utah, a new box office record was established for that town with "Bambi," RKO reported, and big opening days were recorded in Harrisburg and Reading, Pa. The Disney film opened at the RKO Palace, New York, and RKO Albee, Brooklyn, on Thursday. On Friday, it went into the RKO metropolitan circuit of 40 theatres. Next week the picture will be shown in the circuit's Brooklyn houses.

"Pride of the Yankees," Goldwyn-RKO; in its seventh week at the Astor New York, where it grossed an estimated $25,500 for its sixth week.

"Pardon My Sarong," Universal; second week holdover at the Criterion, New York, where, according to the management, it is playing to the "best business" in the theatre's six-year history.

"The Gay Sisters," Warner Bros.; third week at the Strand, New York, where good grosses for the second week were reported by the management.

Delay "Bambi" Opening

Although advance publicity and advertising had already gone out on "Bambi," the Philadelphia opening of the Walt Disney-RKO feature has been postponed, the local Warner circuit failing to close the deal. The picture was originally scheduled to reopen the Aldine theatre on August 26th and it is understood that Disney held up its release, seeking a playing time when the public schools are in session.

IN NEWSREELS

MOVIETONE NEWS—No. 102, Vol. 24.—1,000 bombers in raid on Germany and France....India in turmoil as Gandhi calls for independence....Americans arrive on the *Gripsholm* from Japan....Abbott and Costello visit Mayor LaGuardia.

MOVIETONE NEWS—Vol. 103, Vol. 24.—Allies raid Dieppe....Ambassador Grew warns Americans of Japan's strength....Stars open War Bond drive in Washington, D. C.....Uniforms for WAVES.... Amateur dancers at the Harvest Moon Ball.

NEWS OF THE DAY—No. 300, Vol. 13.—RAF blasts Nazis....Latest India crisis....Review of the life of the Duke of Kent....Army doctors in training for oversea duty....Americans back from Japan after internment .... LaGuardia entertains Abbott and Costello.

NEWS OF THE DAY—No. 301, Vol. 13.—Battle of Dieppe....Churchill in surprise visit to Middle East ....WAACS win bars....WAVES don Navy uniforms....Russian guerilla girl visits U. S.....Stars start War Bond drive.

PARAMOUNT NEWS—No. 1. — Americans return from Japan....Reporter tells of mistreatment at Japanese hands....Junior Minute Men aid salvage drive....Ten-year-old boy is mascot at recruiting station....Turmoil in India....RAF steps up sky front.

PARAMOUNT NEWS—No. 2.—Chicago Bears trim College All-Stars....Russian heroine visits U. S..... WAVES get uniforms....WAACS graduate....Stars open Bond drive in Washington....Raid on Dieppe.

RKO PATHE NEWS—No. 1, Vol. 14.—Civil disobedience in India....Americans back from Japan.... RAF over Europe.

RKO PATHE NEWS—No. 2, Vol. 14.—Raid on Dieppe ....Ambassador Grew warns of Japanese strength.... Stars open billion dollar drive.

UNIVERSAL NEWSREEL—No. 114, Vol. 15.—1,000 British planes raid Bremen....India riots kill scores ....Americans back from Japan.

UNIVERSAL NEWSREEL—No. 115, Vol. 15.—Film stars open Bond drive in Washington....Churchill visits the Middle East....Russian girl guerilla in Washington....Raid on Dieppe.

Goldman Gets Post in RKO

David Goldman, Atlas Corporation financial statistician, has been given an untitled post with RKO by its president, N. Peter Rathvon.

It also was learned last week in New York that the RKO directors have created a special auditing committee, comprising Raymond Bill, Frank Zinn, John Whitaker.

The board also is said to have appointed a committee to inquire into, and recommend, executive salaries.

Mr. Rathvon has been designated by RKO its representative on the board of directors of the Motion Picture Producers and Distributors of America. He is to be elected at the quarterly meeting next Wednesday, in the New York MPPDA office, and will replace George J. Schaefer, former RKO president.

Variety Clubs Set Golf Tournaments

The Cincinnati Variety Club will hold its annual golf tournament at the Summit Hills Country Club September 25th. Harold Bernstein and Peter Niland are co-chairmen.

The Buffalo Tent will hold its gold tournament this month at the Meadowbrook Country Club. Chairman is Dewey Michaels, exhibitor.

The Michigan Variety Club on Sunday was to begin a series of entertainment programs for the armed forces at the Book Cadillac Hotel, Detroit. Entertainers from shows in the city will be invited to volunteer each week.

Club Gives Ambulance

The Baltimore Variety Club is presenting an ambulance to the American Field Service.

Report on Legion In South America

Catholic motion picture groups similar to the Legion of Decency, organized to classify motion pictures on moral grounds, operate efficiently in 10 countries of South America in close cooperation with the Legion in the United States, the Rev. John J. McClafferty, executive director of the Bishops' Committee on Motion Pictures, told the Motion Picture Department of the International Federation of Catholic Alumnae at the Federation's 15th annual convention last weekend at the Robert Treat Hotel in Newark, N. J.

Father McClafferty's discussion of the South American organization was one of several held on the general subject of the Legion during the meeting. He explained the operation of the Legion in Argentina, Brazil, Chile, Colombia, Cuba, Ecuador, Mexico, Peru, Venezuela and Uruguay and said that the national classification list published for the United States was used exclusively in those countries, even where the list was supplemented by a local reviewing staff.

An important factor in the cooperation, he said, was the title service set up in the United States through which distributors here notify the Legion of changes in the titles of pictures for export.

Papers were read at the meeting on the history of the Legion, by the Rev. Paul Facey, S.J., of Holy Cross College; on the war and the motion picture industry, by Miss Mary Sheridan, assistant chairman, and Mrs. William A. Dalton, New York State chairman of the department; on the Legion and the industry, by Mrs. James Looram, chairman of the Department, and Mrs. George H. Bradford, president of the Federation; on the local organization of the Legion, by the Rev. John P. Fallon, diocesan director of the Legion for Camden, N. J.; and on the Legion and the Catholic press, by Richard Reid, editor of the *Catholic News*.

Orpheum Subsidiary Dissolved by RKO

Orpheum Circuit Booking Corporation has filed dissolution of its incorporation with Michael F. Walsh, Secretary of State, at Albany, through Radio-Keith-Orpheum Corporation, New York.

Buffalo Drive-In Theatres, Inc., incorporated in Ohio, has filed surrender of authority, while Theatrical Projects, Inc., has filed dissolution papers. National Theatre Premiums, Inc., incorporated in the State of Massachuchetts, has filed change of name with New York's Secretary of State to National Unit Distributors, Inc.

Lela Theatres Corporation, Batavia, N. Y., has filed papers of incorporation to build and operate theatres and amusement places, with 100 shares of stock.

Wiener Leaves UA For Universal

Alec Wiener, formerly branch manager for United Artists in Albany, has resigned to take a post as special representative for W. A. Scully, Universal vice-president and general sales manager.

United Artists said that no replacement of Mr. Wiener will be made immediately. It is reported that the company is considering dispensing with an Albany exchange.

Film Salesman in War Work

Ralph Unks, salesman for Producers Releasing Corp., Philadelphia, covering the upstate Pennsylvania territory, resigned this week to enter war work. He is succeeded by Herbert Given, Jr.

SECTION X IS USED LEAST OF ARBITRATION PROVISIONS

Only 14 Complaints Invoke Specific Run Clause, or 6% of Total Cases

Least used of all the arbitration provisions of the Consent Decree is Section X, which permits independent exhibitors to seek relief from the preferred buying power of circuits.

In operation for a year on September 1st, this "specific run" clause of the decree has resulted in only 14 complaints before the regional motion picture tribunals of the American Arbitration Association. They have accounted for less than six per cent of the 243 cases filed since decree arbitration began on February 1, 1941.

Four of the specific run cases filed under Section X of the consent decree resulted in victories for the complaining exhibitor and at least two of these brought important interpretations from the Appeal Board of the right of circuits to use their combined buying power to exclude independents from a designated run.

Two of the specific action complaints were dismissed. Three were withdrawn by the complainant and five are pending. The Appeal Board is considering two, one of which was appealed by an exhibitor and the other by the distributor.

Section X Became Effective September 1st

Section X of the consent decree became effective on September 1, 1941, when the new system of blocks-of-five selling ordained by the Government was started. It was designed to provide relief for independent exhibitors who complained that a distributor had refused to license a requested run because that run had been sold to a circuit theatre.

The action is circumscribed by the most complicated set of conditions in any of the decree's arbitration sections. Theatres must prove their independent status, that the refusal persisted for at least three months, that they have insufficient product available to operate, that they previously operated on the run now held by the circuit, and other conditions. Arbitrators are empowered only to order that the run requested be sold to the theatres of the circuit by separate, unconditioned contracts.

First Complaint Filed By Detroit House

Prior to the inauguration of the blocks-of-five system and the operation of Section X it was expected that a large number of theatres in competition with circuits would file specific run complaints. They failed to do so, however, and film attorneys since have declared that the section is too limited by conditions, and offers inadequate relief.

The first Section X complaint was filed on September 12, 1941, by Erving A. Moss, for the Parkside theatre, Detroit. Winning an award from Wilbur H. Brucker, it was carried to the Appeal Board, which on August 12th, 11 months later, upheld the arbitrator's decision. Another important victory was won by John E. Feeney, Tulsa, Okla., exhibitor, who received a specific run award against the Griffith Amusement Company for his Gem and Cozy theatres on August 1st.

APPEAL BOARD DECIDES SIX

The Appeal Board of the motion picture arbitration system wrote opinions on six arbitration cases during August. Twelve are still pending before the board. Settled during August were the Erving A. Moss, Parkside theatre (Detroit No. 6), Caroline Perriello, Clyde Playhouse (Buffalo No. 10), Parkside theatre (Philadelphia No. 11), Wheaton theatre (Chicago No. 13), Lakeview theatre (New Orleans No. 5) and Colonial theatre (Boston No. 11).

Three of the specific run actions were combined with clearance demands, and two of these, both in the New York tribunal, are now before the Appeal Board. In one, Case No. 23, the Cameo theatre, Jersey City, plea was dismissed. The Waverly theatre, New York, in Case No. 24, won its specific run demand but lost the clearance and some run portion of its case.

Boston

The Appeal Board in decision No. 36, dated August 26th, modified the award of Frederick W. Bliss, Boston arbitrator, to give further clearance relief to Frank M. Deane, operator of the Colonial theatre at Manchester Depot, Vt., on Loew and RKO product.

The Board overruled Mr. Bliss' dismissal of RKO from the case, declaring that by its own testimony it had acknowledged granting a clearance in effect to Rutland and Bennington theatres. The Board found that the Manchester Depot theatre, serviced from Boston, as is Rutland, is not competitive as to area with the General Stark theatre in Bennington.

It ruled that there was no reason why Bennington should be granted a playing position in between Manchester and Rutland, or that the Colonial in Rutland should suffer from playing delays by the Bennington theatre. Also it held that a maximum of one day was reasonable clearance for the first run Paramount and Grand theatres in Rutland over Manchester.

The award by Mr. Bliss had granted the Colonial the right to play immediately after first run Rutland and Bennington and an availability of not more than 14 days after Rutland. The appeal was filed by the Rutland Enterprises, Inc. Costs were divided among complainant, distributors, and the two intervenors. The B. B. Theatrical Corp. operates the General Stark in Bennington.

Albany

The Schine Circuit, Inc., of Gloversville, intervenor in the third Albany case, has appealed the award by Judge Joseph Roach directing the five distributors to cut the clearance of Schine's Colonial theatre, Norwich, N. Y., over William Smalley's Sidney, N. Y., theatre from 14 to three days.

Kansas City

Hearing is set for September 4th in the fifth case before the Kansas City tribunal, that of Simon Galitzi, on clearance, for his Co-Ed theatre, Topeka, Kan. John Rhodes, a lawyer, is arbitrator.

St. Louis

A motion by the plaintiff to reopen the tenth St. Louis case has been granted by the arbitrator, Claude Pearcy, who last week granted the Beverly theatre, St. Louis, a one day margin behind the Wellston theatre. A new hearing will be held on September 25th "to correct inadvertent error."

Mexican Film Awaits Release

"Baja California en Guardia," a three-reel documentary film produced by Frank Z. Clemente, will be released by Grovas y Cia shortly after the producer's return to Mexico. It portrays the reaction in Lower California to the news of war, the entry of the United States into the conflict and the Mexican declaration. Scenes of preparations for coastal defense were filmed with the consent and cooperation of civil and military authorities, said Mr. Clemente.

Mr. Clemente, who has been in New York conferring with major distributors, is returning to Mexico to work on Government training films for the armed forces.

"Army" to Play Mastbaum

The Mastbaum theatre, Philadelphia, will halt its picture showings on October 26th for at least two weeks to house Irving Berlin's all-soldier show, "This Is the Army." Although there are four regular legitimate theatres in the city, Army officials sought the Mastbaum because of its large seating capacity of 5,000. No picture will be shown during the limited run of the Army show, which will play on a reserved-seat policy at regular legitimate theatre prices.

Child Ban Enforced

Police in Norristown, Pa., have been instructed to enforce strictly an old curfew law for children under 16 years of age. It forbids children to appear on the streets between 9:30 P.M. and 5:30 A.M. unless accompanied by an adult. From October 1st to March 31st the curfew goes into effect at 9 P.M.

Club Aids War Relief

The Variety Club of Washington, tent No. 11, has contributed $4,400 for two ambulances for the American Field Service; $500 to Russian War Relief and $513 to United China Relief, the latter representing proceeds from the club's "Night in China," it was reported this week.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

GO WEST, YOUNG LADY: Penny Singleton, Glenn Ford—Good comedy, played to nice weekend business. Play it.—H. Rankin, Centre Theatre, Chatham, Ontario.

WIFE TAKES A FLYER, THE: Joan Bennett Franchot Tone—More of comedy than anything else. Two good stars that are good marquee drawers. Played on Bond nights to a very good crowd. Franchot Tone is not much of an actor. The patrons that saw the picture thought it was good, but it would have been better without Tone. Played Wednesday, Thursday, August 5, 6.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

TWO LATINS FROM MANHATTAN: Joan Davis, Jinx Falkenburg—Played this on a double bill with a western. Our farm lads enjoyed it immensely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

TWO YANKS IN TRINIDAD: Pat O'Brien, Brian Donlevy, Janet Blair—Very far-fetched. Didn't please the few cash customers that did come. Played Friday, Saturday, July 10, 11.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

Metro-Goldwyn-Mayer

BORN TO SING: Virginia Weidler, Ray MacDonald—A 'teen age story with a considerable amount of talent. Was well received although it seemed they became restless during the lengthy "Ballad for Americans" finale. It is so absurd to think a bunch of kids like these could put on such an elaborate affair. Played Wednesday, Thursday, August 19, 20.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BUGLE SOUNDS, THE: Wallace Beery—Up to the Beery standard, a good production and very timely, as it introduces the life of a soldier recruit from the time of his enlistment until he is a finished tank driver. Plenty of action and entertainment. Play it and get some gravy. Played Saturday, August 15.—A. L. Dove, Bengough, Saskatchewan, Canada. Rural and small town patronage.

BUGLE SOUNDS, THE: Wallace Beery—This is a fair picture. However, do not consider it in the same class as "Twenty Mule Team." Business not up to average. Played Friday, Saturday, July 3, 4.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

THIS TIME FOR KEEPS: Ann Rutherford, Virginia Weidler, Robert Sterling—It pleased on family night but it was too old and business was light. Played Tuesday, August 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr, John Garfield—This was a little more pleasant than one would expect from a John Steinbeck story. But, while it did better than average business, it did not please our patrons to any extent. Frank Morgan really stole the picture. Played Sunday, Monday, August 16, 17.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

LAS VEGAS NIGHTS: Constance Moore, Phil Regan, Bert Wheeler—A light musical that took very well.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

MAD DOCTOR, THE: Basil Rathbone, Ellen Drew, John Howard—Another horror picture that did business. Public seems to go for these occasionally.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

Republic

COUNTRY FAIR: Eddie Foy, Jr., June Clyde, Guinn Williams—A nice program picture that brought a lot of laughs.—Harland Rankin, Centre Theatre, Chatham, Ontario.

CYCLONE KID, THE: Don "Red" Barry—Good action western which pleased on Friday and Saturday. Played August 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOWN MEXICO WAY: Gene Autry—Doesn't make much difference. If it's a Gene Autry feature, it does just about so much business and this is usually above average. This was a good Autry western with good music thrown in for those who do not care much for westerns. Played Friday, Saturday, August 14, 15.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAN FROM CHEYENNE: Roy Rogers, George "Gabby" Hayes—Roy Rogers is still the top star of this town. With Roy is another good western star, George Hayes. Played with a second run picture, "Moonlight in Hawaii," good musical and entertaining. Drew the crowd for Friday and better for Saturday. Patrons that saw the features enjoyed them. Played August 7, 8.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

RED RIVER VALLEY: Roy Rogers, George "Gabby" Hayes—A nice weekend western that paid dividends.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

WESTWARD, HO: Bob Steele, Tom Tyler, Rufe Davis—A western that sitsfied our weekend patrons.—Harland Rankin, Centre Theatre, Chatham, Ontario.

RKO

SING YOUR WORRIES AWAY: Bert Lahr, Buddy Ebsen, Patsy Kelly—Not a big show but a pleasing little musical comedy. Played it on Sunday and had no complaints. Played Sunday, Monday, August 16, 17.—E. M. Freiburger, Paramount, Dewey, Okla. Small town patronage.

WEEKEND FOR THREE: Dennis O'Keefe, Jane Wyatt, Philip Reed—This type of picture is better to play on a double bill. The business was very good because it played on "Wahoo" night. The picture is nothing extra to brag about, nothing but a waste of film. Played Tuesday, August 11.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

Twentieth Century-Fox

SONG OF THE ISLANDS: Betty Grable, Victor Mature—Did outstanding midweek business on this. Everyone enjoyed it immensely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

TEN GENTLEMEN FROM WEST POINT: George Montgomery, Maureen O'Hara—A good picture which failed to draw more than average business. Those who came liked it. Played Wednesday, Thursday, August 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennett—Did surprisingly well, more than anticipated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

United Artists

DUDES ARE PRETTY PEOPLE: Marjorie Woodworth, Jimmy Rogers—A fair light comedy. Rather weak, but got by on a dual bill.—H. Rankin, Centre Theatre, Chatham, Ontario.

GENTLEMAN AFTER DARK, A: Miriam Hopkins, Brian Donlevy—A smart detective story that was thoroughly enjoyed. Business fair.—Harland Rankin, Centre Theatre, Chatham, Ontario.

SHIPS WITH WINGS: John Clements, Leslie Banks—Everybody liked this picture. Did extra business, was most timely.—H. Rankin, Centre Theatre, Chatham, Ontario.

TO BE OR NOT TO BE: Jack Benny, Carole Lombard—Did not do business in Tilbury that we did in Chatham on this picture. Business only fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

Universal

WOLF MAN, THE: Lon Chaney, Jr., Claude Rains—This is a very poor picture. No entertainment value whatever. Played Wednesday, Thursday, August 5, 6.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

Warner Brothers

ALWAYS IN MY HEART: Kay Francis, Walter Huston—Gloria Warren was good. I would say this is perfect entertainment. Play it, it means business.—Harland Rankin, Centre Theatre, Chatham, Ontario.

JUKE GIRL: Ann Sheridan, Ronald Reagan—They like Ann Sheridan in Tilbury so they came to see her and brought extra cash customers. That's what we like.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

KINGS ROW: Ann Sheridan, Ronald Reagan, Robert Cummings—This is more of a picture for adults, although it played to a very good crowd on a preview and better crowd on Sunday, fair crowd on Monday. Business is always slow on Mondays. Robert Cummings is a better actor than Ronald Reagan, although Reagan played a good part. Played Saturday-Monday, August 8-10.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

Short Features

Metro-Goldwyn-Mayer

FOR THE COMMON DEFENSE: Crime Doesn't Pay—Another excellent subject for this series.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb.

GOING TO PRESS: Our Gang Comedeis—The gang is getting big and not as good as before. Good patronage.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

SELF DEFENSE: Pete Smith Specialists—Good reel on how to defend yourself in case of robbery.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THIS IS THE BOWERY: Passing Parade—Good for small town people and also for big town. Well produced, interesting.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

WEDDING WORRIES: Our Gang Comedy—Just another Gang comedy for the kids.—Al L. Dove, Bengough Theatre, Bengough, Saskatchewan.

Paramount

HEDDA HOPPER'S HOLLYWOOD: No. 5—Entertaining Hollywood reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

SNOW EAGLES: Sportscope—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WEDDING BLITZ: Leon Erroll—People don't go much for Leon Errol. He is better in features than in comedies. Too silly and not interesting.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

Twentieth Century-Fox

GANDY GOOSE IN THE OUTPOST: Terrytoon—

(Continued on opposite page)

(Continued from opposite page)

Good black and white cartoon.—E. M. Freiburger. Paramount Theatre, Dewey. Okla.

GUARDIANS OF THE SEA: Adventures of a News Cameraman—Average filler.—E. M. Freiburger. Paramount Theatre, Dewey, Okla.

Universal

HAMS THAT COULDN'T BE CURED, THE: Color Cartune—Good cartoon, very good music and well produced.—Conrad H. Tapia. Chief Theatre, Casa Grande, Ariz.

SCREWDRIVER, THE: Color Cartune—Very good Technicolor cartoon. Kept the children and adults laughing. Technicolor cartoons are the only type of cartoons the kids go for.—Conrad H. Tapia. Chief Theatre, Casa Grande, Ariz.

WINTER SERENADE: Musicals—Good musical comedy, but people don't go much for Gloria Jean. Universal can make better musical comedies than this one. Too much singing like Deanna Durbin.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

Vitaphone

ARGENTINE HORSES: The Sports Parade—Good sport reel in fine color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TORTOISE BEATS THE HARE, THE: Merrie Melodies—Good color cartoon.—E. M. Freiburger. Paramount Theatre, Dewey, Okla.

Serial

Republic

JUNGLE GIRL: Serial—A very well produced serial and enjoyed by the people that saw it. Asking to bring it back again. Very good patronage.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

Artkino Censor Action in Pennsylvania Settled

A compromise out of court was reached by the Pennsylvania State Board of Motion Picture Censors and Lewis F. McCabe, attorney for the Artkino Corporation, it was disclosed last Thursday by Mrs. Edna R. Carroll, chairman of the board. A suit in equity had been filed in July, 1941, by Artkino in the Philadelphia Court of Common Pleas to set aside a censor ban on two Russian pictures, "The Red Army" and "Soviet Frontier." According to the arrangements made, a seal of approval was granted "Red Army," while "Soviet Frontier" still is being withheld.

The original reason for banning both pictures in Pennsylvania, said Mrs. Carroll, was that they showed the massing of Russian military strength at a time when Russia was aligned with Germany, and hence would encourage subversive elements. Now, that objection is removed and the intent of "The Red Army" is in keeping with the Allied effort, she said. No reason was given for continuing the ban on "Soviet Frontier," merely stating that the settlement, resulting in the court action being dropped, was a compromise.

Kunkis Plans Short

S. R. Kunkis in New York, plans production of a short subject, "It's the Law," from the book by Richard Hyman of King Features. Louise Wilcher wrote a musical score for the subject and John Brown will provide the narration. Telenews will handle the first release. The subject is the first of a series, Mr. Kunkis said.

Set "Grand Street" Film

Boris Morros and S. P. Eagle have placed on their production schedule at Twentieth Century-Fox "The Grand Street Boys," story of the New York benevolent society.

Named Issuing Agent

Rugoff & Becker, New York circuit, has been appointed by the U. S. Treasury as official War Bond issuing agent in its theatres.

MARRIED, BOTHERED AND
SCARED!
Corpses in bed, gangsters in the closet, cops at the keyhole and a blonde chasing the groom! GUARANTEED to make you scream!
8 hour honeymoon — he joins the army in the morning!
MONOGRAM PICTURES presents
JOHN BEAL
in
"ONE Thrilling NIGHT"
with Wanda McKAY
"Exceptionally good comedy!" —Harrison's Reports
"Great for all audiences!" —Film Daily
"Hilarious . . . a sleeper." —Box Office
"Would be hailed as a hit by Paramount or Metro!" —Film Bulletin
MONOGRAM MPC PICTURES
Produced by A. W. HACKEL
Directed by WILLIAM BEAUDINE · Original Screenplay by JOSEPH HOFFMAN

Launch Parent Review Guide

A new reviewing service and guide to film suitability for children has been launched in the *National Parent-Teacher,* official magazine of the National Congress of Parents and Teachers. The magazine will preview films in Hollywood through a parent-teacher committee and rate pictures according to "theme, story, production quality and ethical value" in relation to juvenile audiences.

The magazine is published in Chicago. Ruth B. Hedges is editor of the film section of the publication, which goes to school parent-teacher association members throughout the country. In a foreword to the new film reviews in the September issue she wrote: "Films should be considered an occasional treat, and as such should be carefully selected."

By reviewing the pictures at the studio before release, but following approval by the Production Code Administration, the magazine hopes to present reviews to parents before pictures reach neighborhood and subsequent run theatres generally patronized by youngsters. Pictures are classified by age groups from eight to 14 years, 14 to 18 years, and adult.

Dunn, Shathin Return From Far East

Harold Dunn, Warner Brothers Far Eastern supervisor with headquarters in Shanghai, and Michael Shathin, who made his headquarters in Tokyo as the company's manager for Japan, returned to New York last week aboard the *Gripsholm,* after having been released by the Japanese in an exchange of nationals.

Hilton Kinless, formerly of the Warner legal department at the home office, is now in Australia with the American armed forces, according to word received last week in New York. He is now a corporal.

Manager On Leave

Paul Murphy, manager of Loew's Ziegfeld theatre, New York, has been granted a leave of absence due to illness, and is staying at Southampton, Long Island.

SHORT PRODUCT PLAYING BROADWAY

Week of August 31st

CAPITOL	
America Sings	Columbia
Romance in Celluloid	MGM
Feature: Somewhere I'll Find You	MGM
CRITERION	
Women at the Plough	Universal
Juke Box Jamboree	Universal
Crater City	Universal
Feature: Pardon My Sarong	Universal
PARAMOUNT	
Tulips Shall Grow	Paramount
Quiz Kids, No. 4	Paramount
Feature: Holiday Inn	Paramount
RIALTO	
Personality Plus	Paramount
Popular Science, No. 2	Paramount
Hedda Hopper's Hollywood, No. 4	Paramount
Feature: Just Off Broadway	20th Cent.-Fox
ROXY	
All Out for V	20th Cent.-Fox
Guardians of the Sea	20th Cent.-Fox
Mail Trouble	20th Cent.-Fox
Feature: The Pied Piper	20th Cent.-Fox
STRAND	
Divide and Conquer	Vitaphone
Bugs Bunny	Vitaphone
Argentine Horses	Vitaphone
Feature: The Gay Sisters	Warner Bros.

Perlman with Filmack

Harold J. Perlman, recently manager of the Dickerman circuit's Roxy theatre, St. Paul, Minn., and previously manager of several Milwaukee theatres, has joined the staff of the Filmack Trailer Company, Chicago, as editor of *Inspiration,* the company's monthly publication.

U. S. Films Lead Caracas Gross

First run grosses in the city of Caracas, in Venezuela, during the first six months of 1942, were led by "Blood and Sand" and "Fantasia," according to reports from the Venezuelan capital.

The Mexican picture, "Ay Jalisco no te Rajes," which broke all gross records and still continues to bill the neighborhood houses, was third in first run grosses. "Blood and Sand" and "Fantasia" are third and fourth in Caracas all-time grosses. The Mexican "Allá en el Rancho Grande" was second. "Blood and Sand" grossed Bs. 73,101 ($21,930.30) in its first run. "Fantasia" did Bs. 66,906.50 ($20,071.95) and "Ay Jalisco" grossed Bs. 43,628.50 ($13,088.55).

Twentieth Century-Fox, with 16 pictures, outgrossed all other distributors for a total of Bs. 244,647 ($73,394.10) on first runs in the first six months. RKO Radio, which ran sixth a year ago, soared to second with Bs. 209,199 ($62,719.70) with 13 pictures, scoring the highest average per picture.

The showing of the Mexican and Argentine films, which ran third and fourth is significant. The Mexicans grossed Bs. 184,015 ($55,204.50) with 14 pictures and the Argentines Bs. 118,693 ($53,607.90) with 20 pictures. Their totals are even more impressive since they are more popular than North American pictures in neighborhood houses.

Others, in order, were MGM, 13 films, Bs. 158,992; Warner Bros., 15 films, 125,700; Universal, 23 films, 120,134; Columbia, 24 films, 114,171; independent, 19 films, 109,894; United Artists, eight films, 94,064; Paramount, 10 films, 48,585; Republic, 24 films, 40,084.

The number of films which grossed Bs. 15,000 or more in first run engagements were: more than Bs. 50,000, Twentieth Century-Fox, one, RKO, one; from Bs. 30,000 to 50,000, U. A., one, Universal, one, Mexican, two; from 20,000 to 30,000, Argentine, two, RKO, two, Twentieth Century-Fox, two; from 15,000 to 20,000, Metro, four, Universal, two, U. A., one, Twentieth Century-Fox, two, RKO, Mexican, two, Warner Bros., two, Argentine, one.

Lee Marcus Signed as 20th-Fox Producer

Lee Marcus has been signed by Twentieth Century-Fox to a term contract as a producer. His first assignment in the new post will be announced shortly.

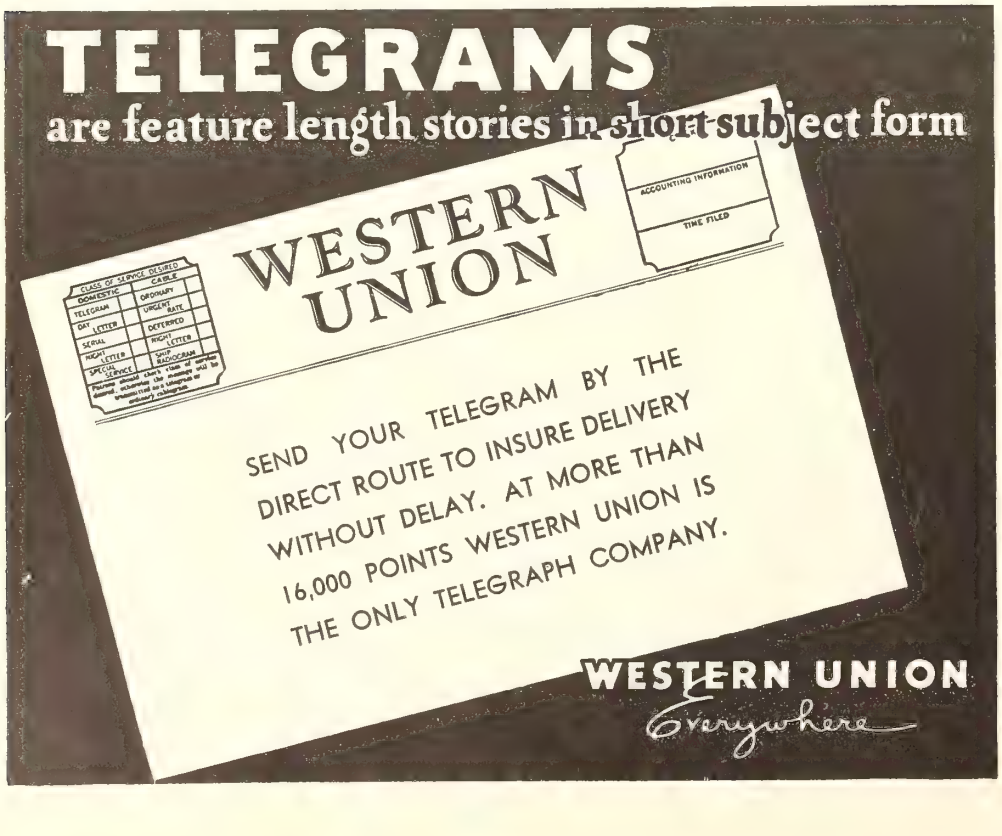
Mr. Marcus has been in the motion picture industry since 1921. He was vice-president of RKO Radio Pictures when he was named president of RKO Pathe. Later he was assigned to a liaison post between the east and west coast for RKO Radio. He resigned in 1933, and later became an associate producer and producer. He was given a leave of absence from RKO in April, 1941.

Seek Chiang Permission

Paramount is seeking permission from Generalissimo Chiang Kai-Shek to portray him in "The Story of Dr. Wassell." If agreement is obtained through the Chinese Embassy in Washington, Chiang will be the first of the United Nations war leaders to be impersonated by an actor in a feature production, it is said. Cecil B. DeMille, producer and director, will not cast anyone in the role unless the Generalissimo approves the choice.

To Film Churchill Life

The life story of England's Prime Minister, Winston Churchill, will be filmed by Warners. Lt. Col. Jack L. Warner has assigned Jesse Lasky to film the screen biography. Assignments have not been made as yet.



TELEGRAMS
are feature length stories in short subject form

SEND YOUR TELEGRAM BY THE DIRECT ROUTE TO INSURE DELIVERY WITHOUT DELAY. AT MORE THAN 16,000 POINTS WESTERN UNION IS THE ONLY TELEGRAPH COMPANY.

WESTERN UNION
Everywhere

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Don't Try to Hog the Show

ALTHOUGH September's War Bond and Stamp Drive is being conducted largely through the theatres, the fact that achievement of the goal is not going to redound to the ultimate benefit of anyone but Bond buyers themselves must be borne in mind by the theatremen. We must remember that in any effort put forth to sell Stamps and Bonds the cooperation of every individual and every enterprise is to be encouraged.

This thought is aptly expressed in the press book on the drive prepared by the Iowa War Activities Committee and sent to us by Dale MacFarland of Tri-States Circuit. "Envy and jealousy," it says, "are two of the most destructive emotions of the human mind, and these malignant diseases must not be allowed to hinder the success of the motion picture industry's War Bond drive in September."

"By the very nature of our business, showmen must be constantly in the public eye, but the man who uses the September campaign for personal glory or gain is a selfish man indeed. We are all working, sweating, fighting for the cause of humanity and to put billions of dollars into the war chest of our beloved country. We have common cause with 130,000,000 fellow Americans—the butcher, the baker, the lawyer, the clerk, the shoe-shine boy, the truck driver.

"What does it matter who gets credit for Bond sales? The only real credit goes to our boys on the fighting fronts. We give of our time and effort, they give their lives. How small indeed shall be those of us who demand a halo of glory because we merely worked or worried or sacrificed some of our wordly goods."

Real Success

SOME of us measure success by the amount of worldly goods we accumulate. Others feel that happiness is the sole measure of success. But to a theatreman, who leaves his post for a better one, perhaps the crowning achievement which denotes success is the genuine regret of his community that he is leaving.

It is the good fortune of Earle M. Holden who has managed the Capitol Theatre in Atlanta for the past eight and a half years to have that measure of success. Upon announcement of his leaving that spot to take a post in the booking department of Wilby-Kincey Theatres in Charlotte, Ernest Rogers, columnist of the *Atlanta Journal*, expressed the regret of the community at Earle's departure and to wish him luck in his new venture.

"Film Row and Peachtree Street regret losing Mr. Holden because he has been more than an able theatre manager," said Mr. Rogers. "He has been a good citizen, an amiable companion, an efficient executive. He is president of the Atlanta Lions Club and his civic spirit has been a constant inspiration to his service club and others with whom he came in close contact."

Earle has been a member of the Managers' Round Table almost since its beginning. The membership wishes him well in his new undertaking and, what is more, congratulates him on the success he has attained.

Still Another Joiner

LATEST to join the string of "Joiners" who have written us since May 30 is Bud Kornblite, manager of the Capitol theatre, Waverly, N. Y. Bud adds his name to the many who have approved the Round Table editorial of that date suggesting that it was a wise policy for the theatreman to have outside interests in local organizations.

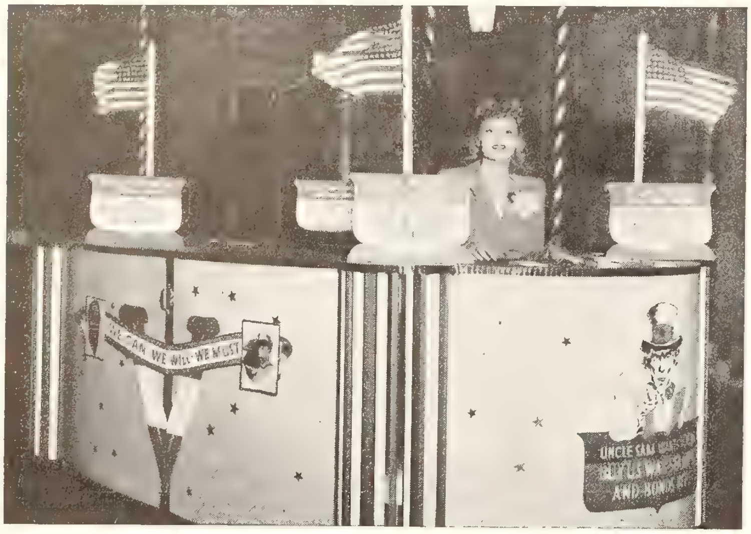
"In times like these," says Bud, "I believe that it is important for the theatre manager to be connected with all of the civic and civilian defense work that he possibly can. In my case, I am chief air raid warden of the block that my theatre is in, and have taken the entire air raid warden's course so that I can be of service (if need be) to my customers as well as my town. Further, along with two others on our staff, I am a U. S. Army Air Corps observer. We all take four shifts one night a week after the theatre closes from 11:15 to 3:15 A.M., watching for planes at the local observation post. For a time, between my air raid warden's work and the four-hour observation job, I was spending 15 to 20 hours a week in work outside of the theatre. I still had plenty of time to get my theatre work done and still was able to be active in civic work. Besides this I was local chairman of the Polio Drive, and Mr. T. J. Cary, district manager, whose office is here, was chairman of both the U.S.O. and the Red Cross drives.

"So you see that in small towns the theatremen who 'join' can make a name for themselves and earn a great deal of respect for their theatres by doing so."

—BOB WILE

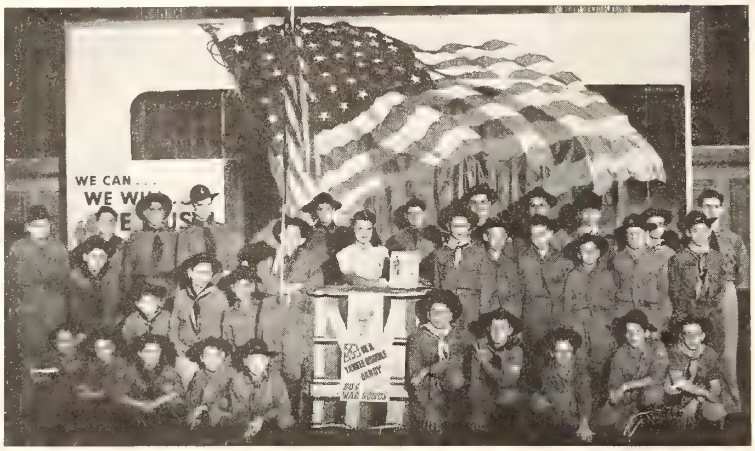
HOW TO SELL BONDS

Photos on this page Depict some of the Methods found Successful


WE CAN WE WILL WE MUST
UNCLE SAM

By Fred Hess & Son

Effective and eye-arresting was the Bond Booth set up in the lobby of the Warner theatre, in Atlantic City, by Bill Huffman, manager. Animation was supplied through the use of concealed fans which caused the flags to wave in the breeze.



By The Richardson Studio

This photo shows part of the aggregation of Boy Scouts that paraded to the Uptown theatre, in Cleveland, as part of Julius Lamm's activities in connection with his Bond and Stamp Drive. The parade stopped at busy intersections to make sales.

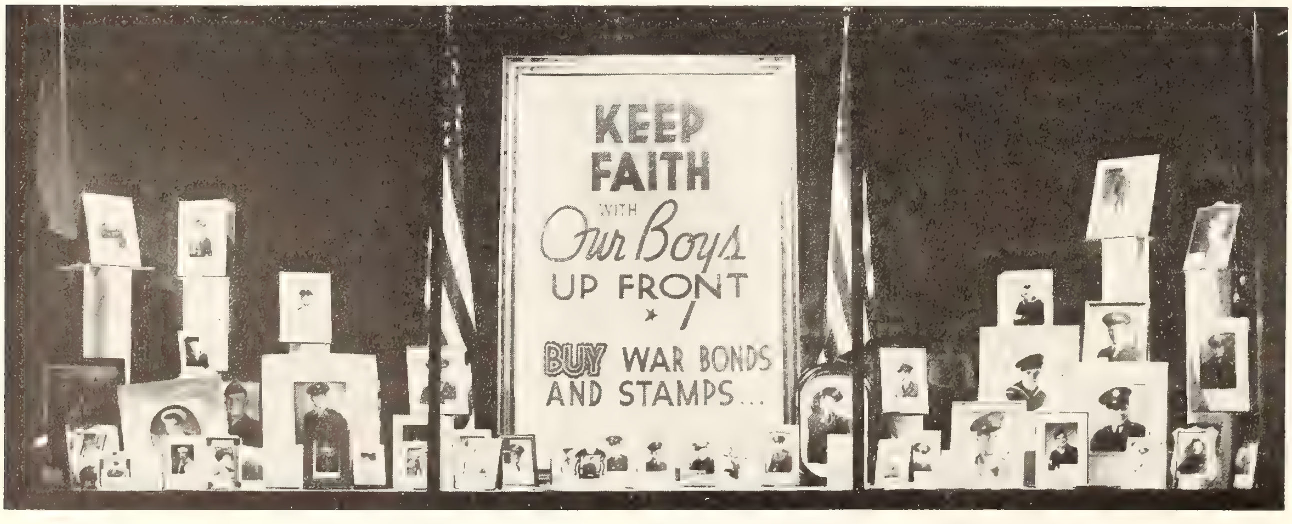
BUY A WAR BOND
BUY A WAR BOND
11,000 THEATRES

Ed Harris, of the Glendale theatre, Glendale, Calif., obtained the services of two boys recuperating from wounds suffered while they served on the Lexington in the Battle of the Coral Sea. The boys sold War Bonds in the lobby of the Glendale.

Brooklyn's War Mothers pay tribute to "Salute to Our Heroes" month by buying War Bonds to honor their sons in the service. The picture at the left shows four mothers buying Bonds at Loew's Metropolitan theatre in Brooklyn.

VICTORY BOOTH
VERDUGO PARLOR
BUY U.S. WAR BONDS and STAMPS

By Jay Sharp


KEEP FAITH WITH Our Boys UP FRONT
BUY WAR BONDS AND STAMPS...

Suggested by Harry Wareham was window at Dodge City, Kan., and executed by the Chamber of Commerce in their window. Photos of local servicemen were featured in the display.

Bullet Giveaway Tops Brien's "Eager" Drive

Outstanding among the ideas used to promote "Johnny Eager" by Lige Brien at the Belmar theatre, Pittsburgh, was the use of 5,000 empty bullets, each in an envelope imprinted, "Is this the fatal shell that killed Johnny Eager—See 'Johnny Eager' at the Belmar Sunday." The empty shells, for the information of any theatreman, may be obtained at any shooting gallery or rifle range for the asking.

Lige's campaign also entailed the use of 2,500 tabloid heralds distributed by boys yelling "Extra" for three days in advance of showing. One of the boys got on a street car and passed out 30 of the heralds before he was ejected by the motorman. It got a laugh and then the passengers read the herald.

Three thousand fan photos were imprinted on the back with the playdates, some selling copy and a merchant's name and distributed to the Belmar's patrons a week in advance of the opening. The merchant's ad paid for the entire cost.

The shooting gallery from which Lige obtained the bullets carried a series of stills and some posters in exchange for which Lige offered a pass for the highest scorer of the day.

Teaser cards—10,000 altogether—were distributed for a week in advance; some were given to school students, others to passersby on the street.

Comic books which the kids read so avidly were given out to them, but Lige had a sticker on the cover of each, urging the kids to see "Johnny Eager."

Another stunt Lige used was to arrange with a five and ten store whose scales deliver cards bearing the photographs of movie stars to the weighees to give a pass to anyone whose card bore a picture of any of the stars in "Johnny Eager." It was a simple stunt and cost only 12 passes.

May Plants Contest On "In This Our Life"

The center column of the front page of his local paper was devoted to a contest arranged by Ed May at the Russell Theatre, in Maysville, Ky., as part of his advance exploitation on "In This Our Life." Theatre passes were awarded for the best answers to the question "Would you forgive another woman for stealing your husband, if that woman was your sister?" Special heralds were printed and distributed house-to-house as were cards, the backs of which carried the title with the line "You Can't Live Forever." This was followed by insurance statistics proving these figures.

Selette's Novel Blotter

Eye-arresting was the blotter distributed by Eddie Selette at the Strand theatre in New Bedford, Mass., the upper part of which was a ruler and the lower portion a calendar. The center space was devoted to Selette's picture copy, Kiddie Kartoon Karnival and institutional copy.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

TALES OF MANHATTAN (Twentieth Century-Fox): With the great number of stars in the picture, star power is, of course, one of the leading selling points. Their names should be used in all advertising and publicity; if it takes more than usual space, it is well to remember that such a picture probably deserves more than usual advertising space. The words "all star cast" should be avoided since they have been so much abused; in fact, they have lately connoted a no-star cast. The humorous ad drawn by William Steig and published in Motion Picture Herald issue of August 15th is one which might be reproduced as a publicity still for the local newspapers or for program use. A six-day contest is suggested in the press book for use in cooperating newspapers in which readers are asked to cast the picture after they are given descriptions of the roles. Walter Winchell made the trailer for the picture; so, if his column appears in your local paper, a slug ad at the bottom would be appropriate, using a quote from his dialogue, which is reprinted in the press book. Since the picture is concerned largely with the adventures of a dress suit, an interesting suggestion would be to blow up a still of one of the characters in a dress suit to life size, and after cutting off the head mount it on a board and place it in the lobby. Amateur photographers can be invited to take pictures of their friends who would thus look as though they wore dress suits. A commercial photographer might be induced to take the pictures in the hope that he could sell the prints. Another contest suggested is a revival of one that was popular years ago; faces of stars are cut into three sections and the sections are scrambled. Prizes are offered for correct identification of all three stars in each of the layouts. This is a good picture on which to use post cards from a New York hotel on which personal messages can be imprinted. Managers' Round Table will be glad to furnish them without charge. There's a novelty herald suggested in the form of a ration card which can be used to put the picture over. The house staff, whether girls or boys, could be dressed in tails in advance of the picture's opening and during its run.

Conner Cooperates On Newspaper Charity

Since the *Capitol Times* annual charity campaign is in the form of a kiddie camp fund to send kids to summer camp, Marlowe Conner at the Capitol theatre, in Madison, Wis., cooperated with the paper in putting over the event. The paper placed bottles all over town on counters to gather pennies for the fund.

Conner built a display for them with bottles which was animated by a cutout of a clown balancing a bottle of milk on his nose. The copy read: "Let's help the underprivileged kids to a balanced life. Fill these bottles for the Capitol-Times Kiddie Camp Fund. Did the cashier give you pennies in change? Put 'em here, Pal." The bottles were lettered to spell out "Kiddie Camp." The newspaper came through with stories and art on the tieup.

Moyer Promotes Cooperative Ad Page on "Mrs. Miniver"

A full page of cooperative ads was planted in the Hanover (Pa.) *Evening Sun* by Charles Moyer, manager of the State theatre, to celebrate his engagement of "Mrs. Miniver." The headline read, "Uncle Sam is as proud of the women of Hanover as we are of 'Mrs. Miniver'." In each of the cooperating merchants' ads were the names of the two local women. Upon identification, those whose names were mentioned received tickets to see "Mrs. Miniver".

Salesgirls Enlisted by Kline To Sell "We Were Dancing"

Approaching the heads of 22 stores in the vicinity of the Orpheum Theatre, in Philadelphia, R. Lee Kline sold them on the idea of having their sales girls aid in putting over "We Were Dancing." The girls distributed a ballot to each customer to vote for them by purchasing a War Bond or Stamps in the lobby of the theatre. The prize was a weekend trip to Atlantic City with all expenses paid. The trip was supposedly given by Norma Shearer and Melvyn Douglas.

Front page stories were landed in two of the local papers, a lobby setpiece built up the contest in advance, and announcements were made over the radio in addition to a special trailer prepared for the occasion. The 22 cooperating stores featured windows in which were planted 22 x 28 cards saying that the girls were in the contest. In addition counters and tables in the stores carried announcement cards.

For lobby attention, three large jigsaw puzzles were planted depicting a scene still. Patrons had to purchase a War Stamp before trying to reassemble the puzzle, guest tickets were awarded to those completing the puzzle. Other contests were landed, one asking readers to identify former pictures of Norma Shearer, the other planted on three different pages of the paper asked: "Can a Secret Marriage Survive Separation?" For street attention, a boy and girl danced through the streets with back banners reading "We are on our way".

HALL'S DRIVE SELLS $600 IN BONDS, CRACKS PAPERS

The Daily Tribune and *The Johnstown Democrat* of Johnstown, Penna., are hard papers to crack. But Walter Hall, manager of the Majestic theatre, got a break when he ran his War Bond and Stamp campaign. The hard-boiled newspapers editors decided that since Hall was doing so much for the war effort that they could help him out, too, so they gave him a break on his shows, as well.

In the week of Walt's most intensive drive, Tony Pastor's band was on the stage; not only did all the ads carry underlines about buying Bonds and Stamps but they kept plugging the monster sidewalk Bond rally which was held as the culmination of the ceremonies. As a result there was publicity not only on the Bond rally but on the current attraction at the Majestic as well.

Tony Pastor himself started off the rally by buying a $100 Bond. He was right up on the stage in front of the theatre where a pianist played tunes to entertain the crowd. Bob Leiford, formerly an usher in the theatre, now a flying cadet in the U. S. Army, appealed to the crowd to buy Bonds and that started a new wave of purchases by the onlookers.

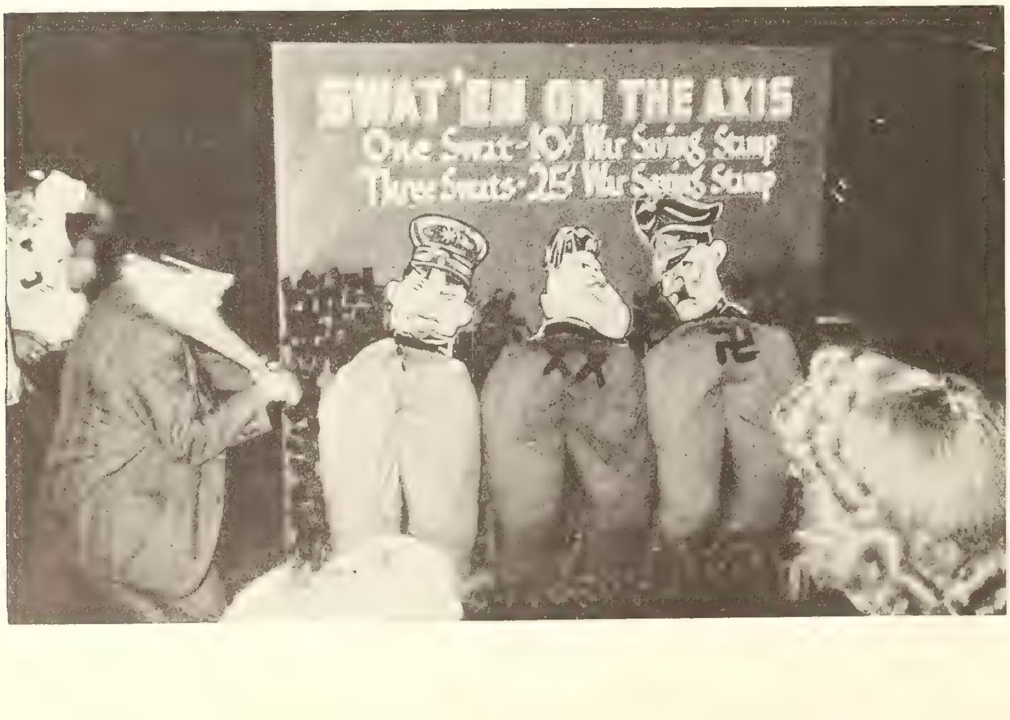
One of Walt's stunts was the erection of a gibbet from which hung an effigy of Hitler. Anyone who bought a 25 cent Stamp was entitled to give the hanging dictator a yank. Stuffed effigies were also on display together with a baseball bat. One 10 cent Stamp entitled the purchaser to swat at Hitler, Mussolini or Hirohito, while for a 25 cent purchase he could swat all three.

An autographed photo of Tony Pastor was given to every purchaser of $1.00 or more in Stamps. Another gift, alternatively, was a copy of "Any Bonds Today," theme song of the campaign, written by Irving Berlin.

The result of all this was the sale of $600 in War Stamps and Bonds in front of the theatre.

Keep 'Em Flying
Keep 'Em Winning
YOUR COUNTRY
BY BUYING U.S. WAR SAVINGS BONDS & STAMPS
Do It Right HERE And NOW

Walter Hall's campaign at the Majestic theatre, in Johnstown, Pa., culminated in a rally held in front of the theatre with Tony Pastor, who was in the stage show then current at the Majestic, as the star attraction. That's Pastor, above left, starting off the rally by the purchase of a One Hundred Dollar Bond. Directly beneath is illustrated the way the Round Tabler ran his bond sales in an attractive lobby display. At the right above is Bob Leiford, formerly an usher at the theatre, now an Air Corps cadet, as he stood on the platform and urged his listeners to "Buy War Bonds". The picture below "sold plenty of Stamps", says Hall.


SWAT 'EM ON THE AXIS
One Swat - 10¢ War Saving Stamp
Three Swats - 25¢ War Savings Stamp

Rubber Drive Gets Special Show

Tying in with the Elks on a rubber drive, Raymond C. Langfitt at the Orpheum, in Fergus Falls, Minn., secured a print of "Dive Bomber" which was used at a special 10 A.M. show. Anyone bringing one pound of rubber to the theatre was admitted free. The Elks appointed a committee of which Ray was chairman, and went to town in putting over the show by air, screen and telephone campaign. The money received from the collection was turned over to the Red Cross and USO.

Amateur War Poster Contest

To help a local group to further promote the sale of war savings bonds and stamps, Joseph Engel, owner of the Plains theatre, in Plains, Pa., sponsored an amateur poster contest. The award, in war stamps, was made for best sketches of General Douglas MacArthur. Judge John P. Walsh presented the first prize on the stage.

Publicizes $500 Bond Sale

Morris Rosenthal at the Majestic, in Bridgeport, arranged to open his drive with the sale of a $500 bond. A press photographer was on hand to cover the event with a story and art work. Rosey tied in with the other local theatres for a street parade and radio coverage was landed on all stations with a five-minute talk the day before the drive opened.

BOND SALESMEN

These showmen have reported on their campaigns to sell Bonds and Stamps during the past fortnight. The next list of Bond salesmen, swelled by the September drive, will probably be much larger. They're all out for that Quigley War Showmanship Award.

FRANK BICKERSTAFF, Palace, Athens, Ga.
CARROLL BRADLEY, Hoosier, Whiting, Ind.
CHRIS CHAMALES, Roxy, Delphi, Ind.
KENNETH COLLINS, LEONARD TUTTLE, Indiana, Indianapolis, Ind.
TED EMERSON, Omaha, Omaha, Neb.
HERBERT GRAEFE, Wisconsin Rapids Theatres, Wisconsin Rapids, Wis.
ED HARRIS, Glendale, Glendale, Calif.
MILT HARRIS, Drive-In, Miami, Fla.
GUY HEVIA, Seneca, Salamanca, N. Y.
WILLIAM HUFFMAN, Warner's, Atlantic City
SIDNEY H. KLEPER, Poli-Bijou, New Haven, Conn.
JULIUS LAMM, Uptown, Cleveland, O.
LESTER POLLOCK, Loew's, Rochester, N. Y.
EDWARD SELETTE, Strand, New Bedford, Mass.
HARRY SHAW, LOU BROWN, Loew's New England Theatres
LESTER STALLMAN, Astor, Reading, Pa.

MayHugh Holds Victory Pageant, Bond Rally

Arranged by Charles MayHugh at the Virginia theatre, in Somerset, Ky., was a Victory Pageant and Auction held in connection with the sale of bonds at his house. The pageant consisted of two parts, the crowning of a Victory Queen, the girl who sold the most bonds and stamps, and the auction of six promoted pipes, dedicated to and intended for a hero of the present war.

Ten of Somerset's most attractive girls were candidates for the title of Queen, each being sponsored by a local merchant. The selection of the queen was determined by the total amount of bonds and stamps bought for each candidate by people in the audience. The queen was crowned on the stage by the Chairman of the War Savings Committee and presented with a twenty-five-dollar bond given her by the theatre. According to the stories run in the local papers, the pipes donated by MayHugh brought a total of $15,100 in war bonds.

Baker Has Old Rubber Matinee for Pleasantville Kids

Reported as turning out highly successful was the old rubber matinee held at the Rialto theatre, in Pleasantville, N. J., by Howard Baker. The collection netted a goodly amount, which was turned over to the USO committee to help their drive. The papers came through with stories and art work on the show.

Chamales Has Club for Bond and Stamp Buyers

Among the patriotic exploitation stunts featured by Chris Chamales at the Roxy theatre, in Delphi, Ind., is the distribution of small three by four inch cards which are handed to his patrons. The copy on the card reads: "Stars and Stripes Forever Americanism Club. No Dues. Roxy Theatre, Sponsor." Space is then left for the holder's name and is followed by: "Is a Defense Bond or Stamp Holder."

Another card distributed reads: "National U.S.O. Campaign for soldiers and sailors. Don't let the SEASON PASS without aid to Stars and Stripes." The same card is used for other drives of a like nature. Chamales also ran a "MacArthur Week" recently with cooperative ads in the paper, which featured a cut of the General and copy: "A Fighting General for Fighting Mad People. The Roxy Theatre and All Delphi Hail MacArthur."

Bickerstaff Invites Wardens To "Your Air Raid Warden"

When Frank Bickerstaff at the L&J Palace, in Athens, Ga., played the Civilian Defense short, "Your Air Raid Warden," Frank was able to promote quite a bit of additional publicity by way of newspaper, radio, lobby display, cards in various windows.

When booking the short, Bickerstaff asked for an extra print for a special showing for the Civilian Defense Director and a number of the Air Raid Wardens. The screening was held in the morning and the director had an article in the newspaper the same day calling attention to the short.

Displays Medals in Lobby

To aid the sale of War Stamps and Bonds, Earle Holden at the L. & J. Capitol, in Atlanta, Ga., planted two cases of medals in his lobby, one of which were awarded to U. S. Marines, the other showing such medals as the Distinguished Flying Cross, Congressional Medals, etc. The cases were loaned by the Marine Recruiting office and are surrounded by selling copy on the Bond sale.

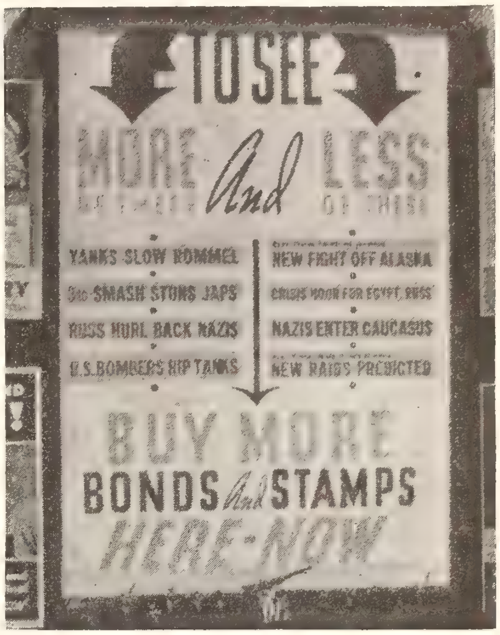
Aids Air Raid Services

William Briemann at the Ambassador, in Baltimore, uses the front cover of his program to good advantage each with some institutional of war message. One of the latest to come to our attention is headed: "What to do in an Air Raid." The entire page is given over to excerpts from the official publication of the Committee on Civilian Defense.

Special Benefit for U.S.O.

In connection with the local USO drive, Jim Cattell at the Park Theatre, in Mansfield, Ohio, promoted a special benefit show on his stage, the highlight of which was an array of novel dance divertissements presented by child students from a local dance studio. The entire proceeds from the show went to the USO and the newspapers came through with stories and art.

Series of Photos Helps Sell Janssen's Bond & Stamp Sale



Janssen's lobby board calls attention to war headlines as they are at present and as we would like them to be shortly.

To aid in getting his Bond and Stamp message before his patrons, Anton Janssen at the Loring theatre, in Minneapolis, has gotten out a series of displays. One of which features a table in his lobby with a large card reading: "Get the habit. Lick a stamp to Lick a Jap. You Can Buy Them Here Regularly." Below this was one of the government war posters. In addition Janssen features the message: "Buy War Stamps and Bonds Here" on his marquee.

For the featurette "Mr. Gardenia Jones," Janssen used a lobby easel with the title and copy "See what the money you gave to the U. S. O. does for our boys in camp." On "Winning Your Wings," Anton planted a large board outside which featured a small photo of Jimmy Stewart. The copy here read: "Jimmy's back in the movies! Lieutenant James Stewart in 'Winning Your Wings.' Thrill to your favorite movie hero in the story of America's men of the air."

Cohn Takes Films Of Flag Dedication

To put over his campaign on Bond and Stamp sale, Howard R. Cohn of the Elm theatre, in Brooklyn, arranged for a motion picture to be taken of a parade and dedication of a service flag, the pictures to be shown for a week following at the theatre. The cooperation of the AWVS was enlisted, with 12 girls in full uniform marching in the parade and manning three booths for the sale of stamps. The merchants in the neighborhood were approached by Cohn, who sold them on the idea of decorating the theatre block with pennants and flags.

Charninsky's Big Lobby Sign

To put over his stamp sale at the Capitol Theatre, Dallas, Texas, Louie Charninsky uses a dignified sign in his lobby that reads: "Buy a Share in America. Defense Savings Bonds and Stamps." This against a background map of the United States.

Edwards' Movie News A Frank Discussion

Every month, Tom Edwards, who runs the Ozark theatre, Eldon, Missouri, gets out a calendar program. There's nothing unusual about that in itself; but Tom's program is decidedly unusual and it might be worth copying in a different way in a larger community.

On the one side, Tom's is a more or less conventional calendar program of the better type. He has four changes of program a week and he illustrates all the two-day shows with small mats.

But the reverse side is called "Tom's Movie News". Here's a sample issue:

"Dear Folks:

"I really picked out a good one to start this month out with. . . . It is 'Kings Row' and it is definitely marked for one of the ten best of the year. It is a story about a town they talk of in whispers and, just between us, girls, the author of the story, Henry Bellaman is from Fulton, Mo., and the story made Fulton blush, so you can draw your own conclusions. . . . Anyway, don't miss 'Kings Row'. And that is just a starter for your August vacation with the stars at the Ozark. Don't forget it is the best Summer resort in the country and so close to you. . . . So-o-o-o make your plans right now to attend this theatre twice a week at least and be transported on our Magic Carpet to Movie Vacation Land. You can spend a darn swell evening on August 5 or 6 and see Barbara Stanwyck and Joel McCrea in 'Great Man's Lady'. You remember these two in 'Union Pacific'. Then don't miss Joel as the Silver Giant of the old West and Barbara as the Queen of the Gambling Halls, in one of the greatest outdoor romances of the ages.

"Got a letter from a cousin of mine last week (he is the one whose parents tried to send him back and keep the stork) but he says to see 'Torpedo Boat' on Friday and Saturday, Aug. 7 and 8, starring Richard Arlen and Jean Parker. They are 1942 heroes of the fleet. See this thriller about new additions to the Navy.

"If your name appears anywhere in this calendar, you will receive a free pass to see 'In This Our Life', starring Bette Davis and Olivia de Havilland, on Wed. or Thurs., Aug. 12 or 13. This is another picture that is headed for one of the ten best of the year and is breaking records in all cities at this time. . . . Who is the dentist in Eldon who was fixing a flat on his car and when he took out the tire tool said, 'This is going to hurt a little'? Bud Simpson of Pittsburg, Kansas, is now back in Eldon on the Rock Island and hasn't had a pass to the Ozark since he got married. That's nothing, he hasn't given me a pass on the Rock Island since I've been in Eldon."

That's just one-quarter of Tom's Movie News for August. A little further along he lists some names (those are the people who will get a pass to see "In This Our Life"). He also points out that it is wise to save the calendar with Movie News on the back "because during the week of Sept. 12 (after a new one is already out) we will call at 25 homes and if they can produce said calendar within two minutes they will be given a free pass".

Tom deems it advisable to let the public in on some of his business, as witness: "I had so many requests to bring back a Will Rogers picture that I am going to try it on Tuesday, August 18. It is one of his best, 'In Old Kentucky', so come on, you Will Rogers fans and, if it does all right, I'll arrange to bring back some others."

Boyle Greeting Pidgeon Good for "Mrs. Miniver"

Since Walter Pidgeon, of "Mrs. Miniver" was passing through Norwich, Conn., recently while Joe Boyle at the Poli-Broadway was playing that picture, the theatreman went down to the station to greet the star, which was good for art work and publicity in the local papers.

A three day contest in the *Bulletin* to select a local "Mrs. Miniver" brought the anticipated attention and was climaxed with art and story on the selection of the winner attending a theatre party and being presented with a bouquet of roses.

Samartano's Essay Contest Sells "The Real Glory"

In connection with the opening of "The Real Glory" at the Palace, in Meriden, Conn., Joe Samartano planted an essay contest in which war savings stamps and guest tickets were awarded to those submitting the best letters on "What America Means to Me."

A tieup was also effected with the classified section of one of the local dailies, guest tickets going to the first 10 people paying cash for a classified ad.

Rollins Gets Summer Resort Folk to Attend His Shows

Lloyd Rollins, who is manager of Smalley's theatre, Hensonville, N. Y., up in the heart of the resort country, took advantage of his situation recently during his engagement of "Sergeant York." He made arrangements with local taxi drivers to carry patrons of the nearby hotels to the theatre at the rate of 25 cents each in parties of six or more. The scheme worked out exceedingly well, Lloyd reports.

In addition, he had some letters printed extolling the picture and addressed one to each hotel guest in the vicinity, whose names were obtained from the clerks.

"TALK OF THE TOWN" GETS BIG NEW YORK BREAK

"The Talk of the Town", which opened at the Radio City Music Hall this week, got an unusual break when Saks Fifth Avenue, one of New York's swankiest stores, took a full page ad in which it mentioned the picture several times and the cast and playdates as well. The idea was that the merchandise advertised was also "The Talk of the Town". In addition, the store took four windows to emphasize the same theme. It's the first time the store has consented to so extensive a promotion and should lead the way to similar tieups in other cities. Columbia's exploitation department made the arrangements with the store.

Street Parade Features "Real Glory" for Cooper

Held during the peak hours of traffic on a Saturday night was the street parade arranged by M. J. Cooper at the Poli Strand, in Waterbury, Conn., ahead of "The Real Glory." Led by the East End Community Fife and Drum Corps, the aggregation proceeded from one end of the business section to the other; through the main street past the theatre district to outgoing routes and back to the theatre, where it pasued for the band to play a rousing march. An eight foot banner with bold copy carried by two ushers heralded the opening.

On the opening day, the theatre front was appropriately and gaily decorated with an abundance of pennants and bunting. Candy kisses were promoted and inserted in envelopes bearing the following copy: "A kiss from Andrea Leeds in The Real Glory. A thrill drama of the American heroes in the Philippines," etc. Numerous window displays were promoted and daily readers were landed in the paper throughout the run of the picture.

Stoltz's "Fantasia" Activities

To usher in "Fantasia" at the Avon theatre, in Utica, N. Y., Arnold Stoltz promoted one of the leading music stores for record bags, the fronts of which were utilized for picture copy and featured three cuts of scene stills. The same store also paid for the mailing to their list of customers, a government postcard which carried picture copy on the correspondence side and where the sender's address would be on the front the words, "A message from Leopold Stokowski." The cooperating merchant also came through with a four-column ad.

Shaffer Gets Rooney Spread

For his advance on "Miss Annie Rooney" at the Dixie theatre, in Staunton, Va., Frank Shaffer promoted two local dalies for a full page break on Miss Temple. The page was devoted to cuts of the star showing her in various roles through the years, leading up to large photos of Shirley as she appears in her present role, together with picture copy on each.

SALUTATIONS

August 29th
- Earle N. Bailey
- Ernest Patrick
- Wilford G. Brown
- Alfred E. Hewitt
- Merl C. Hartung
- James A. Laux
- Jack F. Ballew

30th
- C. A. Grissinger
- Lyle Harding
- Fred Terra Nova
- Bill Miller
- Phil Laufer
- William J. Proudlove

31st
- Fred E. Irion
- Charles Ferguson
- Herod Jimerson

September 1st
- Sydney J. Hobbs
- Irving Pearlman
- Howard W. Robarge
- Al Mayes
- Kenneth Blackledge
- Frank C. Reiger

September 1st
- James Wagner

2nd
- Millard Ochs
- Tom Olsen
- Jerome Marr
- Joe Bean
- Richard L. Albin
- Stephan Uvardy
- Gene Rothgeb

3rd
- Norman L. Davis
- John P. Hassett
- Edward J. Oliver
- Meyer Golding
- Frank Weatherford
- Melvin L. Gold
- George Patterson
- W. W. Lineberger
- Harry Browning

4th
- George Clarke
- Michael S. Milo
- Maurice H. Leahy
- L. J. McMullen
- Tom Malloy

Mr. & Mrs. Bill Carbaugh Team In Theatre as Well as at Home

There are many theatre managers who also serve as projectionists, but few who in addition have their wives to assist them in the projection booth. William L. Carbaugh, of the State theatre, Greencastle, Pa., is fortunate in this respect. And, what is more, Mrs. Carbaugh takes care of the three Carbaugh children besides.

Bill started as janitor in the Victor theatre, Shippensburg, Pa., in March, 1928, when he was 30 years of age. Two months later he was rewinding and another two months saw him assistant operator. The next year he obtained his class A license and worked as projectionist for four years. Then he started working in the Lyric theatre, Shippensburg, as manager and operator. Two years later the State theatre circuit purchased the Lyric and Bill went to work for them. His wife is now working as his assistant and, says Bill, "everything is working out very fine."

He's in the Army Now

It's Private Bill McClain now. He was formerly manager of the Biggio Circuit's Virginia Theatres, Carrollton, Ohio, and now attached to the 132d Engineers at Fort Kearney, Rhode Island. Bill is the first to send in his picture in uniform. We'll be glad to print others.

JUNIOR SHOWMEN

LINDA ANN to Mr. and Mrs. Edwin Gage. The mother is the daughter of Walter Reade, New York circuit owner.

Ledbetter, Born and Reared in Show Business, and Shows It

Born and reared in the show business, Willis Henry Ledbetter is now a specialist in theatre exploitation. He is practicing his specialization at the Lanze Theatre, at the Black Hills Ordnance Depot, Provo, South Dakota, one of the F. A. Gorman Circuit.

Willis was born at Pleasonton, Kansas, June 2, 1903. He turned to the motion picture early in life and in due course became a theatre manager. Among the houses he handled were the Delharco at Concordia, Kans., the Aulander at Aulander, N. C., and the Noel, Noel, Mo.

He produced and directed stage shows on Fox Theatre Circuits for about four years and also has managed orchestras, been in radio exploitation, served as an announcer, master of ceremonies, etc., He worked on newspaper advertising and as an advance man for vaudeville acts and repertoire stock companies.

Ed Allen Reverses the Trend; From Hollywood to Exhibition

Many Round Tablers have latent or active ambitions to enter what they think is the glamorous part of the motion picture industry—production. Here is a Round Tabler who has had his fill of that and turned to exhibition. It's Edward E. Allen, who is now manager of the Mount Vernon Open Air Theatre, Alexandria, Va.

Ed started in the business in Hollywood, working as unit manager on various picture productions. From there he went to work for the Schall-Martyn Agency as a talent agent. He came to Boston to visit his family and decided to remain there. So he went to work for E. M. Loew's Theatres under Larry Lasky. During the winter months he handles the National theatre in Boston and in the Summer he goes to Alexandria to handle the Open-Air.

Edward E. Allen, manager of the Mt. Vernon Open-Air Theatre, poses with a group of his employees. Note the uniforms used by Open-Air Theatre employees.

OCTOBER

A HARVEST MONTH OF SHOWMEN'S DATES

1st	Missouri Day
4th	Battle of Germantown, Pa.—1777
5th	Wright Brothers Take First Long Distance Flight in 1905
6th	Statue of Liberty Unveiled—1886
7th	First Colonial Congress Met in New York—1765 James Whitcomb Riley's Birthday—1852
9th	Washington Monument Opened—1884 Battle of Saratoga—1777
10th	U. S. Naval Academy Opened—1845
12th	Columbus Day
13th	Cornerstone of the White House Laid—1792
14th	William Penn Born—1644
18th	Alaska Day
22nd	First Wireless Across Atlantic—1915
27th	Theodore Roosevelt (26th President) Born—1858 Navy Day
31st	Hallowe'en Nevada Admitted to Union—1864

Paul Barker's Latest Idea Staging of Junk Rally

Paul Barker's sketch of his career is succinct to say the least. Asked to give a brief summary of his activities from the time he started in show business to the present, he said, "28 years in the show business." Paul is just a little over 47, having arrived in this world Aug. 3, 1895, at Lynn, Mass. He is the father of four children.

He is now the manager of the State theatre in Madison, Maine. The State is one of the links in the Lockwood and Gordon Circuit.

Among Paul's recent activities is the junk rally held at the theatre in cooperation with the Madison Kiwanis Club. Over 10 tons of metal was collected. It was sold to the local junk dealer and the proceeds were turned over to the U. S. O.

In New Posts

FRANK V. KING, manager of the Midland and Auditorium theatres, in Newark, Ohio, has joined the Navy with rank of Chief Specialist.

EMIL BONDESON, former manager of the Alcazar, in San Francisco, will manage the reopened Tivoli theatre there.

EARLE M. HOLDEN, formerly manager of the L&J Capitol, in Atlanta, after eight and one-half years at that post has resigned to enter the booking office of Wilby-Kincey, with headquarters in Charlotte, N. C.

BEN SCHWARTZ, manager of the Warner theatre, in Canton, Ohio, has been inducted into the Army.

IN THE COURTS

Paramount Stockholders Action Dismissed

Judge John Bright, in New York Federal Court, this week dismissed as without merit a stockholders' derivative accounting action filed October 30, 1941, against Paramount Pictures, Inc., its officers and directors, based upon a charge of illegal payments totaling $100,000 to William Bioff.

The defendants contended that the payments resulted from extortion demands and were made to prevent the calling of industry-wide strikes, threatened by the convicted labor leader, now serving sentence in Federal prison.

Hammons Action Filed

A suit for a total of $7,593 damages was filed this week in New York supreme court against Earle W. Hammons by Maurice W. Uhlmann and Lee F. Uhlmann, trading as Uhlmann and Company, and Jay Cartoon and Company, former stockholders of Educational Pictures, Inc. Plaintiffs claim they purchased stock to the value of $7,593 on the request of Mr. Hammons, then president of Educational. Plaintiffs charge that Mr. Hammons misrepresented the financial condition of Grand National Pictures, a subsidiary, by stating, it is claimed, that it was operating at a substantial profit.

Autry Sues Promoters

Gene Autry, Republic western star, now in the Army, has filed a $3,800 damage suit against H. Binns and Dick Truitt, Ada., Okla., rodeo promoters, charging unauthorized use of his name in a promotion at the rodeo involving use of stock advertised as being from his Oklahoma Flying A ranch.

Dismiss Patent Suit

The appellate court in Cincinnati has dismissed the suit of the Hazeltine Corporation, Jersey City, against the Crosley Corporation, Cincinnati, charging infringement of patents relating to vacuum tube radio receivers and covering a wave-length signaling system. The plaintiffs appealed for a reversal of the decree from the U. S. district court and a judgment declaring the patents valid.

WANTED

SALES REPRESENTATIVES

Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.

BOX 101
Motion Picture Herald
Rockefeller Center, N. Y.

ASCAP Is Set Back in Wisconsin Law Fight

The American Society of Composers, Authors and Publishers on Saturday lost its fight against the Wisconsin law which requires a license fee of agents who issue permission to play copyright music.

Federal Judge Lewis B. Schwellenbach dismissed suits in Milwaukee Federal court by ASCAP and five members against six Wisconsin tavern keepers and ballroom proprietors. The court stated that neither ASCAP nor its members had heeded the Wisconsin law. The interpretation was that neither the Society nor its members would be able to collect on copyrighted pieces, or even sue, until a license was obtained from the Secretary of State.

4 San Francisco Houses Increase Admission

Four downtown San Francisco theatres have raised their admissions from 25 to 35 cents to 30 and 40 cents. They are the Embassy, Strand, Downtown and Regal, owned by independents. The Golden Gate circuit's neighborhood theatres are reported planning a similar increase.

The RKO Orpheum, Des Moines, has discontinued its balcony admission of 30 cents for all seats at all times. The price is now the same as that of the orchestra.

Radio Analysis Unit Is Incorporated

The Cooperative Analysis of Broadcasting has become a non-profit corporation, its manager, A. W. Lehman, informed subscribers this week. The organization was formed 12 years ago and is engaged in research into the listening habits of radio audiences.

Dinner for Callahan

Edward X. Callahan, former Twentieth Century-Fox branch manager in Boston, and recently named Northeastern district manager, will be tendered a testimonial dinner by the Variety Club of New England at the Cocoanut Grove in Boston, on September 15th. State and city officials are expected to be present. Edward M. Fay of Providence will be toastmaster.

Barrymore on NBC

Beginning this Sunday, and continuing for four weeks, until the return of Jack Benny on October 4th, the NBC spot from 7 to 7:30 P. M., formerly occupied by "The Remarkable Miss Crandall," will be taken over by Lionel Barrymore in a new dramatic series, "The Mayor of the Town."

Protest Tampa Taxes

Several Tampa, Fla., theatres have protested the assessments placed on the buildings by the tax assessor, to the County Commissioners. The Tampa theatre was assessed at $483,000 but the owners of the building claim that the assessment should not exceed $450,000.

On UMPI Tax Unit

George N. Hunt, Jr., manager of Loew's theatres in Louisville, Ky., has been elected chairman of the UMPI tax committee for Kentucky, succeeding Samuel J. Switow, who recently joined the Army Air Corps.

Marks 25th Year

William J. Doyle, Universal salesman in Philadelphia, marked his 25th year in the industry last week. Starting as a booker, he is the only one of the old Goldwyn office still on Philadelphia's film row.

Variety Saturday Parties

The Charlotte Variety Club has designated Saturday night parties to be sponsored by barkers of different exchanges, their wives acting as hostesses.

OBITUARIES

John Willard, Author, Dies in Hollywood

John Willard, 57, actor and novelist, best known for his melodrama, "The Cat and the Canary," died August 31st of a heart attack at Hollywood Hospital, Hollywood. Mr. Willard had done work for the screen and had written many books, the last of which was on China. He was a captain in the Army Air Corps in the first World War.

He was an actor as well as a writer of plays and novels, and appeared in the role of Harry Blythe in his greatest success, "The Cat and the Canary," during its long run in New York in the season of 1921-22. Among his other plays were "Sisters," "Adventure," "The Green Beetle" and "Thou Shalt Not."

Guillermo Fox Dies

Guillermo Fox, Paramount's advertising and publicity director in Buenos Aires, Argentina, for the last 20 years, died there August 20th, according to word received at the Paramount home office.

Mrs. Will Palfreyman

Mrs. Will A. Palfreyman, mother of David Palfreyman, in charge of theatre relations for the Motion Picture Producers and Distributors of America, died August 25th at Angola, Ind. Mr. Palfreyman was summoned to Angola from the west, where he was engaged in field liaison work for the industry War Activities Committee on the September bond drive.

Pablo Boehm

Pablo Boehm, for 13 years accountant at the Argentina headquarters of Paramount Pictures at Buenos Aires, died there recently, according to word received by the company in New York.

Thomas Slowey

Thomas H. Slowey, 28, of Brockton, Mass., former assistant manager at the Interstate Colonial theatre, who resigned to go with the New England Telephone and Telegraph Company, died August 27th at the Morton Hospital, Taunton, Mass., from injuries received in a fall from a tree August 14th.

Ralph Ripley

Ralph L. Ripley, 69, of Dorchester, Mass., dean of Boston theatre men and manager of the M. & P. Codman in Dorchester, died there August 27th. He formerly managed two oldtime Boston theatres, the Lyceum and the St. James. He at one time was president of the Theatre Managers' Association of Boston.

Miss Leah Kohler

Miss Leah Kohler, 52, who with her two sisters formed the Kohler instrumental trio which toured the country on the Orpheum circuit several years ago, died August 18th at her home in Danbury, Conn.

James T. Costello

James T. Costello, 84, who retired in 1937 after 50 years in the theatrical business in New York, chiefly as a box office man or an associate of ticket brokers, died August 29th at his home in Canadaigua, N. Y.

Robinson in Boston

Kenneth Robinson, former branch manager for Paramount at Buffalo, has joined the sales staff at the Boston exchange.

Given First Role

The first film in which Lois Andrews will appear under her new contract at Twentieth Century-Fox, will be "Dixie Dugan."

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the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

WANTED TO BUY OR LEASE THEATRE IN Maryland, Pennsylvania or Virginia. BOX 1557, MOTION PICTURE HERALD.

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HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

OPERATOR FOR SMALL TOWN THEATRE. Must be clean-cut, draft exempt, able to clean theatre and distribute advertising. Write all details and references. STATE THEATRE, Franklin, Va.

WANTED MAINTENANCE MAN TO KEEP UP equipment in twenty theatres. Must have family or too old for draft. FRED T. McLENDON THEATRES, P. O. Box 352, Union Springs, Alabama.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FAMOUS SIMPLEX SP SOUND PROJECTORS, including amplifier, loudspeaker, cables, ready for immediate showing, [illegible]. R.C.A. Photophone, DeVry, Holmes, Weber Syncrofilm Sound Projectors, from $139.50. Send for bulletin. S.O.S. CINEMA SUPPLY CORPORATION, New York.

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COMPLETE RCA SOUND FOR SMALL THEAtre. Also nearly new Weber system for Simplex with ABH heads. R. W. STANMYRE, Ballantyne Hotel, 207 Mulberry Street, Syracuse, New York.

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EARLY FALL EDITION ANNIVERSARY SALE edition ready. Ask for yours. Typical values, spotlight carbons, 10% Discount; Underwriters Fire Extinguishers, $11.25; Exciter lamps, 32c. S.O.S. CINEMA SUPPLY CORPORATION, New York.

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BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

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NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $5.00, copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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PRESS OF
C. J. O'BRIEN, INC.
NEW YORK U. S. A.

Starting in this issue

The Product Digest on all new and coming pictures for the season of 1942-43

1. Advance synopses
2. Casts
3. List of features (under respective companies) in order of release with coming attractions
4. Showmen's reviews
5. Reviewers' ratings
6. Cumulative alphabetical Release Chart
7. Production numbers
8. Running time
9. Audience classification
10. Synopses of short subjects
11. Cumulative "shorts" release chart
12. Legion of Decency ratings
13. Index to Managers' Round Table

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KEEP YOUR FILE COMPLETE

PRODUCT DIGEST

THE RELEASE CHART
SHOWMEN'S REVIEWS

The First of the Few

(Leslie Howard - General Film)

Biographical Drama

No single word—not even "commando" or "invasion"—has more inspiring an effect, probably, on the British imagination than the bi-syllable "Spitfire." Out of the conception and birth of this deadly instrumnet of war, and the life and death of its creator, R. J. Mitchell, Leslie Howard has made a film exactly timed to the mood of the moment, which is likely not only to entertain and thrill British audiences, but no less to inspire them.

Mr. Mitchell's life—if this is a fair picture—was a heroic and altruistic one, one which he ultimately gave for his country as surely as any fighting pilot, and the film is personal rather than epic, not without its criticism of British inertia, moving, restrained, and withal gripping. The presence of Leslie Howard, and the divertingly urbane David Niven, added to the timeliness of subject and spirit, plus excellent production qualities, suggest unusual box office factors and there should be no doubt about the film's wide appeal both here and in the U. S.

The picture re-creates Mr. Mitchell's work as a designer, the failures and successes of his craft in the Schneider Trophy contests, the indifference of industrialists, and the utter inertia of Governments, his realization in newly Nazified Germany that the need for a British fighting machine was urgent, his ultimate success in getting his Spitfire built, and his readiness to work himself literally to death for his country sooner than see his dream demolished.

The picture opens and closes during the battle of Britain, with Niven, the ex-test pilot, who saw Mitchell through his battles, telling the tale behind the Spitfire. These scenes are but a frame into which is fitted the story of the quiet, unruffled designer, and his fight against odds. It is unemotionally handled, save in one or two scenes, and Niven's inconsequent, philandering personality punctuates it with flashes of quiet comedy. The Schneider Trophy scenes are well reconstructed, and original aircraft are used. The Battle of Britain sequences, with pilots of the Fighter Command in action, offer some spectacular moments. The cast, in general, is better than good, with Rosamund John a quiet but quite English wife, and Anne Firth as Mitchell's efficient but unbending secretary. One of the best comedy character cameos is given by Fillipo Del Giudice, film executive, as a Galvanic Fascist with an impregnable faith in Il Duce. Another film chief, John Sutro, likewise does well in a minor role.

George Perinal's camera work is lucent and definitive, Harry Miller's sound realistic and exciting, and the editorial treatment by Douglas Myers unusually fluent. The screenplay by Anatole de Grunwald and Miles Malleson was a first rate achievement.

NEW SEASON

This is the first issue of the 1942-43 product season. All product is this season's unless otherwise identified.

Shown to an audience of critics, exhibitors and trade conglomerates, the film obviously held attention throughout most of its 118 minutes. Tears of the audible variety marked the more personally emotional passages, and applause more than exceptionally long was given the film at its close. The press men in general, whilst critical of occasionally slow passages, seemed to find it a serious contribution to the screen, and exhibitors' opinion was that the film's timeliness and the dual star appeal already paved the way to profits. Reviewer's Rating: Excellent.—AUBREY FLANAGAN.

Release date. September 14. 1942. Running time, 118 min. General audience classification.

R. J. Mitchell	Leslie Howard
Geoffrey Crisp	David Niven
Diana Mitchell	Rosamund John
Miss Harper	Anne Firth

Fillipo Del Giudice. Erik Freund, Tonie Edgar Bruce, Roland Culver, J. H. Robrts, Derrick de Marney, Herbert Cameron, Gordon McLeod, F. R. Wendhausen, Brefni O'Rorke, Gerry Wilmot, Jack Peach.

Give Out Sisters

(Universal)

To Listen to and Laugh At

This is without question the best of the minor musicals which have rolled in unspectacular succession from the sound stage of Universal under the Blumberg management. It manufactures laughs from situations and lines fabricated in plain view of the audience but given to experienced comedians to handle, and it supplies five song numbers and some dance routines which satisfy.

Top billing is given the Andrews Sisters, who sing four numbers in their accustomed but this time improved manner, and also do a spot of acting, but the star of the story and the personality around whom it is wrapped is Grace McDonald, here given a chance to show the customers the talent and personality which accounts for the studio's promoting her to a role in "Flesh and Fantasy." Opposite her, with less to do but managing it ably, is Dan Dailey, Jr., borrowed from MGM for this and another picture, then borrowed from both by Uncle Sam for a performance which will occupy him for the duration.

Comedians Charles Butterworth, Walter Catlett and William Frawley carry the burden of the humor on their veteran shoulders, dropping it nary a time, and a large cast of competents attends to remaining responsibilities. The script, whipped up by Paul Gerard Smith and Warren Wilson from a story by Lee Sands, concerns an heiress, niece of three spinsters, a cabaret act in which she performs under a pseudonym which doesn't conceal her identity from an eager press agent, a doctor, a producer, an agent and sundry others. It's designed solely to make people laugh and it does.

Edward F. Cline directed the picture, topping his recent efforts, for Bernard W. Burton, associate producer.

Previewed at the Hill Street theatre, downtown Los Angeles, where an audience which had come in to see "Pride of the Yankees" remained to laugh uproariously at this bit of froth. Reviewer's Rating: Good. — WILLIAM R. WEAVER.

Release date, September 11, 1942. Running time, 65 min. PCA No. 8576. General audience classification.

The Andrews Sisters	Themselves
Gracie Waverly	Grace McDonald
Bob Edwards	Dan Dailey, Jr.

Charles Butterworth, Walter Catlett, William Frawley, Donald O'Connor, Peggy Ryan, Edith Barrett, Marie Blake, Fay Helm, Emmett Vogan, Leonard Carey, Richard Davies, Irving Bacon, The Jivin' Jacks and Jills.

Battle for Siberia

(Artkino)

Russia vs. Japan

Here is a reissue of a Russian film, concerned with the manner in which the Bolshevik guerrillas of 1917 defeated the attempt of the Japanese, with the help of the White Russians, to take a vast area of Siberia after creating an incident to justify the original encroachment.

The film, produced by Lenfilm Studios of Leningrad, offers a certain timeliness in the engagement of Japanese and Russian forces in Siberia, possibly forecasting what is to come in the present conflict. The film's chief weaknesses lie in a lack of smooth continuity and in technical inadequacies.

Dmitri Shostakovich, noted Russian composer, has contributed an effective musical score, and the cast includes a number of excellent performances. George and Sergei Vassiliev, whose most notable job of direction was on "Chapayev," directed this film. The picture offers an account of guerrilla activities which is said to have been based on authentic personal experiences. The film's market value appears to be limited. Super-imposed English subtitles are employed.

A sympathetic audience at the Stanley theatre in New York gave the film close attention, reacting as expected to references to Japanese treachery. Reviewer's Rating: Fair.—CHARLES S. AARONSON

Release date, August 26, 1942. Running time, 90 min. General audience classification.

Masha ....Barbara Miasnikova
Andrei ....Nikolai Dorokhin
Colonel Usuzhima.........................Lev. Sverdlin
Lenka ....Andrei Apsolon
Fedor Chagin, Alexei Matov, Boris Khaidarov, Boris Chirkov, Iuri Lavrov, Vassili Gushchinski,

The World at War

(War Activities Committee)

Documentary

"The World at War" was produced by the Bureau of Motion Pictures of the Office of War Information and is the United States Government's first officially sponsored feature length motion picture. The story it has to tell is a documentary history of a decade of war that led to the attack on Pearl Harbor.

It traces the pattern of aggression by Germany, Italy and Japan. It starts with the attack on Pearl Harbor and then goes back to the incident which led to the Japanese invasion of Mukden, China, in 1931. It records the march of the invader nations through the 10-year period up to December 7, 1941.

Much of the film incorporated into the feature was taken from Axis films confiscated by the United States Government and from newsreel libraries. The confiscated film was used by the Axis to intimidate conquered and unconquered nations by showing the efficiency of the German armies, in the blitz in Poland, Holland, Belgium and France. Even in the heaviest fighting no German soldier is shown dead or wounded.

A lot of the film is a compilation of what newsreels have been showing day in and day out. The bombing of Britain, the Russian stand, the U. S. as the arsenal of democracy, and the like. As history it is incomplete and actually touches surface matters only. As propaganda it appears to be effective.

The film will be nationally released September 18th jointly by five of the major companies under the auspices of the War Activities Committee in 31 key exchanges. The companies are Metro-Goldwyn-Mayer, RKO Radio, Twentieth Century-Fox, Warners and Paramount.

The film was written and produced by Samuel Spewack, war correspondent, playwright and scenarist, under the guidance of Lowell Mellett, chief of the Bureau of Motion Pictures of the OWI. Gene Milford was the film editor and Paul Stewart the commentator. Gail Kubik wrote the original musical score, which was conducted by Alexander Smallens.

Previewed in the OWI projection room in New York. Reviewer's Rating: Good.—PAUL C. MOONEY, JR.

Release date, September 18, 1942. Running time, 66 min. General audience classification.

A Desperate Chance for Ellery Queen

(Columbia)

Mystery Melodrama

The exploits of the mystery fiction writer and amateur detective, "Ellery Queen," are continued in this story of marked money and murder. The story opens in New York but shifts to San Francisco for the murder and the climax. Although "Ellery" has to contend with his father, Inspector Queen of the New York Police, and the San Francisco police as well as the mystery at hand, he solves it without great trouble.

William Gargan plays the role of "Ellery" in capable manner. He is a successor to Ralph Bellamy in the role. Margaret Lindsay, who has played the secretary, "Nikki Porter," from the start, continues in that part. Also continuing in the series are Charley Grapewin as "Inspector Queen" and James Burke as "Sergeant Velie."

A bank embezzler and his show-girl wife decide to go to San Francisco to spread the marked money when New York becomes too "hot" for them. It so happens that "Ellery" and his secretary are also bound for San Francisco. "Ellery" is hunting for a man who had been believed dead until a short while before. He finds his man, a circumstance that leads him to the marked money, the bank embezzler, who is murdered, and the show girl wife.

Larry Darmour produced and James Hogan directed.

Seen at the RKO Jefferson theatre in New York. The audience appeared to enjoy the offering in a mild sort of way. Reviewer's Ratings Fair.—P. C. M., JR.

Release date, May 7, 1942. Running time, 70 min. PCA No. 8204. General audience classification.

Ellery Queen............................William Gargan
Nikki Porter..........................Margaret Lindsay
Inspector Queen......................Charles Grapewin
John Litel, Lillian Bond, James Burke.

They Raid by Night

(Producers Releasing Corp.)

Commandos in Norway

Recent adventures of British and American Commando forces at Dieppe have sharpened public interest in these fighting forces. "They Raid by Night" deals with a fictional incident of daring accomplished by England's Commandos in occupied Norway. Lacking star material and production values which can be translated quickly into show-case material for the showman, the film depends entirely on the timeliness of its subject matter to attract patron attention.

Under direction of Joseph Kane, associate producer, the picture features Lyle Talbot, who has been seen on the New York stage these last two years, chiefly in the play, "Separate Rooms." Mr. Talbot this week enlisted in the Army Air Corps and currently is completing screen work before entering the Air Force. June Duprez, English actress remembered for her roles in "Four Feathers" and Alexander Korda's "The Thief of Bagdad," for United Artists, has the feminine lead. Victor Varconi has the unpleasant task of representing a Nazi officer, brutal, cunning and uncompromising.

Talbot plays a British Commando captain who is sent to Norway to effect the escape of a Norwegian general imprisoned by the Nazis. English officials believe his release could do much to further the free Norwegian movement. Talbot and his two companions, a radio wireless operator and a young Norwegian, encounter many hair-raising adventures which momentarily forecast their doom. However, with the aid of the Commando forces which come to their rescue after achieving a successful raid on military objectives in a Norwegian seacoast town, the three men finally get the general to safety and to England.

Although the plot drags and the suspense could have been heightened more dramatically, the picture is entertaining for the most part. All members of the cast, with particular mention of Varconi and Charles Rogers, as the radio operator, perform well. With the exception of the beginning of the picture which has as its musical background the stirring opening measures of Beethoven's Fifth Symphony, now synonymous with Victory, there is a noticeable lack of music throughout the film.

Viewed at the New York theatre, New York City, where a large matinee audience indicated its enjoyment of the picture by favorable comment throughout and enthusiastic applause at the end. Reviewer's Rating: Fair.—JEANETTE E. SAMUELSON.

Release date, June 26, 1942. Running time, 72 min. PCA No. 8398. General audience classification.

Captain Robert Owen ....Lyle Talbot
Inga ....June Duprez
Victor Varconi, George Neise, Charles Rogers, Paul Baratoff.

Riders of the Northland

(Columbia—1941-42)

Western in the North

A couple of Texas Rangers pursue the enemy a good many degrees of latitude north of their usual haunts. To be specific, the action takes place somewhere in Alaska. Strange to say, however, the scenery, climate and cattle are exactly the same as are raised in Texas.

The story concerns three Texas Rangers who go to Alaska to investigate the death of a rancher upon whom the Government had relied for reports of enemy activity. The Rangers find that a gang had made an airplane runway under the supervision of the captain of a U-boat which has been lying offshore. Of course, the Rangers triumph in the end, killing or capturing the enemy and the saboteurs as well. There's plenty of action for the western fans, although not so much credibility.

Charles Starrett and Russell Hayden have the principal roles. Cliff Edward, noted for his performances under the name of Ukelele Ike, does not sing a note. William Berke directed the picture. Jack Fier produced.

Reviewed at the New York theatre, where a weekday matinee audience consisting largely of men laughed in the wrong places. Reviewer's Rating: Mediocre.—BOB WILE.

Release date, June 18, 1942. Running time, 58 min. PCA No. 8284. General audience classification.

Steve Bowie..............................Charles Starrett
Lucky Laidlaw.............................Russel Hayden
Shirley Patterson, Cliff Edwards, Bobby Larsen, Lloyd Bridges, Kenneth MacDonald, Paul Sutton.

Between Us Girls

(Universal)

Gangway for Another Barrymore

Diana Barrymore, daughter of the late John, herewith proves her right to be billed in lights as representative in her generation of all the tradition inherited with her name. Don't let her fledgling performance in "Eagle Squadron" temper your exploitation of this number, in which she tackles acting chores to test the mettle of the veteran and handles them in a manner to satisfy the most exacting of her forbears.

There are plenty more names to bill the picture with—Kay Francis, Robert Cummings and John Boles, plus Henry Koster as producer and director—but the burden of its success as entertainment is upon Miss Barrymore all the way, and she carries it with never a slip-up or stumble. A preview audience to which it was submitted without notice in the wake of "Pride of the Yankees" drowned out sections of dialogue with its laughter.

The screenplay by Miles Connolly and True Boardman opens with Miss Barrymore playing a stage scene as Queen Victoria, reveals her then as an actress aged 20 who, going home to visit her mother (Kay Francis) and finding that lady courted by a man who doesn't know her age, pretends to be a child of 12, to promote the match, creating complications of diversified and humorous kind before reverting to adulthood for purposes of romance.

The subject gives the star a 75-year range for her talents of portrayal, which she takes in stride, but is by no means a mere concoction of thespian hurdles set up for her to jump over. On the contrary, it's a solid and steadily dynamic comedy, with able performances from all members of the cast contributing to the whole. Don't let this one slip by without compaigning it to the limit.

Previewed at the Pantages theatre, Hollywood, without notice to the cash customers, who, having come in to see "Pride of the Yankees" and enjoyed a good cry, found themselves in tears once again from laughter that rose and fell like waves upon a seashore. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, September 5, 1942. Running time. 89 min. PCA No. 8717. General audience classification.

Caroline ....Diana Barrymore
Robert Cummings, Kay Francis, Andy Devine, John Boles, Ethel Griffies.

(Review reprinted from last week's HERALD*)*

FEATURES

in order of releases, as set, also others to come

For 1941-42 feature product in sequence of release, company by company, see pages 878-879.

COLUMBIA

Prod. No.	Title	Release Date
	Counter Espionage	Sep. 3,'42
	The Spirit of Stanford	Sep. 10,'42
	A Man's World	Sep. 17,'42
	Lucky Legs	Not Set
	The Cover Girl	Not Set
	Stand By All Networks	Not Set
	A Tornado in the Saddle	Not Set
	Smith of Minnesota	Not Set
	Law of the Badlands	Not Set
	Boston Blackie Goes Hollywood	Not Set
	You Were Never Lovelier	Not Set
	The Desperadoes	Not Set
	The Daring Young Man	Not Set
	The Boogie Man Will Get You	Not Set
	The Fighting Buckaroo	Not Set
	Laugh Your Blues Away	Not Set
	Something to Shout About	Not Set
	Commandos Come at Dawn	Not Set
	Underground Agent	Not Set
	Law of the Northwest	Not Set
	How Do You Do	Not Set
	The Frightened Stiff	Not Set
	Ride, Mountie Ride	Not Set
	Junior Generals	Not Set
	City Without Men	Not Set
	Silver City Raiders	Not Set

GOLDWYN

	They Got Me Covered	Not Set

MGM

	Apache Trail	Not Set
	A Yank at Eton	Not Set
	Tish	Not Set
	Somewhere I'll Find You	Not Set
	Seven Sweethearts	Not Set
	Panama Hattie	Not Set
	For Me and My Gal	Not Set
	The War Against Mrs. Hadley	Not Set
	Eyes in the Night	Not Set
	Ox Train	Not Set
	Andy Hardy Steps Out	Not Set
	Random Harvest	Not Set
	White Cargo	Not Set
	Reunion	Not Set
	Journey for Margaret	Not Set
	Whistling in Dixie	Not Set
	Man on America's Conscience	Not Set
	Clear for Action	Not Set
	Gambler's Choice	Not Set
	Dr. Gillespie's New Assistant	Not Set
	Presenting Lily Mars	Not Set
	Skyway to Glory	Not Set
	Lassie Come Home	Not Set
	Keeper of the Flame	Not Set

MONOGRAM

Prod. No.	Title	Release Date
	One Thrilling Night	June 5,'42
	Isle of Missing Men	Sept. 18,'42
	Foreign Agent	Oct. 9,'42
	Texas to Bataan	Oct. 16,'42
	Crime Reporter	Oct. 23,'42
	Bowery at Midnight	Oct. 30,'42
	West of the Law	Nov. 2,'42
	Homicide Squad	Not Set
	War Dogs	Not Set
	'Neath Brooklyn Bridge	Not Set

PARAMOUNT

Block 1

	Wake Island	Not Set
	The Major and the Minor	Not Set
	The Glass Key	Not Set
	Wildcat	Not Set
	Priorities on Parade	Not Set

	Henry Aldrich, Editor	Not Set
	American Empire	Not Set
	Palm Beach Story	Not Set
	I Married a Witch	Not Set
	Road to Morocco	Not Set
	Mrs. Wiggs of the Cabbage Patch	Not Set
	My Heart Belongs to Daddy	Not Set
	Street of Chance	Not Set
	The Forest Rangers	Not Set
	Young and Willing	Not Set
	Happy Go Lucky	Not Set
	Border Patrol	Not Set
	Wrecking Crew	Not Set
	Silver Queen	Not Set
	Great Without Glory	Not Set
	For Whom the Bell Tolls	Not Set
	Lady Bodyguard	Not Set
	No Time for Love	Not Set
	Missing Men	Not Set
	Submarine Alert	Not Set
	Lost Canyon	Not Set
	Leather Burners	Not Set
	Star Spangled Rhythm	Not Set
	The Crystal Ball	Not Set
	Lucky Jordan	Not Set
	Hoppy Serves a Writ	Not Set
	Henry Aldrich Gets Glamour	Not Set
	Buckskin Empire	Not Set
	High Explosive	Not Set
	Night Plane to Chungking	Not Set

PRODUCERS REL. CORP.

	A Night for Crime	Sep. 15,'42
	Tomorrow We Live	Sep. 29,'42
	Baby Face Morgan	Oct. 12,'42
	The Yanks Are Coming	Oct. 26,'42
	City of Silent Men	Nov. 9,'42
	Secrets of a Co-Ed	Not Set
	Miss V from Moscow	Not Set
	Boss of Big Town	Not Set

RKO

Prod. No.	Title	Release Date
	The Magnificent Ambersons	July 10,'42
	The Big Street	Sep. 4,'42
	Mexican Spitfire's Elephant	Sep. 11,'42
	Wings and the Woman	Sep. 18,'42
	Bandit Ranger	Sep. 25,'42
	Highways by Night	Oct. 2,'42
	Here We Go Again	Oct. 9,'42
	Journey Into Fear	Not Set
	Army Surgeon	Not Set
	Scattergood Survives a Murder	Not Set
	The Navy Comes Through	Not Set
	Pride of the Yankees	Not Set
	Once Upon a Honeymoon	Not Set
	The Falcon's Brother	Not Set
	Seven Days Leave	Not Set
	Ladies Day	Not Set
	Seven Miles from Alcatraz	Not Set
	Cat People	Not Set
	Tarzan Triumphs	Not Set
	Stand By to Die	Not Set
	Bombardier	Not Set

REPUBLIC

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
	Youth on Parade	Sep. 24,'42
	Ice-Capades Revue	Not Set
	X Marks the Spot	Not Set
	Outlaws on Pine Ridge	Not Set
	Johnny Doughboy	Not Set

20TH CENTURY-FOX

Block 1

301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

	Thunder Birds	Not Set
	The Black Swan	Not Set
	The Man in the Trunk	Not Set
	Girl Trouble	Not Set
	The Ox-Bow Incident	Not Set
	Springtime in the Rockies	Not Set
	Manila Calling	Not Set
	China Girl	Not Set
	That Other Woman	Not Set
	He Hired the Boss	Not Set
	My Friend Flicka	Not Set
	Dr. Renault's Secret	Not Set
	Crash Dive	Not Set
	Undying Monster	Not Set
	Life Begins at 8:30	Not Set
	The Meanest Man in the World	Not Set
	Over My Dead Body	Not Set
	Brasher Doubloon	Not Set
	Quiet Please, Murder	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
	One of Our Aircraft Is Missing	Not Set
	Love on the Dole	Not Set
	The Keys of the Kingdom	Not Set
	The Moon and Sixpence	Not Set
	Mr. & Mrs. Brooklyn	Not Set
	The Devil with Hitler	Not Set
	Calaboose	Not Set
	The Big Blockade	Not Set
	Taxi, Mister	Not Set
	Prairie Chickens	Not Set
	Fall In	Not Set
	Nazty Nuisance	Not Set
	Jacaré	Not Set

UNIVERSAL

	Between Us Girls	Sep. 4,'42
	Give Out Sisters	Sep. 11,'42
	Half Way to Shanghai	Sep. 18,'42
	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
	Sin Town	Sep. 25,'42
	Get Hep to Love	Oct. 2,'42
	Destination Unknown	Oct. 9,'42
	Arabian Nights	Oct. 16,'42
	Nightmare	Oct. 23,'42
	Forever Yours	Oct. 30,'42
	The Great Impersonation	Not Set
	Destiny	Not Set
	Strictly in the Grove	Not Set
	The Lone Star Trail	Not Set
	The Mummy's Tomb	Not Set
	Who Done It?	Not Set
	Little Joe the Wrangler	Not Set
	Off the Beaten Track	Not Set
	Raiders of San Joaquin	Not Set
	Night Monster	Not Set
	On the Beam	Not Set
	Moonlight in Havana	Not Set
	Shadow of a Doubt	Not Set
	Flesh and Fantasy	Not Set
	Tenting Tonight on the Old Camp Ground	Not Set
	The Old Chisholm Trail	Not Set
	Sherlock Holmes in Washington	Not Set
	Passing the Buck	Not Set
	Corvettes in Action	Not Set
	White Savage	Not Set
	Pittsburgh	Not Set
	Cheyenne Roundup	Not Set

WARNER BROS.

202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
	Yankee Doodle Dandy	Not Set
	Secret Enemies	Not Set
	The Hard Way	Not Set
	George Washington Slept Here	Not Set
	Now, Voyager	Not Set
	You Can't Escape Forever	Not Set
	Casablanca	Not Set
	Gentleman Jim	Not Set
	Watch on the Rhine	Not Set
	Princess O'Rourke	Not Set
	Adventures of Mark Twain	Not Set
	Flying Fortress	Not Set
	The Hidden Hand	Not Set
	Arsenic and Old Lace	Not Set
	Edge of Darkness	Not Set
	The Mysterious Doctor	Not Set
	The Desert Song	Not Set
	Air Force	Not Set
	The Constant Nymph	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 874–876.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 891.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
•ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	612	...	...
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	853	726	...
•Affairs of Martha, The	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
(formerly Once Upon a Thursday)									
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	...	...
•Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	...	575	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	766	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	....	....	...	871	...
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	66m	June 27,'42	737	726	...
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	Oct. 16,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	873
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	....	....	...	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
BABY Face Morgan	PRC	....	Mary Carlisle-Richard Cromwell	Oct. 12,'42	65m	July 25,'42	793	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	....	....	...	...	...
•Bambi (color)	RKO	....	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	...
Bandit Ranger	RKO	....	Tim Holt	Sept. 25,'42	....	....	...	...	...
•Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	563	487	795
•Battle Cry of China (Reissue)	UA	....	Chinese Feature	Not Set	61m	July 5,'41	840	...	...
(formerly Kukan)									
Battle for Siberia	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	....	....	...	872	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	838	797	...
Between Us Girls	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
(formerly Love and Kisses, Caroline)									
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	795
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	826	701	...
•Billy the Kid in Law and Order	PRC	....	Buster Crabbe-Al St. John	Aug. 21,'42	....	....	...	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The	20th-Fox	....	Tyrone Power-Maureen O'Hara	Not Set	....	....	...	855	...
•Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	750	575	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	....	...	772	...
Bombadier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	...	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
•Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	....	...	613	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	....	....	...	...	...
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	Not Set	....	....	...	794	...
•Bride of Buddha	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	634	...	...
(formerly India Speaks)									
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645	...	756
Busses Roar	WB	....	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	854	...	...
CAIRO	MGM	....	Jeanette MacDonald-Robert Young	Not Set	101m	Aug. 15,'42	838	...	...
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	853	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulders	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	839	...	...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	....	....	...	...	...
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	Not Set	....	....	...	872	...
City of Silent Men	PRC	....	Frank Alperson-June Lang	Nov. 2,'42	....	....	...	...	...
Clear for Action	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
•Come On, Danger	RKO	285	Tim Holt	June 5,'42					
•Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Counter Espionage	Col.	....	Warren William-Eric Blore	Sept. 3,'42	....	....	...	871	...
Cover Girl, The	Col.	....	Jinx Falkenburg	Not Set	....	....	...	...	...
•Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	873
•Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
•DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	56m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	....	Joe E. Brown-Margaret Chapman	Not Set	....	....	...	871	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald • Issue	Product Digest Page		
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	Not Set	...	....	...	872	...
Desperados, The	Col.	....	Randolph Scott-Glenn Ford	Not Set	...	....	...	871	...
•Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	....	Errol Flynn-Ronald Reagan	Sept. 26,'42	109m	Aug. 22,'42	854	...	873
Destination Unknown	Univ.	....	Irene Hervey-William Gargan	Oct. 9,'42	...	....	...	...	...
Destiny	Univ.	....	Richard Dix-Wendy Barrie-Lon Chaney	Not Set	...	....	...	...	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	....	....	...	...	...
•Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
•Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
•Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	809	...	...
•Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
•Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
•EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	873
•Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
•Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
•Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	Not Set	....	....	...	797	...
•FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	....	George Sanders-Jane Randolph	Not Set	....	....	...	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Not Set	....	....	...	796	...
•Fantasia (color) (Revised	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	494	2	590
•Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	674	364	...
•Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	549	526	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
•Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	...
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	109m	June 27,'42	737	...	...
•Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	....	....	...	772	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	765	715	873
Foreign Agent	Mono.	....	John Sheldon-Gail Storm	Oct. 9,'42		....	...	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	...	872	...
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Not Set	....	....	...	751	...
For Whom the Bell Tolls	Para.	....	Gary Cooper-Vera Zorina	Not Set	....	....	...	855	...
•Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	622	...	...
•Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
•Frontier Marshal in Prairie Pals	PRC	....	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	....	....	...	...	...
•GALLANT Lady	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	....	...	648	...
•Gay Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	873
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	...	...	...
George Washington Slept Here	WB	....	Jack Benny-Ann Sheridan	Not Set	....	....	...	871	...
Get Hep to Love	Univ.	....	Jane Frazee-Robert Paige	Oct. 2,'42	....	....	...	...	...
•Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	622	...	...
Girl Trouble	20th-Fox	....	Don Ameche-Joan Bennett	Not Set	....	....	...	855	...
•Give Out, Sisters	Univ.	....	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	869	...	...
•Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	551	...	795
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
•Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Not Set	....	....	...	...	...
•Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	...	...
•Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	612	...	...
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Sept. 18,'42	....	....	...	...	...
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	....	Ida Lupino-Dennis Morgan	Not Set	....	....	...	796	...
•Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	810	...	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	663	...
•Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
•Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	869	...	...
Hidden Hand, The	WB	....	Craig Stevens-Elizabeth Fraser	Not Set	....	....	...	...	...
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	827	715	...
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	794	772	...
•Holiday Inn	Para.	4143	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	...
•Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	633	...	...
•House of Errors	PRC	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	...	539	...
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	Not Set	....	....	...	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	837	797	...
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
•I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	873
I Married a Witch	Para.	....	Fredric March-Veronica Lake	Not Set	....	....	...	797	...
•In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
•Inside the Law	PRC	218	Wallace Ford	May 8,'42	62m	....	...	613	...
•In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	795
•Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	537	...	795
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	840	772	...

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
●It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	...
●I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	599	574	...
●JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	795
●Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	....	....	...	...	...
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	69m	Aug. 8,'42	827	796	...
●Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	873
●Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	573	396	873
●Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 21,'42	68m	....	...	...	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	840	797	...
●KID Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	551	495	873
●King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
●Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	429	320	705
●LADY Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
●Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	795
●Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	407	387	...
●Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
●Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	766	...	...
●Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	766	751	...
Lucky Legs	Col.	....	Jinx Falkenburg-Kay Harris	Not Set	....	....	...	797	...
●Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
●MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
●Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	....	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	749	507	756
●Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
●Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	869	...	...
●Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	537	464	795
Man in the Trunk, The	20th-Fox	....	Lynn Roberts-George Holmes	Not Set	....	....	...	855	...
Manila Calling	20th-Fox	....	Lloyd Nolan-Carole Landis	Not Set	....	....	...	871	...
Man on America's Conscience, The	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	...	...
●Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	....	M. Chapman-Wm. Wright	Sept. 17,'42	....	....	...	...	...
●Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
●Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
●Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
●Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
●Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	827	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	873
●Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	611	...	...
●Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	574	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	795
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	....	....	...	...	...
Moscow Strikes Back (Russian)	Artkino	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	....	....	...	...	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	661	527	795
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	....	....	...	663	...
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	Not Set	....	....	...	...	...
●Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	598	575	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	...	...
●My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	795
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	....	....	...	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 24,'42	....	....	...	772	...
●Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	597	507	...
NAVY Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	....	....	...	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Sept. 15,'42	78m	Aug. 1,'42	809	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
●North of the Rockie	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	...	575	...
●Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	....	...	613	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	....	Bette Davis-Paul Henreid	Not Set	119m	Aug. 22,'42	853	...	...
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	870	855	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Not Set	....	....	...	...	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	598	...	...
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	750	662	...
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	838	797	...

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•Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	...	....	...	872	...
Ox Train	MGM	....	James Craig-Dean Jagger	Not Set	....	....	...	796	...
•PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	....	....	...	663	...
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	79m	July 25,'42	793	396	...
•Panther's Claw, The	PRC	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	563	...	...
•Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
•Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	...
•Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	599	...	...
•Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
•Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	....	...	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	765	751	873
•Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
•Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	....	....	...	800	...
•Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
•Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
•Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	781	...	873
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block I	79m	July 31,'42	810	...	...
•Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	...
•Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...
RANDOM Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	....	....	...	796	...
•Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	795
•Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
•Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
•Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
•Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	549	...	795
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Not Set	....	....	...	872	...
•Rolling Down the Great Divide	PRC	253	Bill (Radio) Boyd	Apr. 24,'42	60m	....	....	635	...
•Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	...
•Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	...
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
•Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	634	508	756
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
•Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	....	....	...	...	...
•Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	550	542	705
Secret Enemies	WB	....	Craig Stevens-Faye Emerson	Not Set	59m	Aug. 22,'42	854	...	...
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	Not Set	....	....	...	872	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Not Set	98m	Aug. 15,'42	839	...	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 18,'42	....	....	...	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
•She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
•Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	795
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
•Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	61m	Aug. 8,'42	826	726	...
Silver Queen	Para.	....	George Brent-Priscilla Lane	Not Set	....	....	...	...	...
Sin Town	Univ.	....	Constance Bennett-Brad Crawford	Sept. 25,'42	....	....	...	...	...
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	...
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	Not Set	....	....	...	797	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	....	...	796	...
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Not Set	107m	Aug. 8,'42	825	726	873
•Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
•Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
•SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	611	...	...
•So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
Spirit of Stanford, The	Col.	....	Frankie Albert-Marguerite Chapman	Sept. 10,'42	....	....	...	796	...
•Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Springtime in the Rockies	20th-Fox	....	Betty Grable-John Payne	Not Set	....	....	...	855	...
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	....	John Beal-Florence Rice	Not Set	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
•Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	...	...
•Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	586	...	705
•Strangler, The	PRC	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	647	613	...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	....	....	...	871	...
Strictly in the Grove	Univ.	....	Leon Errol-Mary Healey	Not Set	60m	July 4,'42	751	...	...
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
•Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
•Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	622	...	705
•Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	....	....	...	...	...
•Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
•Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
•Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
•TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	873
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	118m	Aug. 8,'42	825	701	...
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	...
•Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	873
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	...	...
•Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	....	....	...	...	...
•Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
•There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
•They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	873
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	..	872	...
•They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
•This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	118m	May 16,'42	661	...	795
•This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
•Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	....	....	...	635	...
•Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds	20th-Fox	....	John Sutton-Gene Tierney	Not Set	....	....	...	796	...
•Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
•Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Not Set	83m	July 25,'42	793	772	...
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	....	Jean Parker-Ricardo Cortez	Sept. 29,'42	....	....	...	...	...
•Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	....	...	...	...
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	...	...
•Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	873
•To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	549	542	756
•Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
•Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	750	635	...
•True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
•Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
•Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	705
•Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	621	442	873
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
•Undercover Man	Para.	4140	William Boyd-Andy Clyde	Block 6	68m	May 9,'42	647	...	...
•United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	795
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
•Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	585	...	...
•VENGEANCE of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	837	772	...
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Not Set	86m	Aug. 8,'42	826	797	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	...	...
•Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	633	...	...
•Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
•Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	....	....	...	...	...
White Cargo	MGM	....	Hedy Lamarr-Walter Pidgeon	Not Set	....	....	...	871	...
•Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	551	...	...
•Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	621	613	756
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	870	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	838	...	...
•Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	873
World at War	WAC	....	Documentary	Not Set	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Not Set	....	....	...	...	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Not Set	87m	Aug. 15,'42	837	726	...
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	699	674	873
•Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 31,'42	67m	....	...	772	...
You Can't Escape Forever	WB	....	George Brent-Brenda Marshall	Not Set	....	....	...	...	...
•You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	Not Set	....	....	...	796	...
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	....	Robert Morley-Robert Donat	Not Set	118m	July 4,'42	749	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Sept. 24,'42	....	....	...	872	...
•Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	647	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 891.

INTERNATIONAL
MOTION
PICTURE
ALMANAC
QP
EDITED BY
TERRY RAMSAYE

The new 1942-43 International Motion Picture Almanac is on the press. The forthcoming edition will be more important than ever before. Included between its covers will be more than 1,250 pages of vital information covering every phase of production, distribution and exhibition. The Who's Who section, an exclusive feature of the Almanac, will contain over 12,000 complete biographies of players, directors, writers, technicians and executives. In addition, it will also include important factual information on radio and television.

No showman should be without the Motion Picture Almanac . . . it is the indisputable reference authority of the industry.

Edited by Terry Ramsaye

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QUIGLEY PUBLICATIONS

OCKEFELLER CENTER NEW YORK

QP

EYE DYNAMITE

There are no priorities on Eye Dynamite . . . You can buy as much as you want . . . and without a ration card . . . We have whole ammunition drops full of Specialty Accessories . . . Great magazines chock full of Standard Accessories . . . Long powder trains of Trailers . . . The Accessories are not only beautiful . . . but fairly sizzling with that old sales pop . . . And the Trailers are crackling and sputtering . . . and ready to do their stuff . . . Don't advertise with squibs . . . wet powder . . . and duds . . . shoot that old sales message . . . with an eye detonator . . . Explode it . . . Boom it . . . Sell your show with a bang . . . so that the flash remains . . . Blow them in with

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(in Product Digest)

- For Me and My Gal
- Sherlock Holmes and the Voice of Terror
- Sunset Serenade
- City of Silent Men
- Eyes in the Night
- Deep in the Heart of Texas
- Find, Fix and Strike

LATE REVIEW

(in News Section)

The Moon and Sixpence

Independent Exhibitors in Seven States Move Against Film Prices

$129,784,000 War Bond Sales in First Five Days of Industry Drive

U. S. Speeds Best of Hollywood Films to Our Soldiers in England

—by AUBREY FLANAGAN, in London

Uncle Sam, with 114 Productions is No. One War-film Producer

VOL. 148, NO. 11 SEPTEMBER 12, 1942

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.

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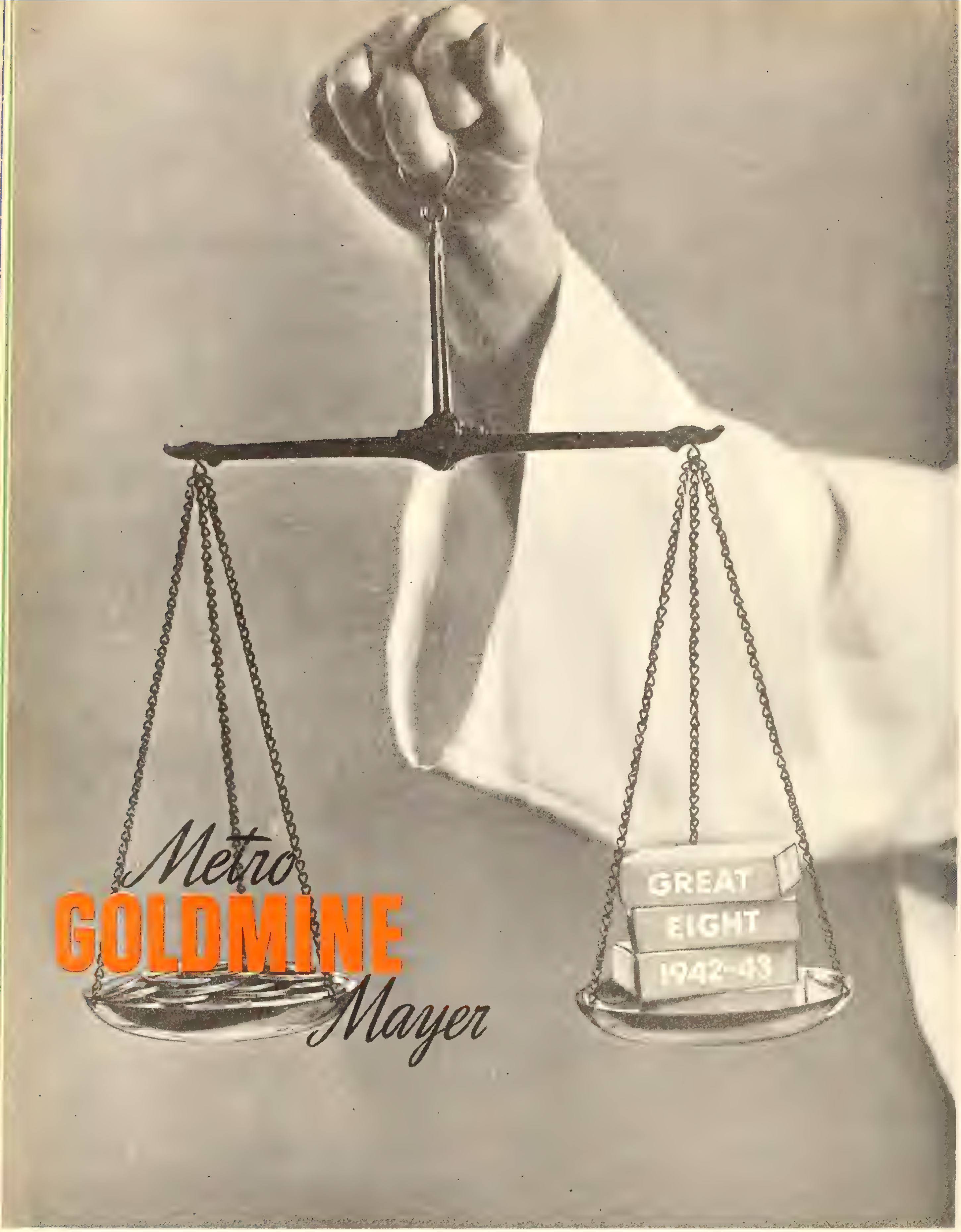
Metro
GOLDMINE
Mayer
GREAT
EIGHT
1942-43

Really remarkable! One, Two, Three! Our First Group starts with THREE BIG HITS IN A ROW! Read and Reap!

M-G-

In a Nutshell!

CLARK GABLE · LANA TURNER
in "SOMEWHERE I'LL FIND YOU"

with Robert Sterling • Patricia Dane • Reginald Owen • Lee Patrick • Charles Dingle • Screen Play by Marguerite Roberts • Adaptation by Walter Reisch • Based Upon a Cosmopolitan Magazine Story by Charles Hoffman • Directed by WESLEY RUGGLES • Produced by PANDRO S. BERMAN • An M-G-M Picture

Continues to top "Mrs. Miniver" in many spots and close to it elsewhere! Public interest in Clark's latest picture is tremendous, resulting in extended runs everywhere. Far ahead of "Honky Tonk" his previous co-starring hit with Lana Turner and out-of-sight of the biggest M-G-M hits of the past season. A real showman's attraction for which schedules should be held wide open for extra time.

"PANAMA HATTIE" starring
RED SKELTON · ANN SOTHERN

with "Rags" Ragland • Ben Blue • Marsha Hunt • Virginia O'Brien • Alan Mowbray • Dan Dailey, Jr. Jackie Horner • Screen Play by Jack McGowan and Wilkie Mahoney • Directed by NORMAN Z. McLEOD Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

To give you an idea of the sizzling pace set by this Queen of Musical Shows in its first engagements. The business at New Orleans, Providence, Syracuse, Richmond and Nashville tops "Babes on Broadway" and "Honky Tonk" and in Wilmington it beat the advanced price business of "Boom Town." A hold-over natural and what a follow-up for M-G-M showmen who start 1942–43 season with "Somewhere I'll Find You."

Mary Roberts Rinehart's Famed Character
"TISH" Portrayed by Marjorie Main

with ZaSu Pitts • Aline MacMahon • Lee Bowman • Guy Kibbee • Susan Peters • Virginia Grey • Richard Quine Screen Play by Harry Ruskin • Adaptation by Annalee Whitmore Jacoby and Thomas Seller • Founded in part on Stories by Mary Roberts Rinehart • Directed by S. SYLVAN SIMON • Produced by ORVILLE O. DULL A Metro-Goldwyn-Mayer Picture

One of those rare word-of-mouth shows that starts Big and finishes Big. For example Norfolk opened at 228 per cent. and finished at 259 per cent. Baltimore opened at 162 per cent. and finished at 168 per cent. Houston opened at 128 per cent. and finished at 150 per cent. Atlanta opened at 151 per cent. and finished at 148 per cent. Providence opened at 134 per cent. and finished at 133 per cent. The third solid hit to start your M-G-M season and that gives you an idea of what you get in the First Group, the Great Eight!

EST IN THE LONG RUN!

Let's make it a BILLION for Uncle Sam in September!

THE FIRST GREAT ADVEN

ERRO

RONALD

slugging, battering, shooting, flying, knifing, dynamiting

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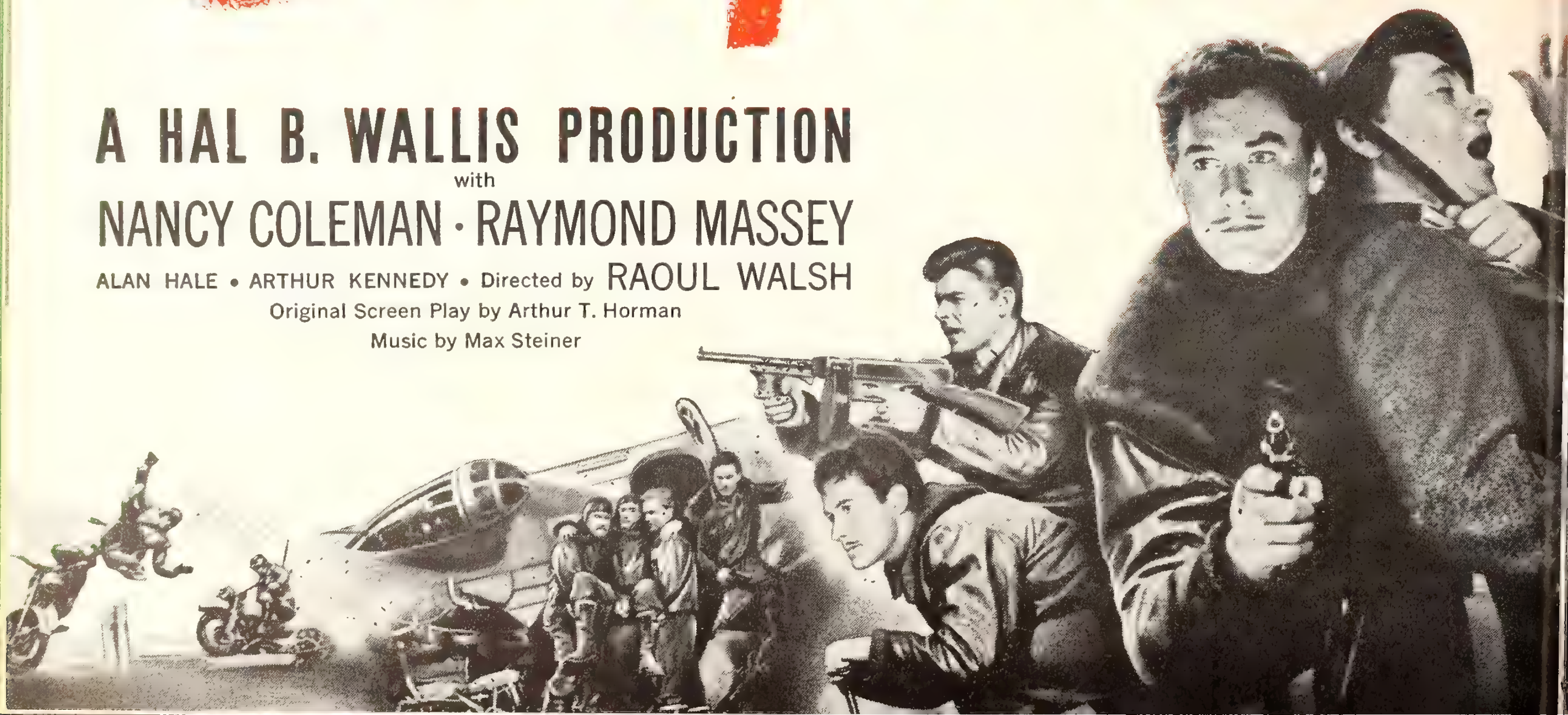


A HAL B. WALLIS PRODUCTION

with

NANCY COLEMAN · RAYMOND MASSEY

ALAN HALE • ARTHUR KENNEDY • Directed by RAOUL WALSH

Original Screen Play by Arthur T. Horman

Music by Max Steiner

RE STORY OF THE WAR!

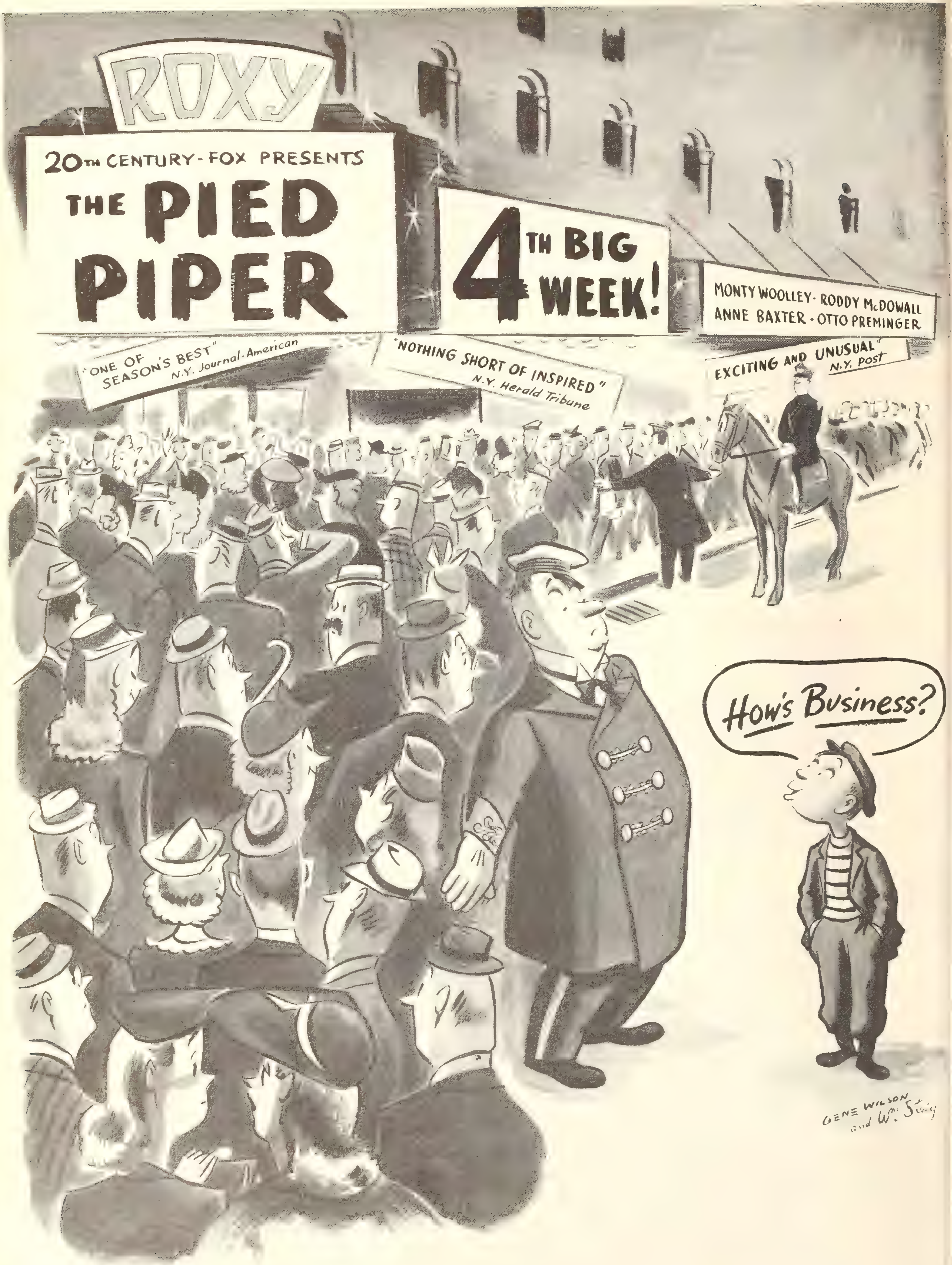
FLYNN
REAGAN

n-strewn highway from London to Berlin—and back!—in

Journey"

It's been tradeshown—and reviewed—and praised to the skies! It's ready for you—it's right for you—right now—from

WARNERS!


ROXY
20TH CENTURY-FOX PRESENTS
THE PIED PIPER
4TH BIG WEEK!
MONTY WOOLLEY · RODDY McDOWALL
ANNE BAXTER · OTTO PREMINGER
"ONE OF SEASON'S BEST" N.Y. Journal-American
"NOTHING SHORT OF INSPIRED" N.Y. Herald Tribune
"EXCITING AND UNUSUAL" N.Y. Post
How's Business?
GENE WILSON and Wm. Steig

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148, No. 11 September 12, 1942

SO VERY INGENIOUS

A PERFECT Pandora's box of complications would be ahead for all departments of the already war-perplexed motion picture industry should certain "film saving" proposals offered by inventor-technicians be adopted.

The special provocation comes from restrictive orders and rationing of film by the War Production Board. In some all too simple arithmetic the project promises to reduce film consumption by about one-fourth. This would be achieved by reduction of the height of pictorial images so that each frame would carry three sprocket holes instead of four. That is all there is to it except the consequences.

The adoption of such a system would entail the making over of most of the mechanism of motion picture production. In the theatre it would require a new set of sprockets and sundry adjustments in each projection machine, of which there are about thirty thousand in the theatres of the United States alone. The cost per theatre has been estimated at from about sixty to two hundred dollars a house, assuming that the installation would be done by the projectionist. The making of the parts, according to one manufacturer's estimate, would take about 125,000 manhours—"if we had the material." All existing spare parts in this category would be made obsolete. Also the sound systems of the theatres would require various modifications and adjustments for a recorded track traveling at about sixty-seven feet a minute as opposed to the present standardization at ninety feet.

FOR the distributor there would be the multiple problem of supplying prints on two systems or standards, since obviously the twenty thousand houses abroad and in all parts of the world cannot be changed over in a state of war. Also all reissues would have to be reprinted and rerecorded.

In the studios everything from camera to movieolas, measuring machines and the like, wherever the ribbon of film runs, would be subject to change. Library film would be available only by the intricate processes of optical printing and duping.

Film libraries, including the vast array of government films now made, would be made obsolete, save as salvaged by optical reduction processes for new prints. Newsreels, with their cameras scattered around the world, would be especially handicapped.

More than forty years of experience and experiment have been had in the making of motion pictures and in arriving at today's established physical standards for materials and mechanisms. All manner of film dimensions and screen proportions have been tried. When sound arrived, disturbing the technology, the technicians had opportunity to make radical changes in standards. All they finally elected to do was to make room for the sound track. This was at some cost in pictorial area, invasive of quality, but finding compensation in improving photomaterials and photography.

The machinery of the motion picture can now do with a lot of thoughtful letting alone.

It is said that the current "film saving" project is enjoying a considerable attention and encouragement in Washington. It still has a distance to go with the technical experts of the industry, and after that to seek executive approvals.

The final decision is one to be made by the motion picture industry.

△ △ △

SILLY SEASON

THE newspapers, the magazines and their trade press are making much these days of argument about the essential nature of advertising and how it must go on now, even in the face of rationed merchandise and lines discontinued under priorities.

Meanwhile, in advertising, the lay press is doing a conspicuously silly job for itself, nearly as silly as some of the radio copy. Worst, perhaps, are some of the extraordinarily stupid conversations "ballooned" into illustrations. Rather nice looking young women are portrayed in conversations about their metabolisms in indelicate detail. The "unmentionables" of the years agone are pictured in full color, discussing the effect of "undie odor" on romance. Ridiculous and loquacious animals deliver dissertations on whiskey. Implausible testimonials strew the magazine pages, and debutantes and actresses who never saw a skillet are signing recipes.

Advertising is unselling itself; publications of once high status are aiding the process by lowering their standards.

△ △ △

ON "RAVE REVIEWS"

ANY time now promotion literature in this industry can lay aside that threadbare cliche about "rave reviews." Such reviews are exceedingly rare, and when had are incompetent. Ravings are the expressions of unbalanced moods and minds, and if concerned with pictorial product can be considered of extremely slight guidance to the exhibitor customer, who may be expected to have had a bit of experience in that realm of expression before. This editor has heard many a raving about pictures from reviewers, none of which would be considered promotional material. Useful praise-words are those which come from persons in their right minds.

△ △ △

FOR a sidelong glimpse at today's movements, forebodings and anticipations regard the fact that heavy lumbering for wartime shipbuilding is in progress within fifty miles of New York City, even within the circle of view from the offices of Rockefeller Center. Great estates have become great liabilities and among the processes of liquidation is the cutting of ancient and once priceless trees. At a certain yard where minesweepers, all of wood and non-magnetic, are under construction, a beam of perfect oak, 14 by 14 inches on a side and 40 feet long, was delivered from Westchester the other day. Its like had not been seen by timber experts in a generation.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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$197,734,000 recorded in first eight days of Bond drive Page 14
U. S. FORCES in Britain get cream of entertainment Page 16
CANADIAN exhibitors fight change in price control Page 23
MAJOR companies complete new season sales policies Page 25
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Uncle Sam, Exhibitor

BESIDES being the country's No. 1 producer of War Films (see page 13), the United States Government stands today as an exhibitor of motion pictures topped only by the Paramount circuit interests.

The largest directly controlled-and-operated theatre circuit in the nation, however, is maintained by the United States War Department, and is the most important of the recreational, educational and welfare services maintained for the U. S. soldier of World War II, it was learned in Washington this week.

By the end of this year, the U. S. Army will have 821 theatres in operation, with a seating capacity of 585,168, and will be giving an average of 5,300 shows a week, it was declared in a report by the Joint Army and Navy Committee on Welfare and Recreation.

The committee's study was confined to what the Army calls its "in-camp" service, as distinguished from the welfare and recreation programs which are conducted by civilian agencies, and which are in addition.

"The backbone of soldiers' entertainment in posts and camps is provided by the Army Motion Picture Service which now operates the largest single theatre circuit in the United States," the Army-Navy board declared.

"Through cooperation with motion picture producers and distributors, the man in service may see a film in the camp theatre before his younger brother sees it on Broadway," added the board.

"There are now 501 theatres in 280 Army posts, camps, and stations, with a seating capacity of 353,690 persons at a single showing. As of July 1st, the average number of showings weekly reached a total of 3,302, each one consisting of a feature, with either two short subject or one short plus a newsreel. By the end of 1942, weekly showings will average 5,305 in 821 theatres operating in 436 posts, camps and stations. They will have a seating capacity of 585,168, which means that more than a million men may 'go to the movies' daily.

"Soldier-owned and self-supporting, the Service charges extremely low prices — a book of 10 admissions costs $1.40. A part of operating surpluses is used to maintain service at smaller, unprofitable theatres, buy new equipment, and improve the service."

Political Priorities

FILM for political campaigns became a thorny problem for the War Production Board, at Washington, this week when New York City's gang-busting Thomas E. Dewey, Republican candidate for governor, asked Harold Hopper, chief of the Motion Picture Section of the WPB for raw stock for a one-reel campaign film, this in view of priority restrictions on film stock.

Through Harold Keller, campaign press agent, Mr. Dewey's headquarters petitioned for enough 35mm film to make 15 prints of the one-reel campaign picture. Compiled by Fox Movietone News, largely from newsreel clips, the story chronicles Mr. Dewey as a racket busting district attorney, his work as head of the United Service Organization and other phases of his career.

The Dewey petition appeared to Washington observers to have given the WPB cause for new thought. Action on it was still pending at midweek and it was reported that the motion picture branch of WPB had passed on to "higher ups" the decision on giving politicians film. Political campaigners already have been granted extra gasoline rations.

Dewey campaign managers hope to show the picture at rallies, from street trucks and "possibly in a few theatres."

Bad Press

LISBON was not impressed by the Nazi propaganda newsreel, "How We Dealt With the British at Dieppe," shown there on Tuesday to invited guests at the German legation in Portugal, the Associated Press reported. Neutral Portuguese critics, said AP, called it "a poor show which could not convince even those who know little about movies."

Augusto Fraga, described by AP as a leading Lisbon critic, detected fake studio sequences and makeup, and said the commentary was unconvincing and in contradiction to the visible scenes. The Nazi camera corps, he concluded, were taken by surprise and "were unable to produce one of their first-class newsreels."

At the same time, the British Ministry of Information pictures released through regular newsreel channels in New York were showing the raid from the Allies' side.

Box Office Boom

TIRED ushers, doormen and managers in metropolitan centers across the country reported Monday night the best Labor Day holiday weekend business in years. Typical reports were: Chicago, 750,000 patrons in Loop theatres; Los Angeles, one of the best days in history; Baltimore, record-breaking in spite of cloudy weather; Boston, marked increase over last year's Labor Day; Omaha, strong; Indianapolis, heavy grosses despite rain; Buffalo, excellent; Kansas City, extra good; St. Louis, capacity.

New York had 3,000,000 visitors, it was estimated by police and railroad and bus officials. The influx was felt at box offices, hotels, ball parks, restaurants and night clubs. New York's midtown area was thronged Saturday, Sunday and Monday nights. Sunday was the peak for film theatres.

'Rangers' for Marquee

THE ALLIED raid on Dieppe, with the resultant publicity about the American Rangers who participated in it, has brought a rush of titles featuring the Rangers to the Title Registry Bureau of the Motion Picture Producers and Distributors of America. Practically all of the major companies have registered one or more titles for a total of about a dozen to date.

In addition to listing the title, "American Rangers," Paramount, wasting no time, has assigned Maurice Clark to start work on the screenplay. Walter MacEwen will produce. The picture will show the arduous special training of this group of volunteers, will recreate their attack on Dieppe and "other raids which are believed certain to follow."

Building Is Out

FURTHER theatre construction for the duration was practically eliminated last Friday by the War Production Board at Washington when, in an amendment to its construction limitation order No. L-41, it reduced from $5,000 to $200 the maximum amount which might be expended without specific authorization upon the construction of film or entertainment structures.

The order also limited repair work, on which there is no monetary limit, by excluding reconstruction and restoration of construction damaged or destroyed by fire, flood, tornado, earthquake or public enemy.

It further provided that, in every instance where estimated costs were under the limit set, the owner, before he began construction, must have had enough material to complete the project without priorities assistance.

Christopher J. Dunphy, chief of the WPB amusement section, said the order would require exhibitors to use maximum care in theatre maintenance.

"This just means one more nail in the situation that theatre owners must face," he said.

The WPB has rejected an appeal of the Massachusetts Life Insurance Company for permission to complete the proposed Shea motion picture theatre in the Teck theatre site in Buffalo. However, the WPB will permit the company to finish the stores and to complete the exterior and roof of the theatre portion, to make it waterproof.

Trucking

EFFECTIVE November 15th every motor truck in the country, including those transporting film, and all busses and taxis will require a certificate of war necessity for continued operation, Joseph B. Eastman, director of transportation, announced Tuesday. The order, aimed at saving machines, tires and gasoline, will stipulate the maximum mileage that may be operated and the loads carried by every vehicle certified. Without a certificate, no operator will be able to get gasoline, tires or parts.

Plea for Decency

DECLARING that "motion picture producers in the United States are a tremendous power throughout the world," Bishop Miguel de Andrea of Buenos Aires, who is attending the Inter-American Seminar on Social Studies at the Park Lane Hotel, New York, in a statement to the press Wednesday, issued a plea for "decent and moral films" to further "the cause of hemispheric solidarity."

The Bishop's statement read in part: "Many (American) films have furthered the moral betterment of mankind. . . American motion pictures which undermine moral standards are an affront to decent-minded persons in Latin America as well as the United States. It is hoped that the industry will be alert to the wisdom and necessity of producing decent films and quick to discern that moral films will serve the cause of hemispheric solidarity."

Bishop de Andrea also expressed the hope that the work of the Legion of Decency in nine Latin American countries "will be more closely correlated and coordinated with their sister organization, the Legion of Decency of the United States."

The Bishop further said, "I wish to offer my personal thanks to the Bishops of the United States for the establishment and work of the Legion of Decency. I have been encouraged by the leadership displayed by the Bishops' Committee on Motion Pictures. I thank the Catholics of the United States and all who have joined with them in this crusade for the decision and courage they have manifested."

Pooling for Goodwill

SOUTH AMERICAN coverage by U. S. newsreels will be pooled, with the United States Government helping to pay costs. The five U. S. newsreels and the U. S. Coordinator of Inter-American Affairs have completed arrangements for joint Latin-American coverage. Expenses of three camera crews will be shared by the Government and the newsreels. The crews will take assignments from all of the reels through their home news desks in New York and the Government looks for more and better pictures in consequence, to further its "Good Neighbor" policies.

John Dored, of Paramount News, will continue to work out of Rio de Janeiro; Fox Movietone News is sending Fernando Delgado to Buenos Aires; Pathe News will assign a crew to Santiago, Chile, to cover the South American west coast.

The U. S. Coordinator is to pay 50 per cent of the expenses of the pool and will use the professional camera crews for special news and short subjects assignments.

PICTURES ADVERTISED THIS WEEK

"Somewhere I'll Find You," MGM, 2nd cover, Page 3
"Panama Hattie," MGM, 2nd cover, Page 3
"Tish," MGM, 2nd cover, Page 3
"Desperate Journey," Warners, Pages 4, 5
"The Pied Piper," 20th-Fox, Page 6
"Wake Island," Paramount, Pages 19 *to* 22
"I Live on Danger," Paramount, Pages 27, 28
"Orchestra Wives," 20th-Fox, Page 35
"The Spirit of Stamford," Columbia, Pages 38, 39
"Smith of Minnesota," Columbia, Pages 38, 39
"The Big Street," RKO, Pages 42, 43
"Baby Face Morgan," PRC, Page 45
"Tomorrow We Live," PRC, Page 45
"The Yanks Are Coming," PRC, Page 45
"A Man's World," Columbia, 4th cover

More "Co-op" Buying

RIVALRY between two New York City circuits to head the first booking combine in the up-state territory was seen this week with the disclosure that several upstate exhibitors were conferring with Max A. Cohen, head of the New York City Cinema Circuit, with a view to having Mr. Cohen buy film for them.

The Goshen theatre, Goshen, N. Y., already has signed with Mr. Cohen for a buying and booking service. Another upstate theatre has approached Mr. Cohen asking him to do as Harry Brandt of the Brandt Circuit had offered—to buy and book for a fee. Mr. Brandt books for the Music Hall in Tarrytown and some others up-state, a total of 120 there and in and around New York City.

Mr. Cohen headed Allied Theatre Owners of New York when its membership included up-state theatremen. They left the organization when it split with national Allied States Association.

U.S. on the Air

SECRET plans are being worked out in Washington for a Government world-wide short-wave radio network to carry propaganda and news broadcasts. It is said to involve the purchase of all time on the 14 short-wave stations now privately owned and to contemplate construction of 22 new transmitters.

The Office of War Information, Coordinator of Inter-American Affairs and the Federal Communications Commission are working on plans for the short-wave system. Operation of stations would remain with private broadcasters, it was said. The OWI would prepare scripts and guide policy. The 36-station network could be operated for $5,000,000 a year and new construction would cost about $6,000,000.

The new stations would be constructed from frozen stocks of radio supplies, including shipments which had been destined for England, it was understood.

Watch It and Like It

THEATRE audiences in unoccupied France will have to watch newsreels with the house lights up from now on under an order issued by the Vichy Government forbidding demonstrations during such showings, Associated Press reported from Vichy, on Wednesday. The brighter lights are supposed to make more certain the identification of any demonstrators.

The Vichy Government this week withdrew the French naturalization of Max Glass, motion picture producer, whose last film, "Entente Cordiale," celebrated French-British amity. The 60-year-old Vienna born producer was listed as being without a "present known address," said the AP dispatch.

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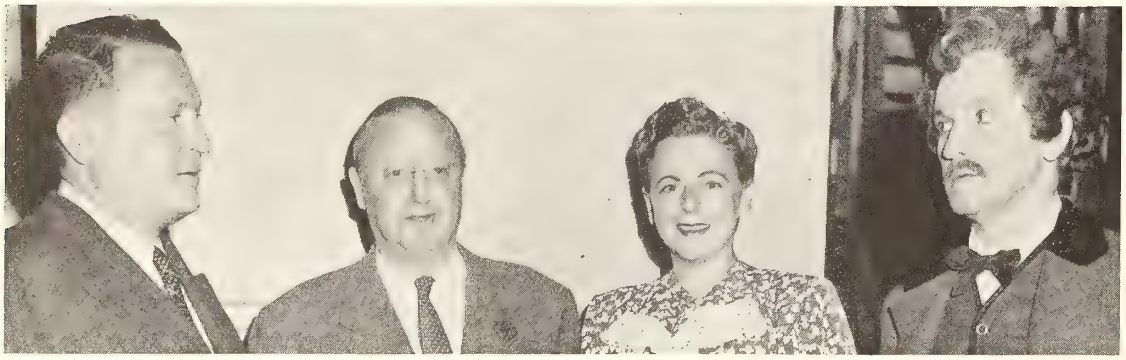
THIS WEEK the Camera observes:

■ MAJOR HENRY G. STEIN, former exhibitor partner of the R. E. Griffith Amusement Company in Texas and now special services officer of the Army Gunnery School at Harlingen, Tex., explains the operation of an airplane machine gun to Maxwell Shane. Mr. Shane, huddled in the cockpit of the training plane, plans a story to be called "Aerial Gunner" to be produced by Pine-Thomas for Paramount.



MORT BLUMENSTOCK, in charge of advertising and publicity for Warners in the east, visits the Burbank studios with Mrs. Blumenstock. The couple are shown with Jesse Lasky, producer of "The Adventures of Mark Twain", and Fredric March as Mark Twain.

By Metropolitan

NEW YORK CRITICS went to Edgartown on Martha's Vineyard last weekend as the guests of United Artists to see "The Moon and Sixpence". Here are Seymour Poe, representing David L. Loew, the producer; W. Somerset Maugham, author of the novel, and Rose Pelswick of the N. Y. *Journal-American.*

By Staff Photographer

SIDNEY ALEXANDER, advertising agency executive, who last week joined the Columbia advertising department under David Lipton.

BILL HENDRICKS, of the publicity department of United Detroit Theatres, is sworn into the U. S. Marine Corps, below, by Lt. Com. J. E. McGraw.

■ A. H. BLANK, head of Tri-States theatres at Des Moines, tots up his War Bond sales. Through personal solicitation since August 10th he has sold $920,875 worth. Other sales in the area total $1,750,000.

N. PETER RATHVON, president of Radio-Keith-Orpheum Corp., arrives with Mrs. Rathvon in Hollywood.

By Staff Photographer

LEON von HAVERBECK, former Bangkok film importer, arrived with Mrs. von Haverbeck from Japan on the liner *Gripsholm*. Story on page 40.

By Staff Photographer

LEWIS E. PEPPERMAN, former United Artists manager in Japan, who arrived in New York last week on the *Gripsholm*, told the press that the Japanese had impounded nearly $3,000,000 of American motion picture funds in Tokyo.

■ PREMIERE, right. Cary Grant, Harry Cohn, president of Columbia; Mrs. Barbara Hutton Grant, and Mrs. Harry Cohn, the former Joan Perry, at the benefit opening of Columbia's "Talk of the Town" in Hollywood.

RENTAL PRICES ATTACKED BY OWNERS IN 7 STATES

Allied "Caravan Committee" Spearhead of Exhibitor Protests

Exhibitor protests against increases in film rental gained momentum this week as organizations in seven states in the middle and north west, New England, New York and the southeast voiced official disapproval of high levels and warned against any further rise. The "Caravan Committee" of executives of Allied States Association is touring the country discussing, in closed sessions, several phases of exhibitor-distributor relations, including rentals.

The Allied committee met in Chicago last week and was scheduled to meet in New Haven, September 17th. According to an outline plan laid before members of Allied of Illinois at the Chicago meeting a concerted effort to check what the chiefs of the organization claim is a steady increase in film rentals would be made. The plan, presented by M. A. Rosenberg, national president; Col. H. A. Cole, Sidney Samuelson and Jack Kirsch, Illinois president, was reported to have been received enthusiastically.

Preceding the membership meeting, the directors of the Allied unit approved the plan and appropriated their share of funds toward financing the committee for one year. Among exhibitor leaders at the meeting were William L. Ainsworth, president of the Independent Theatres Protective Association of Wisconsin and Upper Michigan; Edward G. Zorn, president of United Theatre Owners of Illinois; Fred Strom, executive secretary of Allied of the Northwest, and Abram F. Myers, chairman and general counsel of national Allied.

"Caravan Committee" Itinerary Set

The "Caravan Committee," including Mr. Myers, Mr. Rosenberg, Colonel Cole, Mr. Kirsch and Mr. Samuelson, met in Detroit Tuesday and Wednesday and from there was to go to Philadelphia, September 14th and 15th; Trenton, September 16th; New Haven, September 17th; an undetermined Ohio city, September 22nd to 24th; Baltimore, September 25th; Pittsburgh, September 28th and 29th; Milwaukee, September 30th and October 1st; Indianapolis, October 5th, and Dallas, October 7th and 8th.

The "Caravan" plan for protesting rental increases also was approved unanimously by the members of Northwest Allied at a meeting in Minneapolis September 2nd. Funds were subscribed for the purpose. E. L. Peaslee, reelected president of the unit at the meting, said the plan called for close cooperation of all Allied units. A resolution passed at the meeting said advances in rentals were contrary to the Government's efforts to control inflation.

Members of the Greater Cincinnati Independent Exhibitors League, meeting with the recently organized Indignant Exhibitors Forum in Cincinnati September 2nd, appointed a committee to ask the anti-trust division of the Department of Justice to impose a ceiling on film rentals on the basis of 1940-41 contracts. Willie Vance is chairman of the committee and members are Maurice Chase and Harold Bernstein. Another committee also was appointed to negotiate with distributors on allocations and prices.

CENSUS CHECK SHOWS RENTAL BASIS

Exhibitors are advised to check 1940 census figures against reports of the sugar rationing boards in their areas to determine whether they are entitled to adjustments on film rentals, in a bulletin issued by Leo F. Wolcott, head of Allied Independent Theatre Owners of Iowa and Nebraska. Mr. Wolcott said the sugar figures would show population losses of 10 to 30 per cent in the rural areas, with a corresponding loss in potential theatre patronage.

New England Unit Warns of Action

In a bulletin issued to its membership this week Independent Exhibitors, Inc., New England exhibitor unit which recently withdrew from Allied, said: "If the distributors of motion pictures continue with their demands for higher film rentals, if they persist in their practice of forcing exhibitors to change their admissions from time to time, or if they persist in demanding extended playing time, there is nothing left for this organization to do except to sponsor such action as may be necessary to secure a ceiling on film prices and on admission prices."

Government regulation of the industry, the bulletin said, although it had never been favored by the unit, was preferable to "being strangled to death by the motion picture monopoly."

Gratitude was expressed by the unit to the Senators and Congressmen and to organizations "whose interest in the motion picture industry and its effect on the public has carried staunchly and unremittingly through from the days of the Neely bill."

Carolina Exhibitors Hit Price Rises

The bulletin asked exhibitors to be on the watch for any forcing of short subjects or newsreels with features or any attempted linking of blocks during the selling of 1942-43 product. The unit is to meet in Boston September 15th.

The Theatre Owners of North and South Carolina last week atacked "attempts to advance admission prices on attractions which do not merit it." A bulletin issued by the organization said, "While now and then an outstanding attraction may warrant additional tariffs, yet these super-colossals are so few that we need not expect them often enough to alarm anyone. . . . We hope to remain in business for many years. If any distributor is so short-sighted as to cause the public to lose faith in quality pictures at fair prices, then it's up to the exhibitor to save his own hide and the industry. The whole principle of motion picture merchandising was founded upon the idea of offering entertainment to the masses at prices they can afford to pay. Why take advantage of them at a time like this?"

New York ITO Protests Advances

The resolution pointed out that it had been the experience of the unit's members that advanced admissions hurt the theatre's return both preceding and following the special showings. The cooperation of all members in protesting the practice was urged by Roy Rowe, president, and Mrs. Walter Griffith, secretary of the organization.

The New York Independent Theatre Owners Association, meeting in New York last week, passed a resolution protesting what were said to be higher rentals being asked for 1942-43 product. The unit also called for the continuation of the United Motion Picture Industry committee despite the fact that the new sales plan has been vetoed.

Bernstein May Return To MOI in London

Sidney Bernstein, former British theatre official who has been associated with the British Ministry of Information in its documentary films division for the last several years, may resign to accept a new MOI assignment in London, according to word from London.

Mr. Bernstein has been in the United States for the last several months in connection with a mission to obtain playing time in American theatres for certain of the MOI subjects. In the event of his resignation, it is further reported, George Archibald, former joint managing director in London for United Artists, who also is in Government service now, may be named to replace him.

Mr. Bernstein is now in Washington following a recent Hollywood visit.

Smith Named Aide To Dunphy in WPB

Appointment of A. G. Smith, former manager of the National Theatre Supply Company at Kansas City, as coordinator of motion picture theatres and assistant to himself was announced this week by Christopher J. Dunphy, chief of the amusements section of the War Production Board.

Mr. Smith will take the position formerly held by Paul Short, who has been commissioned a lieutenant, senior grade, in the Navy.

Raise Price in Omaha

The Brandeis, Mort H. Singer's 1,200-seat first run house in Omaha, has increased its evening price for Saturday, Sundays and holidays to 50 cents from 44 cents.

UNCLE SAM, WITH 114 FILMS, IS NO. 1 WAR PRODUCER

Raw Stock Curtailments Do Not Affect U.S. Product; Footage Not Disclosed

Uncle Sam is the country's No. 1 producer and distributor of motion pictures in the War. Already the Government has turned out 114 war films, in sound, in 16mm or 35mm, or both, for public propaganda consumption, for the training of its armed forces, for workers or for American industry.

Priority curtailments of raw stock do not apply to Government filming, as it now is in effect for the motion picture industry and allied commercial branches. Film stock was "frozen" on August 20th. Existing motion picture companies must get written permission from Donald Nelson's War Production Board to obtain film for continuing normal production operations. New companies or new individual producers cannot obtain film unless they can prove to the WPB that they have releasing arrangements completed with one of the existing 11 distributors. The restrictions practically have eliminated certain branches of the trailer and advertising film business.

Meanwhile millions of feet of raw film are going into the production of features and short subjects by almost every branch of the Government. Official Washington will not disclose the amount of footage consumption, nor would the raw film manufacturers, or their agents. "Military secret" was the general reason given for withholding the consumption total. It is understood, however, that the Government is using as many as 500 prints of a single subject, specifically one on agriculture and food.

Repositories for Films Listed

The Bureau of Motion Pictures of the Office of War Information, in "A List of War Films," made public last week, records and describes the 114 Government war films produced to date; and scores more were coming, from or for the United States Army, United States Navy, the Coast Guard, Marine Corps, Office of the Coordinator of Inter-American Affairs, Federal Security Agency's National Youth Administration, United States Department of Agriculture, Federal Security Agency's Public Health Service, Office of Civilian Defense, War Department's Office of Civilian Defense, United States Army Signal Corps, Industrial Training Office, Federal Security Agency's Office of Education, Office of Bituminous Coal Consumers, Department of the Interior's Bureau of Mines, Office of War Information's Bureau of Motion Pictures, etc., etc.

The Government's official war-film catalogue listed universities, state libraries, commercial and other film repositories whence the pictures might be obtained.

The films listed by the Bureau of Motion Pictures of the OWI were divided into two main categories, films for the armed forces and informational films, not so directly connected with the war effort.

The OWI bulletin advised that the Governmental films might be obtained through the appropriate agency, each with its own method of distribution. Some of the agencies of the Government provide the films to potential exhibitors without charge, but for others fees are asked. Virtually all require that the exhibitor pay the transportation costs of the films. It was suggested that definite dates be indicated in the requests for films, and that requests be made at least three weeks in advance of proposed playdates.

U. S. Coast Guard Had Four Films

Most films were said to be available in either 16mm or 35mm widths. The U. S. Army Recruiting and Induction Service films are available free of charge, for example, and may be borrowed by schools and other civic groups from a group of Army Recruiting Stations located within the various Service Commands, stretching across the country. There are nine Service Commands, with 10 films in 16mm listed in the OWI bulletin.

The United States Coast Guard has four films, with 16mm and 35mm prints available, obtainable at the district Coast Guard offices in the 14 U. S. Naval Districts of the country. The Marine Corps offers six films, obtainable from the Marine Corps School at Quantico, Va., without charge, and the Navy Department lists nine films, which may be obtained from the U. S. Navy Recruiting Stations in 36 cities.

The Office of Civilian Defense lists one film, obtainable at the offices of the nine regional offices throughout the country. The War Department lists a group of training films, which may be acquired on loan from the nine Army Service Commands. The group contains 22 titles in the Office of War Information bulletin.

Inter-American Affairs Offered 24 Titles

Under the heading of industrial training, the Federal Security Agency, through the Office of Education of the United States, presents a list of pictures on 16mm film obtainable through Castle Films, New York, with the OWI urging that the films be purchased by rental libraries to bring about wider distribution. The films in this division include 26 titles on mechanical training.

The U. S. Department of Agriculture lists five films which may be obtained from depositories located for the most part in colleges and universities in all sections of the country. Most of these depositories, it is explained, charge a nominal service fee for the use of the films.

The Office of the Bituminous Coal Consumers' Counsel offers one film in 16mm and 35mm widths.

An important user of the screen medium, the Office of the Coordinator of Inter-American Affairs lists 24 titles, for the most part one and two-reel subjects, obtainable without charge from the Office of the Coordinator in New York, or from the various University extension film libraries, and other repositories. These pictures are distributed by the Coordinator in the United States to improve understanding by the people of the United States of the peoples of the Latin American nations.

The Federal Security Administration also offers four films concerned with the National Youth Administration, and which may be obtained from the various NYA regional offices.

The U. S. Public Health Service has two films listed in the OWI bulletin, and the Bureau of Mines, it was indicated, has a great many films, both sound and silent, in 16mm and 35mm, showing mining operations and related manufacturing processes.

The Office of War Information, through its Bureau of Motion Pictures, lists 16 pictures, for the most part one and two reels in length, which may be obtained through a list of authorized distributors covering all sections of the country.

Four Newsreel Men With Government

Robert Collier, formerly of Paramount News, and Herbert Miller of Pathe News have joined the staff of Lowell Mellett, in the Office of War Information Bureau of Motion Pictures. They will assist Harold Jacobs in the newsreel division.

Theodore Richter, News of the Day cameraman, and Fred Fordham, from Universal newsreel, have joined the motion picture unit of the Army Air Corps bureau of public relations.

Accessories for "War"

National Screen Service has prepared a complete line of accessories for use with bookings of the U. S. Government film, "The World at War," which it is making available to exhibitors at less than cost, it was said.

Bronson to Censor Office

Edward H. Bronson, assistant manager of WCOL, Columbus, Ohio, has joined the Office of Censorship and will serve in the broadcasting division, it has been announced in Washington by John H. Ryan, assistant director.

Bombed Theatre Reopens

The Rialto theatre, in the heart of London's West End, closed since the beginning of the war because of bombing damage, has reopened on a general first run policy under the direction of Lou Morris.

Of UMPI Tax Committee

Chester J. Currie, president of Currie & Harmon, Inc., operating The Darlton theatre in Pawtucket, R. I., has accepted a place on the UMPI tax committee for Rhode Island.

To Honor Folliard

A testimonial dinner for Robert Folliard, rerecently appointed RKO district manager, will be held at the Willard Hotel, Washington, on September 18th.

$197,734,000 WAR BONDS SOLD IN FIRST 8 DAYS

Trade Holds to Own Quota of $1,000,000,000 on Basis of Star Sales

The industry this week, well past the first fevered opening days of the $1,000,000,000 War Bond drive, settled down to the steady day-to-day pressure upon which executives of the campaign base their hopes for record sales during September. On Wednesday official sales for the first eight days of the month, announced by the Treasury at $197,734,000 showed an average rate equivalent to the Treasury quota of $775,000,000 but $7,000,000 a day behind the industry's own quota. The difference is attributed to the fact the Treasury figures, made up only after the Bond cash is in the Federal Reserve Banks, are five days behind the actual sales. Total for the first five days was $129,784,000.

Reports from the field, not totaled by drive headquarters in New York because many of them would be duplicated and because few of them distinguished between pledges and actual sales, gave committee heads solid reasons for predicting that the $1,000,000,000 goal would be reached.

The Stars Over America tours showed excellent results, particularly in the payroll allotment plans in factories and offices. Figures wired to Oscar A. Doob's office in New York showed a total of $7,600,000 for one day's sales by the 15 stars now on tour. Totals over the holiday weekend were not completed early in the week but were expected to pass this daily rate.

Outstanding among the reports from the field of sales made by the stars was one from Bluefield, West Va., on Greer Garson's itinerary, where $425,000 worth of Bonds were sold, an average of $165 for every man, woman and child in the community. The story was the same in essence in every town visited.

Assignments for Second Star Group

The Hollywood Victory Committee this week announced assignments for part of the second group of stars to take the road starting September 10th. They are:

Bette Davis—Kansas City, St. Joseph, Moberly, Springfield and Joplin, Mo.; Tulsa, Muskogee and Oklahoma City, Okla.

Gene Tierney and Chester Morris—Madison, Wis.; Rockford, Peoria, Springfield and Decatur, Ill.; the territory from Danville, Ill., to Terre Haute, Ind.; and territory from Paducah, Ky., to Hopkinsville, Ky.

Fred Astaire, accompanied by Mrs. Astaire, and Hugh Herbert and Ilona Massey—Toledo, Cleveland and suburbs, Lorain, Akron and Canton, Ohio; the territory from Zanesville, Ohio, to Parkersburg, W. Va.; Columbus, Springfield, Dayton and Hamilton, Ohio; the territory from Mansfield to Marion and Lima, Ohio; Cincinnati, Ohio, and Covington, Ky.

John Payne, Jinx Falkenburg and Jane Wyman—Newport News, Portsmouth, Norfolk, Petersburg, Richmond, Rocky Mount and Wilson, Va.; Raleigh, Durham, Burlington, Greensboro and Winston-Salem, N. C.; Spartanburg, Greenville and Columbia, S. C.; Augusta, Ga.; and Wilmington, N. C.

Dorothy Lamour—Fall River, New Bedford, Brockton, Quincy, Boston and suburbs, Lynn, Haverhill, Lawrence and Lowell, Mass.; Portsmouth, N. H.; Portland, Augusta and Bangor, Maine; Concord, Manchester and Nashua, N. H.; Keene, N. H., and territory to Rutland and Battleboro, Vermont.

"YOU FELLOWS CAN DO IT"—TREASURY

The Treasury Department, announcing its official quota of $775,000,000 sales of War Bonds for September, paid tribute to the industry in mentioning the fact that, in spite of its own lower quota, it believed the industry might reach its optimistic quota of $1,000,000,000. "You fellows can do it. You can do anything," one official was quoted as saying.

The Treasury's figures for the first five days of September were as follows:

1st -	**$19,162,000**
2nd -	**24,558,000**
3rd -	**27,702,000**
4th -	**28,482,000**
5th -	**29,880,000**

The figures are five days behind actual sales.

Still other stars will be assigned routes as rapidly as their various studios assure the Victory Committee of their availability.

Distributors' Plan Brings Response

Announcements that distributors would cooperate with exhibitors who desire to stage a "Bond Premiere" of September picture engagements has brought enthusiastic response. Exhibitors in all parts of the country are contacting exchange managers to make arrangements for opening performances at which the admission price will be Bond purchases. A. H. Blank of Tri-States Theatres wired the War Activities Committee guaranteeing sellouts for premieres in Des Moines, $350,000; Davenport, $200,000; Cedar Rapids, $175,000; Waterloo, $75,000, and Burlington, $200,000. Other Bond shows with name bands are planned for another $1,000,000, according to Mr. Blank.

Distribution of the Navy's "Battle of Midway," two-reel subject by the War Activities Committee, is expected to boost Bond sales. The picture names and shows in closeups a number of American pilots whose planes bear the "meatball" insignias which indicate downed Japanese planes. The names and addresses of these men will be supplied to War Bond committees in any territory so that special rallies may be staged for the heroes pictured in connection with showings of the picture and War Bond sales.

The Labor Day weekend was no holiday for the stars on the road. On the third day of her eastern tour Hedy Lamarr shook hands with each of the thousand employees of the York Lock & Safe plant. Having already subscribed an average of 12 per cent of their weekly salary for Bonds, the employees pledged an extra $20,000 during the visit. In the evening Miss Lamarr was guest of honor at a "million dollar Bond dinner" at the York Country Club and she then went on to Newark and Elizabeth, N. J.

James Cagney's straight-from-the-shoulder talks to thousands of workers in Cary, Hammond and East Chicago steel mills brought an earlier average of four per cent savings enrollment up ahead of the 10 per cent mark. In Michigan City, 12,000 Studebaker and Bendix workers signed 12,000 pledges after Mr. Cagney's visit.

Talks By Stars Boost Purchases

Walter Pidgeon, Joan Leslie and Adolphe Menjou produced equally heartening results at the giant Kaiser shipyards in Salem, Ore. Charles Laughton, Ann Rutherford and Virginia Gilmore promoted an enormous increase of 10 per cent salary allocations in the New Haven, Hartford and New Britain areas.

Immediate results, on an unanticipated scale, were reported after Edward Arnold and Frances Dee had addressed 1,000 personnel directors at a luncheon at the Peabody Hotel in Memphis. After the visits of the same stars to East St. Louis, Ill., salary pledges jumped from 8.2 per cent to 12.4 percent, a 45 per cent increase.

Another striking development of the drive, this time through the efforts of Miss Lamarr, was reported in Newark, N. J. Col. Franklin D'Olier, president of the Prudential Insurance Company, pledged that Prudential's 20,000 salesmen would be given quotas and act as "Commandos" in the Bond drive.

Theatre goers in New York State are buying War Bonds and Stamps at the rate of $6,000,000 a day, it was announced this week at Max Cohen's state headquarters in New York. The total early this week had passed $36,000,000 against a quota for the month of $160,000,000. A Times Square rally with Irene Dunne leading the program and representatives of Chinese organizations sponsoring the Bond sales was held Tuesday night. Tuesday evening Miss Dunne reviewed a mile-long parade in Mount Vernon and concluded her day at a rally in New Rochelle High School.

In 170 of 800 theatres in the Metropolitan area $322,510 worth of Bonds and Stamps were sold over the holiday weekend. The Rialto theatre in Times Square announced that starting September 9th any purchaser of a $25 Bond would be admitted to the theatre free between 8:30 A. M. and 1 P. M. The theatre is showing "The World at War," sponsored by the Government. At its premiere last week, $60,000 worth of Bonds were sold.

St. Louis Bond Total In High Brackets

The Independent Theatre Owners of Southeast Missouri started the drive with a free show August 31st, at which all patrons had to buy a Bond or Stamp. Thirteen theatres sold a total of $28,220.50 worth of Bonds.

A rally at the Municipal Auditorium in St. Louis last week netted $1,377,530. Tickets to the rally were distributed in 100 theatres in the city to each purchaser of a $25 Bond. More than 10,000 attended, buying a total of $1,137,275 in Bonds for tickets. Auctions of everything from champagne to a season pass to any theatre in the city brought $240,075. Fred Wehrenberg, St. Louis chairman of the War Activities Committee, spent $40,500 to lead the bidding, buying Frances Dee's shoes and Edward Arnold's suspenders and a book. Sam

(Continued on opposite page)

QUOTAS EXCEEDED IN FIELD

(Continued from opposite page)

Komm, another exhibitor, bought a pass for $15,500 and then sold it back for another $15,000.

Theatres in the city sold $376,600 worth of Bonds last Thursday night. Loew's led the city with $68,000. Paul Krueger, son-in-law of Fred Wehrenberg, manager of the LeMay and Southway theatres, sold $10,000 to Fred Schneider, union business agent.

The rally plus Bond and Stamp sales in theatres during five days of the campaign brought the St. Louis total to $1,429,928.

Indianapolis theatres got off to a good start on opening night. The highest total of spot sales was at Carl Niesse's Vogue theatre, where $11,000 was sold. Sales totaling $4,000 were tabulated at Loew's. The highest community sales reported were $20,000 by the Carole Lombard Victory Unit No. 1, sponsored by the Fountain Square theatre, of which Earl Cunningham is manager.

Theatre owners of the Carolinas reported one-tenth of the $15,000,000 tabulated in the two states on the opening day of the drive. E. E. Wade, operator of the Iris and Gem theatres at Belmont, N. C., reported to Mrs. Walter S. Griffith, secretary, that his theatres sold $70,150 the first day.

HEDY LAMARR with Edgar Scott, Philadelphia banker, left, who was chairman of the committee for that city's drive opening Bond luncheon, and Benjamin Ludlow, state administrator of the War Savings Staff. Each of the bonds Miss Lamarr has spread out in her hand for Mr. Scott's inspection is for $10,000.

Sales in Chicago Hold Rapid Pace

The War Bond Drive opened with a tremendous impetus in Chicago and the state of Illinois and continued at such a rapid pace that figures on the first week's sales had not been tabulated at press time. It is said that the total on the first week is well into the millions.

James Cagney, following his Chicago appearances, appeared at a luncheon at Whiting, Ind., sponsored by the Indiana-Illinois Theatres circuit, last Friday and $135,000 in Bonds were sold among 200 present, which was $35,000 over the quota set. At Michigan City, Ind., that evening he appeared at a Victory Dinner, also sponsored by the same organization, at the Spaulding Hotel, at which over $300,000 in Bonds were sold. The quota was $250,000.

Balaban & Katz, in conjunction with the U. S. Treasury Department, will hold a special performance of "Wake Island" at the Roosevelt theatre, Chicago, on September 15th. Admission will be by War Bond only with the prices scaled at $500, $1,000, $2,500 and $5,000. The showing is expected to net at least $5,000,000 in War Bond sales.

About 300 buyers of $5,000 Bonds will be guests of Irene Dunne at a WAC luncheon September 16th in the William Penn Hotel, Pittsburgh, sponsored by 140 industrialists from 19 western Pennsylvania counties.

War Mothers to Be Guests at Bond Show

In The Gardens the same night, an all-star show featuring Miss Dunne and Jackie Cooper and Gertrude Niesen will be staged, with general admission a $25 Bond and boxes for purchasers of $10,000 Bonds. More than 100 war widows and mothers will be honor guests at The Gardens show. The theatre seats 10,000.

Beginning September 8th, four-hour rallies are being held daily in "Bond Square," a downtown parking lot converted into a rallying ground by decorative bunting and platform. Martin Burnett, Loew's Penn manager, and Irwin D. Wolf, vice-president of Kaufmann's Department Store, are co-chairmen of "Bond Square." M. A. Silver and Frank Harris are co-chairmen of the Gardens show.

War Bonds totaling $15,000 in value were sold the opening night at Edward L. Reed's Strand theatre in Providence, with Mr. Reed and Archibald Silverman, president of the theatre, conducting the 15-minute program. Jack Martin of the Providence *Journal* editorial staff, spoke at the RKO Albee theatre on the opening program, which was conducted by William Morton of the theatre staff. Bonds totaling $1,025 were sold. At Loew's State theatre with Jack Simons in charge, $21,000 in Bonds were purchased. Jack Toohey of the Carlton theatre reported sales totaling $500, while at the Majestic theatre with Albert J. Clarke in charge sales totaled $4,000. The audience pledged $1,775 at Fay's theatre. Maury Lowe of the radio spoke at the Avon, Bijou and Empire theatres.

Harry Browning, publicity representative for the M & P Theatres, estimated that Bond buying in Boston theatres the opening night totaled $2,500,000. Boston's advance sale of bonds and stamps totaled $5,482,790, according to Chief Commando Samuel Pinanski. The Capitol theatre in Cambridge, Mass., reported $35,000 sales, while $15,000 worth were sold in a program outside the Inman Square theatre, Cambridge. Paul Robeson, Negro baritone, sold more than $2,000 worth at a Central Square, Cambridge, meeting.

Boston's Theatre Committee estimated that a total of $2,000,000 in Bonds was sold during the first 24 hours of the intensive drive at its Bond and Stamp booth on Boston Commons.

Posters and Booths Used in Kansas City

Many exhibitors in the Kansas City area, besides displaying posters to boost Bond and Stamp sales, maintaining booths in theatres for such sales, and also selling Stamps at box offices, are using part of their paid space in newspapers to urge the public to purchase. The phrase used by many in these ads is "Buy a Bond Today to Honor Every Mother's Son in Service," sometimes varied a little.

First reports of Bond sales for opening day of the September campaign showed an estimated $75,000 for New Haven, with high receipts continuing all through the first week, in theatres, by solicitation, at theatre-inspired programs on the Green, and especially, at the rally in honor of the visiting Caravan of Stars, including Charles Laughton, Ann Rutherford, Margaret Gilmore, and Robert Young. Starting with a two-hour parade, the week was notable for Salute to Heroes programs on theatre stages, special children's morning shows staged by theatres, a dinner, and many special revues and programs.

L. J. Hoffman, Warner zone head, and Harry F. Shaw, Loew-Poli division manager, reported incomplete figures which had been gathered for the state by the end of the first day would place the state total a well over $275,000.

Believing results would be more far-reaching, the dinner honoring the Caravan of Stars at the Hotel Taft was tendered to various employers of labor, key union men, and some film representatives in an attempt to further the 10 per cent wage deduction plan, rather than to purchasers of $500 bonds only. First day's receipts for the Warner circuit here totaled $55,000, and for the Loew-Poli circuit, $125,585. Exchange men raised $40,000 in a concentrated solicitation drive.

Florida Quota Is Increased for Drive

The September drive started strong at Tampa, Fla., and seemed to be getting stronger daily. The monthly quota of $7,000,000 for the state of Florida has been raised to $14,000,000 for September, and Tampa's share has been set at $1,300,000.

The Tampa theatre was made an official issuing agency of the Treasury for the sale of Bonds. A booth was erected in the lobby and two attendants will be on hand day and night during the month to sell and deliver the Bonds.

Cooperating in the campaign, San Francisco theatremen were preparing to stage a gigantic War Bond Rally and Auction in the Civic Auditorium. Successful bidders for Bonds will be rewarded with free merchandise prizes donated by leading merchants, with show people providing the entertainment talent.

U. S. FORCES IN BRITAIN GET CREAM OF ENTERTAINMENT

Best of Screen and Stage Shows Rushed to Men; Stars Tour Camps

by AUBREY FLANAGAN
in London

From the British scene, as it faces the U.S. soldier, sailor or airman attached to the European Theatre of Operations, more than one home comfort may be missing. Not easily will he find chilled beer, sweet corn, Idaho potatoes, shower baths, and fresh paint on the porch. Slow to melt may he find the English reserve, which covers a warm hearted and at time embarrassing friendliness.

But one thing he will find with no difficulty, and a great deal of satistfaction; screen, stage and radio entertainment—in addition to athletics, social facilities and attendant recreations.

American thoroughness and American warm heartedness already have translated themselves into action, so that the numerous—how numerous cannot be divulged—U. S. troops in Great Britain are, within the inevitable physical limits imposed by war conditions and camp life, getting snap-up-to-the-minute motion pictures and front rank stage and vaudeville shows as regularly and as thoroughly as they are getting their morning bacon and eggs and their monthly paychecks.

Films no sooner are received here by the U. S. distributors than they are reduced to 16mm positives and screened at the Army camps throughout the British Isles. Already Hollywood feature players have "clippered" their way across the Atlantic to entertain the U. S. Forces—and British munition workers—here. Others are to follow in regular succession. Not an American artist here but is spending practically all his or her spare time in traveling the country, giving stage shows to the doughboys.

Radio Receiving Special Consideration

British units, operating through the Entertainment National Service Association, the official body equivalent here to Camp Shows, Inc., are likewise collaborating. The radio, to which particular importance is attached by the War Department in Washington also is being given special consideration. Further reference will be made in these columns when certain arrangements have been completed.

Although to a great extent this has been made possible by goodwill, mainly on the part of American concerns and individuals resident here, the British offices and members of the Motion Picture Producers and Distributors of America, and American stage and screen artists working in Great Britain, it obviously could not have materialized without considerable foresight and organization on the part of General Eisenhower's staff and its Washington headquarters. Already, in the comparatively brief time in which the American Forces have been in Britain, machinery has been set up under which the shows are planned, commissioned and physical distribution arranged.

Virtual parent body, quartered in London, is the Special Services Section, whose functions and duties are wide and cover the general welfare of uniformed men and women of the U. S. Forces here. It is the S.S.S. which devises and plans entertainment policy, and arranges for the physical provision of entertainment throughout the camps and Army and Air Corps Stations here. For the Entertainments Section of the Service of Supply of the U. S. Army, they get shows, arrange traveling and billeting facilities and send them out.

BRITISH WEIGHING RETURN TO SINGLES

Interest in film trade circles in England is turning toward a return to single features as a means of conserving raw stock, according to reports from London. The Board of Trade as well as trade officials are understood to be studying the situation, and discussion has been held with distributors relative to the practicability of such a change from their standpoint.

Through a linked pattern of contacts descending through the various Commands or Base Sections, through Districts, Divisions, Regiments and Camps, the shows are routed and sped on their way. They are given in garrison theatres, in local halls, in big tops, in ramshackle huts, on open air stages, in large garrisons and on lone outposts, wherever there are American uniforms and men to be entertained. As many as three or four shows a day sometimes are given.

Shows for Services Of High Calibre

That the shows are of a calibre just as high as is physically possible is evident in that they are arranged and given under the banner of the American Overseas Artists, a body spontaneously formed this year, on which are practically every American screen, stage and radio artist here. Under the presidency of Ben Lyon, with such notables as Vic Oliver, Teddy Brown, Carroll Gibbons, Frances Day and Constance Cummings among the executives, the A.O.A. forms individuals units and sends them around the country under the official banner of the Special Services Section.

Transportation is provided but they billet themselves. Artists tied up during the week give Sunday shows. An all-colored unit has been formed, mainly for the entertainment of the colored troops here. Audiences vary in size according to the importance of the unit visited, but an audience of 1,000 is a fair one. They do not vary in enthusiasm.

This week of reporting a party of five Hollywood artists, sent by the USO, Merle Oberon, Patricia Morison, Al Jolson, Frankie McHugh and Allen Jenkins came here by Clipper and will spend the next four weeks touring the British Isles, through the facilities of the A.O.S. and through the official channel of the Special Services Section, giving shows to the U. S. troops here. They are the first of a regular wartime supply of American players, who have volunteered to make the trip to Britain to entertain their fellows in khaki and navy blue.

The troops also are being encouraged to organize and give their own shows, and already considerable talent in the U. S. Army and Air Force has been discovered and is being developed. Naturally there are vaudeville and other artists in battle dress in the U. S. Forces as well as in the British.

Arrangements for motion picture entertainment are not dissimilar to those obtaining in regard to live artists. Here a British section of the War Activities Committee of the U. S. industry is governing and maintaining film supplies. On it all the leading American companies are represented.

Conditions as yet are not as satisfactory from a viewpoint of completion as is desired, due mostly to an insufficiency—a temporary one, however—of projectors. Some American apparatus has been sent and is being used, but the figure is nearer a minimum than a maximum. Thanks to the teamwork of the Ministry of Information, the Directorate of Army Kinematography and E.N.S.A., a reasonable figure—it would be impolitic for security reasons to be specific—is in circulation, although the figure aimed at probably would be four times the present. It is the aim of the S.S.S. to have all units mobile, thus to aid rapid distribution.

Shows Exclusively For Soldiers

A recent visit by Joseph Seidelman of Universal resulted in the creation of special machinery and the launching of a London subcommittee of the MPDDA War Activities Committee.

Now, thanks to a distributor policy of giving two 16mm prints of each new film as soon as it arrives, together with shorts, some 40 features have been passed over to the S.S.S. Each company is giving a minimum of five features with shorts. Reduction to 16mm is done here by such organizations as Olympic Laboratories, the Paramount subsidiary.

As with the stage shows, the motion picture performances are strictly confined to troops. No civilians are admitted.

As already reported in MOTION PICTURE HERALD, there have been minor breezes. U. S. troops in Northern Ireland, when they first arrived there, raised objection to the fact that they, so to speak, were fobbed off with films on the E.N.S.A. screens that they had seen long ago in the U. S. As already reported, this was remedied by provision direct to the U. S. Forces of the latest U. S. films, even before they had been shown here. Features, even West End pre-released, now are being seen by the Americans in Great Britain.

Exhibitors Grumble At Competition

There is, of course, a charge at the British Army cinemas, but none at the U. S. variety. Despite the two-mile limit imposed, exhibitors have been known to grumble at up-to-date films being shown to the "brutal and licentious soldiery," claiming it takes custom away from their box offices.

Determination of the distributors here to let nothing stand in the way of giving either British or American Forces the very best of films under the best possible circumstances has been reflected in the decision on the part of the Kinematograph Renters Society to tell the exhibitors that they now are going to ignore the two-mile bar. In future, they will impose no restriction on the showing of films in military camps, contending that the welfare of the armed forces and their recreation are more important than constitutional or statutory observance of such details as distance limits.

ARE WE MICE OR MEN!

September Bond Drive
TREASURY QUOTA:
$775,000,000

September Bond Drive
OUR QUOTA:
$1,000,000,000

They can't stop us—not if we fight!
We won't accept a quota below a Billion!
Spread the word everywhere!
Tell every loyal worker in the Bond Drive!
Impress it on Treasury officials near you!
When you've reached your official quota
Set by the Treasury for your locality—
Hit for 25% more and you'll be a hero
In the Salute to Our Heroes month!
They say we can't reach a Billion!
To the everlasting glory of Film Business
Let's reply:

"A BILLION OR BUST!"

Sponsored by the War Activities Committee of the Motion Picture Industry,
1501 Broadway, New York City. (Room 408)

Goetz in Charge Of 20th-Fox Production

Production at the Twentieth Century-Fox studios was placed under the direction of William Goetz, vice-president in charge of studio operations, on Tuesday by Spyros Skouras, president. Mr. Goetz takes over all the production duties formerly handled by Colonel Darryl F. Zanuck.

Colonel Zanuck, now on active duty with the Motion Picture Section of the Army Signal Corps, is on leave of absence from Twentieth Century-Fox. Mr. Skouras said that the post of vice-president in charge of production will not be filled during Colonel Zanuck's absence.

Mr. Goetz has been actively supervising most production operations for a large part of the past year during Colonel Zanuck's absences on missions for the Signal Corps. Colonel Zanuck submitted his resignation as vice-president and member of the board of directors of Twentieth Century-Fox last week.

Since 1937 Mr. Goetz has been an assistant to Colonel Zanuck. Last winter he was elected to the board of directors and made vice-president in charge of studio operations. He became an associate producer for 20th Century Productions in 1934, and was made a vice-president shortly after 20th Century-Fox was formed.

Mr. Goetz, who is 39, is a native of New York. He left college to enter the film business and for three years was an assistant producer for Corinne Griffith. He subsequently worked at MGM and Paramount in various production capacities. In 1930 he joined the Fox Film Corporation as an associate producer and assistant to Sol Wurtzel.

British Exhibitors Get Training Commissions

Exhibitor and labor union nominees have received King's commissions in England to direct the Home Guard training plan in various Army commands. Under the plan, all theatres are avalable for showing training films, and cooperate in Home Guard training.

Leading representatives of the Cinematograph Exhibitors Association named as majors include: L. G. Hill, southern command; Charles Metcalfe, northern; D. Bostock, eastern; Randolph Richards, southeastern; W. J. Speakman, western, and R. J. McLaughlin, Scotland.

Orders Study of Books

Inspection of the books and records of General Aniline & Film Corp. by George Hirliman, independent producer, was ordered this week by New York supreme court Justice Kenneth O'Brien. Mr. Hirliman is suing General Aniline and its subsidiaries, Agfa Ansco Corp. and Agfa Raw Film Corp., for allegedly supplying him with poor raw stock. Plaintiff claims damages of $300,000. The court would not permit Mr. Hirliman to have his film experts examine back stock of the company.

New Victory Film Ready

The War Activities Committee on Labor Day released its latest Victory Film, "Out of the Frying Pan Into the Firing Line," a subject about conservation of waste fats, and starring Minnie Mouse and Pluto the Dog. Production was by Walt Disney. Distribution is by RKO under WAC auspices.

Aids Canteen

Ben Amsterdam, head of Atlantic Theatres, independent circuit of Philadelphia, heads the industry committee for the collections to be taken up in theatres there September 11th-13th, for the Stage Door Canteen.

THE FARNOL CASE

The case of Major Lynn Farnol again illustrates the anxiety on the part of a certain type of newspaper writer and public speaker to hurl—without reason or justification—criticism and complaint against motion pictures and motion picture people.

The case which recently received wide publicity involves the issuance of a press story and photographs which purported to reveal an instance of grave sabotage but which as the result of a sound and enterprising investigation initiated by the Washington Star proved to be a gross imposition upon the public's credulity.

That the incident called for disciplinary action was evident. Immediately that it was known, however, that Major Farnol was the public relations officer at Mitchell Field, New York, from which source the material was released to the press—and that Major Farnol formerly had been a motion picture advertising and publicity executive—the floodgates of abuse were opened. The headlong conclusions of these critics found adequate explanation of all that happened in the fact that Major Farnol had been a "movie press agent"—this simple fact being submitted as proof of many things, all unworthy and undesirable.

Motion picture publicity—let it be once more stated—is entitled to enjoy and does enjoy an enviable reputation in the eyes of competent observers. This is the result of the most painstaking effort which has been accorded any similar undertaking in the American scene. Major Farnol is a product of this school of publicity which has demonstrated a keen responsiveness to the public welfare—and this in dealing with a type of subject matter which provides not only abundant opportunities for the wrong thing but strong pressures as well.

The fact that through last week's order of the military authorities Major Farnol has been returned to inactive status is gleefully accepted by industry critics as justification of their attacks. This does not happen to be true in any right or reasonable shape, form or manner.

Major Farnol did not create the material which resulted in that imposition upon the public which was so rightfully resented by various important newspapers. It is equally true that he did not have the authority either to issue or to withhold the material. He was the issuing agent, responsible only for its release in a form compatible with ordinary publication practice. All of the material, text and illustration, was supplied to him in the ordinary course of operations, and all bore the competent authorization for release. An examination of pertinent documents makes these facts very clear.

Bearing such authorization we see no justification for attributing blame to Major Farnol for his assumption that the material was in fact what it purported to be. We fail to see how under the circumstances the public relations officer at Mitchell Field would have either the authority or the temerity to make any other assumption.

We venture no explanation as to why in view of the known facts he was made the target of disciplinary action other than to point out that a gesture of appeasement was due to the public and to the newspapers and that the late public relations officer at Mitchell Field was ready of access.

Major Farnol has been for many years a respected and responsible member of the industry personnel. As a civilian at a time when to many the war seemed a long way off he dedicated his services, at considerable personal sacrifice, to the public weal. His reward at this point is to have suffered a loss not only of his military status, but a considerable impairment of his professional status as well.

Officially, perhaps, the case is closed. Obviously it is so amongst those sharp-tongued critics to whom the sacrifice of "a movie press agent" was entirely acceptable.

It is such as these who for all their assumed wisdom have failed to observe that the material in question was elsewhere originated and elsewhere approved for release.

—*Martin Quigley*

Enforce Old Curfew Law

Norristown, Pa., police have been instructed to enforce strictly an old curfew law for children under 16. The law forbids children to appear on the streets after 9 P.M., unless accompanied by an adult.

Canadian Reported Missing

Sergeant Wireless Air Gunner Joseph Atkinson, formerly employed by the Associated Screen Studios, in Canada, has been reported missing in action overseas.

Eldridge in New Post

Donald Eldridge has been appointed director of audio-visual education for the New Haven public schools.

Camera Book Published

Duell, Sloan and Pearce will publish "U. S. Camera 1943" in October, at $4.50, it was announced in New York this week. "U. S. Camera 1943" will be similar in size to last year's issue—one large volume. It is again edited by T. J. Maloney.

Stephani Leaves MGM

Frederick Stephani, who produced the Nick Carter and Tarzan pictures for MGM, has completed his contract at the studio. He is expected to announce a new affiliation shortly.

Georgia House Opens

The Wink theatre, Dalton, Ga., has opened. It is operated by Manning and Wink Theatres.

WAKE

Kate Smith

Paramount's masterful screening of "Wake Island" is an unforgettable experience. I believe that every American should see it—for here is recorded the magnificence of men who have died for America. Paramount's simple story, without ever actually saying so, says in every line that besides such sacrifice, any sacrifice we may be called upon to make is small by comparison.

Kate Smith

Kate Smith's praise of "Wake Island" is but one of hundreds of tributes from trade and newspaper critics and the public: here are typical excerpts—

ISLAND

Unanimou

THE PICTURE OF THE WAR!

"This is THE picture of the war; a film that will make your spine bristle, your blood boil and your brain and heart clamor for super all-out action against the enemy. Stacks up as solid entertainment throughout, mingling the drama and suspense of battle with moments of lightness and the human touch. It is not a film you will easily forget. Nor should you. You MUST see it."

—EDITH WERNER, N. Y. *Daily Mirror*

TERRIFYING BUT INSPIRING!

"Terrifying but inspiring; it catches for this new and terrible war what 'All Quiet on the Western Front' finally caught for World War I—but we had to wait until 1930 for that picture."

—W. WARD MARSH,
Cleveland Plain-Dealer

COME AWAY PROUD!

"You come away stunned and awed; to the depths of your soul you are shaken. You are proud, terribly proud. This is the one picture of this war every American should see."

—*Cue Magazine*

OVERWHELMING POWER!

"It's high time a Hollywood motion picture stirred up this kind of spirit. There hasn't been anything like it since 'Mrs. Miniver.' And 'Wake Island' has even more physical sock than that great film. It has the overwhelming power of the real thing—the grime, smoke, flame, shock and debris of actual battle. It will ignite the fighting spirit of true Americans."

—HERBERT COHN, *Brooklyn Eagle*

CHOKED WITH PRIDE!

"An unforgettable experience. You come away inspired, choked up with pride, burning to do more and still more to keep faith with these men who fought and died for you and your country. It is a picture which will leave you emotionally limp, and, at the same time, enormously strengthened. Taut and pulls no punches; the cast carries out its assignments splendidly." —ROSE PELSWICK,
N. Y. Journal-American

ACTORS ASTOUNDINGLY GOOD!

"You may wonder how long it has been since you were so stirred by a motion picture. You will step out on the sidewalk filled with fierce pride. The actors are astoundingly good; no matter what they had done in other pictures, all of them apparently were inspired by the privilege of reliving this great story." —ALTON COOK,
N. Y. World-Telegram

UNFORGETTABLE!

"This is a picture that every American should see; an unforgettable dramatization presented with an authentic realism; one of Hollywood's real contributions to victory."

—*Movie and Radio Guide*

DARE TO FORGET!

"The sharp, stinging reality of a newspaper headline; 'Wake Island' is Hollywood's finest love story to date—it tells of men whose love of country led them to death and glory on a barren coral rock. Dare to forget 'Wake Island'!" —*Modern Screen*

BEST OF THE WAR!

"A picture for everyone to see, as no American can view this heroic action without bursting with pride. Fine performances from the entire cast. The best and most exciting picture of the war."

—KATE CAMERON, *N. Y. Daily News*

BE SURE YOU PLAY IT!

"A splendid achievement. Glory to the producers, cast and craftsmen who made 'Wake Island' real by sticking to the facts. Play it ahead of your opposition if possible. Play it second, third or fourth if necessary, but play it!" —*The Independent*

COMPLETELY SUCCESSFUL!

"Hollywood's first intelligent, honest and completely successful attempt to dramatize the deeds of an American force on a fighting front."

—*Newsweek*

DRAMATIC AND HEROIC!

"Paramount has produced not only a story of dramatic and heroic action but one which may well be a near factual account of an outstanding episode in modern warfare. Direction makes the most of the cumulative drama." —*Motion Picture Daily*

WILL THRILL THE NATION!

"A stirring epic which will thrill the nation; ranks among the top attractions currently . . . doesn't pull punches, but will pull irresistibly at the boxoffice!" —*Film Daily*

"WAKE ISLAND" WILL BE EXHIBITED

S!

Paramount knew "Wake Island" was World War II's greatest picture. Weeks ago exhibitors learned it—after trade screenings and sneak previews brought unanimous praise. Now—with capacity crowds thrilling to "Wake Island" daily at the New York Rivoli—the WORLD knows! Without exception, every critic—newspaper, trade and magazine—has said "THIS IS IT!" Here are excerpts—

LETS THE FACTS SPEAK!

"A force found seldom in this year war melodramas. This is dramatic material, and Paramount has handled it skillfully. Direction is excellent; emphasizes the heroic, avoids the maudlin. The actors keep to the picture's mood of restraint, letting the facts speak for themselves."

—EILEEN CREELMAN, *N. Y. Sun*

WALLOP-PACKED!

"A highly emotional, wallop-packed reproduction of a brilliant chapter in the history of this war; there ought to be money, and lots of it, in this one!"

—*Boxoffice*

A WHALE OF A PICTURE!

"Here is a whale of a money picture. Not alone because the title was hot even when the picture was started and is many times as hot today. But principally because it is a darned good picture—from all the accepted desires of entertainment and because of its sincere, vigorous, and factual answer to a question in every American heart today—'What are our boys going through'?" —*Boxoffice Digest*

WARMTH, HUMOR, PRIDE!

"Dramatizes the story of Wake Island not tragically but heroically, not grimly but with warmth and humor and pride in the magnificent sacrifice Wake's defenders made. It is a dramatic memorial to a fine, human band of fighting men. Packed with appealing incident, warm characterization and wild excitement and suspense."

—JOHN T. McMANUS,
PM Newspaper

TAUT WITH ACTION!

"Here is a film which should surely bring a surge of pride to every patriot's breast. And here is a film for which its makers deserve a sincere salute. Credit John Farrow for giving the film much brutal suspense; for drawing the story taut with screaming action and intervals of breathless quiet."

—BOSLEY CROWTHER, *N. Y. Times*

TREMENDOUS IMPACT!

"All the dramatic intensity inherent in the heroic defense of the little Pacific outpost has been caught; carries a tremendous impact, which should be reflected in boxoffice terms straight across the country."

—*Motion Picture Herald*

STIRRING INSPIRATION!

"The most dramatic, the most gripping, the most thrilling and exciting story to come out of this war; a stirring inspiration to every American who sees it! Should do outstanding business!" —*Showmen's Trade Review*

LEAVES ONE EXALTED!

"At once a rousing battle cry and a first-rate motion picture; leaves one numb, then angry and finally exalted. As a war picture it is in a class by itself; within its stirring and tragic frame Paramount has wrought an extremely human and even humorous story of leathernecks at peace and war. Gripping . . . challenging . . . overpowering dramatic tension; as close to perfect as one could possibly ask. A memorable motion picture."

—HOWARD BARNES,
N. Y. Herald Tribune

A SMASHING SUCCESS!

"A true blue tribute to Marine valor; a splendid tribute to a splendid achievement. Nothing else we have had has brought the war of fox-hole fighting so conclusively home. Should be a smashing success."

—*Hollywood Reporter*

VIVID AND EXPLOSIVE!

"Makes onlookers proud to be Americans; as a vivid and explosive display of modern warfare it hits the peak of cinematic presentation; will blast top grosses in all bookings."

—*Daily Variety*

MAGNIFICENT SPIRIT!

"Magnificently catches the spirit of the brave defenders; one of the most striking pictures of the year. It will do dandy business everywhere. Paramount has made a picture that is equal in its way to the exploit itself!"

—*Variety*

THIS IS NOT A MOVIE!

"As far as any spectator is concerned, this is not a movie set. It is really that dot in the pacific where a few hundred Marines held off the Japanese until ammunition ran out."

—ARCHER WINSTEN, *N. Y. Post*

A MAGNIFICENT SAGA!

"Will undoubtedly be one of the big grossers of the year. Just about the most saleable picture to come out of Hollywood in a long time. It is a magnificent saga of American heroism."

—*Exhibitor*

AT REGULAR ADMISSION PRICES

Read every word of this:

PICTURES
YOU OUGHT TO SEE

A Japanese landing party splashes through the surf in Wake Island, a chronicle of the magnificent bravery of our marines.

BY HOWARD BARNES

READING TIME • 4 MINUTES 20 SECONDS

WAKE ISLAND (for heroism and honesty)

A GREAT chapter in American history has prompted a great war picture. Wake Island celebrates the heroic defense of that Pacific outpost by a handful of marines last December. It does so with savage honesty It is the record of a defeat, but it is a triumphant testament to the courage and resourcefulness that will smash the Axis to smithereens.

There's nothing escapist about the film. The climax is as grimly tragic and terrible as it actually was on Wake. The chances are that it will leave you cold and angry as well as emotionally shattered. But it will also leave you with a more profound faith in the things we stand for and the lengths we will go to fight for them.

Wake Island is a great motion picture, in addition to being the best war film I've yet seen. The acting is genuinely inspired. The story is staccato, unembroidered, and to the point. And the direction of John Farrow has smashing power.

The story should be so well known by every one that it scarcely requires a synopsis. While some of the individual characters may have been imagined, the plot runs straight with the military record. It opens with a major of marines galvanizing 385 men into the most dauntless force that ever faced overwhelming odds. It ends with that laconic and unforgettable last message from Wake: "The enemy has landed in force, but the result is still in doubt."

Straight human drama is highlighted throughout the proceedings to give them a tremendous range of entertainment appeal There are richly comic passages describing a present-day Quirt and Flagg There is a chapter of epic personal heroism recounting the sinking of a Jap cruiser by one of the outmanned Wake flyers. And the section in which the marines work a modern variation of Bunker Hill strategy in a brilliant repulse of the invaders is certain to leave you shaken from sheer suspense. There is no romance and only a fleeting shot of the aviator's wife, whose death at Pearl Harbor he avenges so stirringly.

Honesty and simplicity have paid huge dividends in the treatment. The acting is utterly convincing. Brian Donlevy is perfect in the part of the hard-bitten, understanding artillery major Robert Preston and William Bendix play the Quirt-Flagg episodes superbly, and Macdonald Carey is first-rate as the aviator

The staging of Farrow marks that comparatively new director for big things in films. He has combined documentary reporting with human drama in a consummate blend. Nor has he forgotten to stigmatize the yellow rats of the Rising Sun, whether it's in a passage showing Kurusu passing through Wake Island on his hypocritical mission to Washington or a shot of Jap pilots machine-gunning an aviator after he has bailed out.

Wake Island is a magnificent tribute to the marines who fought way beyond human endurance on an unsheltered strip of sand in the Pacific. It is a magnificent film any way you look at it

ADVANCE COPY OF REVIEW WHICH WILL APPEAR IN LIBERTY MAGAZINE, SEPTEMBER 19, 1942

Sell WAR STAMPS & BONDS AT YOUR THEATRE

Your theatre is on the front line of the war in September . . . "Salute to Our Heroes" month must sell a billion dollars in bonds and stamps!

Paramount Presents

"WAKE ISLAND" with BRIAN DONLEVY

Macdonald Carey • Robert Preston • Albert Dekker • William Bendix • Walter Abel

Directed by John Farrow • Screen Play by W. R. Burnett and Frank Butler

CANADA EXHIBITORS FIGHT CHANGE IN PRICE CONTROL

Object to Plan to Advance Basic Period on Price and Rental Ceilings

by W. M. GLADISH

in Toronto

Rumblings of discontent on the part of independent theatre owners toward the new policy of the War-time Prices and Trade Board broke into a verbal roar when a joint meeting of the National Council of Independent Exhibitors of Canada and the organized independents of Ontario was held, last week, to discuss the new code of the Government Board. It has not yet been made effective. There was disapproval of the intended move to advance the basic period for admission and rental ceiling from the four-week period of September 16 to October 11, 1941, so that film contracts to come would be pegged on the basis of 1941-42 agreements which were not in effect at the time of the original index period.

The unaffiliated theatre owners also protested vigorously against buying restrictions which would compel independent houses to buy from those distributors with whom they had rental contracts in 1941-42, the independents claiming that compulsory buying is not being enforced by the Dominion board in any other industry. Their argument is that choice of product is the prime essential because the caliber of product from any one company is not constant from year to year—and films are not a standardized commodity like sugar. Spokesman for the independents said that the removal of a choice of product from season to season would inflict a needless deprivation on self-controlled theatres and their patrons "and would only serve to underwrite the sale of bad product."

Demand Appeal Unit On Board Decisions

The organized independents, under Barnett Laxer as president of the Ontario association and Henry Falk, also of Toronto, as president of the National Council of Independents, introduced a new angle at their combined meeting in Toronto when they demanded a Board of Appeal for a review of decisions by the Toronto officials of the Wartime Prices and Trade Board, namely R. G. McMullen, Administrator of Theatres and Films, and James Stewart, Administrator of Services, both of whom have jurisdiction over theatres and distributors all over Canada.

Under the permanent policy of the Federal authorities as laid down in Orders in Council, there is no recourse to law in decisions and orders of the Wartme Board and there is no place to which an appeal from a ruling, blanket or isolated, can be taken. The independent exhibitors fear that setup and say so plainly, declaring that even the Toronto Administrators can make mistakes.

Government in Canada has become bureaucratic, with the establishment of countless boards and tribunals, but what the Government heads have intimated is that this is wartime, minutes are precious, the boards are intended to take action without delay, their decisions are to be final and complete and above the jurisdiction of law caurts to avoid cluttering by legal proceedings such as injunctions, motions and appeals. It has been admitted that some persons or interests may be hurt in the process but this is war and the policy is a part of the war effort.

Independents on Advisory Council

According to the Laxer-Falk group, however, "the Wartime Prices and Trade Board in Ottawa seemed to take kindly to the independents' proposal that an appeal authority be estabilshed, to which appeals from decisions made by the Service Administration could be taken," to quote the official statement of the joint Toronto meeting.

With regard to the proposed code of Administrators McMullen and Stewart, which obviously has been held back because of complaints, although the new booking season is already under way, it is an interesting fact that the organized independents know exactly what they are talking about because they have official representatives on the Motion Picture Advisory Council which was organized to discuss trade problems with the Administrators. Those representatives comprise Mr. Laxer, Mr. Falk and Tom Walton, a veteran downtown theatre owner in Toronto, present with delegates from the circuits and the distributors when the Board's proposals were discussed at so-called secret meetings. What happened at those meetings is now practically public property because of the independents' protests against things to come.

Nothing has been said by President J. J. Fitzgibbons of Famous Players Canadian Corporation, who is chairman of the Advisory Council, apart from repeated public declarations that his company offers 100 per cent cooperation and support in all Government measures and campaigns.

Exchanges Urge Speed for New Rules

Other circuit representatives now on the Advisory Council, including H. M. Masters, general manager of Odeon Theatres of Canada, have made no comment and have revealed nothing. Representatives of the film exchanges have exclaimed: "Let's have the new regulations so that we can get along with business. As soon as we have the word, the new contract will be sent out."

The unaffiliated exhibitors through Mr. Barnett and Mr. Laxer, have urged the Government to retain the original Orders in Council, maintaining the original basic period which would include the 1940-41 contracts as the basis for future film deals and enable the exhibitors to have a choice of product, and to enforce the regulations exactly as they are applied in other industries which, among other things, would erase the proposed compulsory buying clause.

Newfoundland Grosses Big

By VICTOR SERVICE

in St. John, N. B.

Business at motion picture theatres on Newfoundland is reported at record volume. Vital factors in this are war construction, maintenance of American, Canadian, British, Free French, Russian and Norwegian naval and merchant marine sailors, soldiers and airmen, and a big improvement in the markets for Newfoundland fish. There are eight theatres in St. John, the largest community, and all have been sharing in the prosperity. There are 5,772 seats in the St. John theatres, ranging from 250 to 1,100-seat houses. Patronage at the other Newfoundland picture houses has been good, with three at Cornerbrook, and one each at Botwood, Buchans, Grand Falls, Deer Lake and Bell Island. Cornerbrook is a pulp and paper producing center, and the three theatres involve 1,150 seats. Grand Falls is also a pulp and paper town.

Exhibitor in Dieppe Raid Reports

Mrs. Lillian Parker, of Yarmouth, N.S., who is temporarily on the staff of the Capitol, St. John, N.B., while her husband, Captain Harold F. Parker, is overseas, has received a cable from Captain Parker that he came through the raid on Dieppe unscathed. Before joining the Canadian army at the outset of the war, as a lieutenant, he was manager of the Capitol at Yarmouth for some years. Previously, he was on the staff of a picture distribution branch at St. John. He has been given leave of absence from the Yarmouth Capitol for his war service, and went to England soon after the beginning of hostilities between the Axis and Britain. Since then, he has been training in England with a Nova Scotia regiment. Prior to the war, he was a member of Canadian rifle shooting teams sent to Britain to compete in British Empire competitions, including one at Bisley. In Canada and Britain he won a number of shooting events, being a crack marksman with a rifle since his teens. His wife has been on the staff of the St. John Capitol about a year.

Motion to quash a police by-law in Hamilton, Ont., prohibiting Sunday midnight shows there was dismissed in Toronto Civil Court last week. Accordingly, late performances are now banned in all Hamilton theatres.

Seek Exhibitor Aid For WPB Protest

New Independent Group Says Raw Stock Order Will Force Them Out

Campaigning to enlist the support of independent exhibitors in seeking relief from the recent War Production Board order "freezing" raw stock, the newly organized Committee for the Preservation of the Independent Motion Picture Industry met in New York Tuesday, at its first membership meeting, to consider the proposal that exhibitors be asked to join the group. The Committee was formed at the Waldorf-Astoria Hotel last Thursday and includes about 65 small producers, distributors, laboratories, recording studios, exporters, importers and others, all of whom believe that the WPB order will put them out of business.

According to provisions of the WPB ruling, raw stock now is available only to the 11 established producing companies. Unless modified, it will force out of business for the duration the small independent producers and distributors as well as the makers of commercial advertising films, it is said.

At Tuesday's meeting of the Committee, members were asked to consider a proposal to place their newly organized group on a permanent basis to deal with various problems and to instruct representatives who were to meet Wednesday with Harold B. Hopper, chief of the WPB motion picture section. Bertram Mayers, counsel, who was engaged to represent the Committee, said last week that he warned Mr. Hopper that unless relief were granted the independents, "we would petition the Federal court for a review of the WPB's action." He said he was "amazed" by the "discriminatory" attitude of the Board, since all of the independent producers and distributors combined would not need more than "two per cent" of the total film allotted to the 11 companies in order to remain in business.

Charges Order is Discriminatory

Mr. Mayers also termed it unfair that "South American producers can get all the film they want whereas independents can get none." He estimated that all but three of the country's laboratories, and virtually all independent producers would be forced out of business. He also said between 600 and 700 theatres dependent principally on foreign, states rights and independent film would be forced to close.

Mr. Mayers further asserted the organization would seek a rationing base similar to that fixed for major producing companies and that it would fight the move to deny raw stock to any independent.

At last Thursday's meeting, Charles Hirliman of Major Film Laboratories was elected president; Douglas Rothacker, Acus Productions, vice-president; Nat Sanders, Sanders Films, secretary; J. H. Hoffberg, Hoffberg Productions, treasurer; Melvin Hirsh, Crystal Pictures, chairman of the organizing committee, and Max J. Rosenberg, Classic Films, chairman of the public relations committee.

Mr. Rosenberg reported Tuesday that letters had been sent to independent interests throughout the country asking for membership enrollments, which, it is hoped, would reach the 1,000 mark.

Meanwhile, in New York last Thursday, a group of advertising and industrial film producers met to discuss the fate of their field in view of the WPB order. H. Coelin, Jr., publisher of *Business Screen,* reported that Mr. Hopper will appoint an advisory committee of industrial film producers to confer with him in Washington on September 14th. It is estimated that revenue to motion picture theatres throughout the country from advertising films amounts to $2,000,000 a year.

Ban May Be Eased For War Training Films

Non-theatrical producers, meanwhile, are expected to be alotted raw stock under the WPB order if the product is in the interest of the war effort or an aid to national morale. As Motion Picture Herald reported recently most of the commercial producers had converted their operations to the war effort and since last February had been turning out war training films for industrial firms, in addition to training films for the Navy and other Government agencies.

It is understood that these producers may file an affidavit of their proposed pictures with Lowel Mellett, chief of the Motion Picture Division of the Office of War Information, who may issue a permit for raw stock or reject the request, depending on the nature of the film. Under the present setup, and unless next Monday's meeting with Mr. Hopper in Washington results in contrary action, no raw stock will be made available for industrial pictures.

Asks Trailers Not Be Discontinued

Independent Theatre Owners Association, meeting at the Hotel Astor in New York last Thursday following a summer recess unanimously passed a resolution and sent a telegram to Mr. Hopper urging that "trailers not be discontinued entirely even though the length of same may be reduced." The telegram, signed by Harry Brandt, president, said that wires were to be sent to MGM and Warner Bros. "suggesting that they discontinue their personally produced and released trailer production for the duration as a patriotic duty in an effort to avoid duplication in trailer production and thus conserve raw stock."

In Washington last week, the War Production Board eased its regulations on soluble nitrocellulose film to permit unrestricted distribution of undissolved film scrap, except where specific instructions are issued by the director general for operations. Undissolved scrap originally was placed under strict control, with distribution regulated by the WPB.

HE BUILDS IN WARTIME

Wartime building and priority conditions being what they are, a special interest attaches to the performance of Robert L. Lippert of Affiliated Theatres, Inc., of San Francisco in the heart of the shipbuilding region and the three cities of Richmond, Vallejo and Alameda in California. A letter from Mr. Lippert records:

"On February 14th, I completed the Grand theatre, Richmond, 690 seats, built of brick and Class B construction, in 91 days.

"On May 21st I leased a grocery store in the heart of Richmond and in exactly *three weeks* opened this as a theatre; seats 428, operates 24 hours a day. Name, The Studio.

"June 12th, I commenced remodeling of the old Point theatre at Richmond and installed a balcony to seat 100 and renovated the house from front to back. Total seats, 450. Opened this theatre August 15th.

"The Studio and Point theatres were completed under the $5,000 limitation set by the War Production Board.

"Commenced work five weeks ago on the Times theatre, Richmond, seating 575, and will open this house on September 11th. A priority was granted on this project. This was formerly the Nash Automobile Agency.

"On July 5th, commenced work in Vallejo on the former Studebaker Automobile Agency and completed this in four weeks. It seats 664.

"From there I took over the old library building in Alameda and transformed this into a theatre. I opened this last week. It seats 299. The name of this theatre is the Times."

This is entertainment service to war workers, and a valiant meeting of special opportunity.

Open Camp Theatre

Captain N. W. McMillan, camp theatre officer, has announced that the first of some five theatres has been opened at Camp White, Medford, Ore. The initial theatre seats 1,038. The second house will be opened shortly and the others before the end of the year. Fifteen cents is the admission.

Pal Signs New Contract

George Pal, producer of the Puppetoon series of short subjects for Paramount release, has signed a new contract, calling for eight pictures for the 1942-43 season. All of the pictures will be done in Technicolor.

New War Worker Shows

The Tri-States circuit's Paramount theatre, Des Moines, has adopted "swing shift" shows for late war workers. The shows accommodate three shifts.

Duggan Promoted

William Duggan, formerly of the Paramount and Monogram exchanges in Portland, Ore., has been named manager of the Mayfair Theatre there.

DISTRIBUTORS COMPLETING SEASON SALES POLICIES

UA Promises Release of 20 Films; Others Hold Regional Meetings

Swinging into the first lap of the new season, major distributing companies this week were completing production and sales plans for 1942-43. United Artists announced that it will distribute at least 20 pictures during the season and that it has a substantial backlog of other product commitments from its member and independent producers. The company also anounced formation of two new production units and its name was linked in a reported purchase deal with Paramount for 10 to 12 films from the latter's backlog of 26.

Discussion of new product and sales policies was held or contemplated at regional sales meetings by Universal, Twentieth Century-Fox and Columbia. Production conferences were held this week in Hollywood by RKO. Warner Bros., meanwhile, announced that in addition to the 18 films already completed for 1942-43 and seven currently before the cameras, the studio now has 12 in preparation for early shooting.

With the fate of the United Motion Picture Industry still undecided, following the Department of Justice's rejection of the UMPI sales plan, and with mandatory selling of pictures in blocks-of-five or less with compulsory advance trade showings ended as of September 1st, the five distributor signatories to the New York consent decree, MGM, Paramount, RKO Radio, Warner Bros. and Twentieth Century-Fox, will continue to offer their new season's product in any grouping they desire.

Bagnall Outlines Release Schedule

United Artists says it positively will distribute at least 20 pictures from its member producers during the 1942-43 season and has a substantial backlog of other product commitments from its member and independent producers.

George Bagnall, chairman of the UA production committee, outlined the first part of the new release schedule in New York last week.

He was in the east to conclude arrangements for two new UA production units organized by Arthur Lyons, head of the A & S Lyons Talent Agency. The first unit would be headed by Jack Benny, and will make at least two pictures. A second unit combines the talents of Eugene O'Neill, Cole Porter, Jerome Kern, Rouben Mamoulian and Casey Robinson, when the latter's writing contract with Warners expires. They will contribute at least four pictures.

The first unit will draw on the talent lists of Mr. Lyons' agency and will plan pictures to fit particular stars, he said. It will form the nucleus of a star and production talent pool which will be available to all other UA producers.

Pictures classified by Mr. Bagnall for UA release included:

"Hello Beautiful," a Charles Rogers musical starring George Murphy, Priscilla Lane and Carole Landis, with Benny Goodman's orchestra, now shooting.

"The Moon and Sixpence," Somerset Maugham story with Herbert Marshall and George Sanders, completed.

"One of Our Aircraft is Missing," British, with Eric Portman and Godfrey Tearle, completed.

"In This we Serve," British, Noel Coward, completed.

"Jacare," Mayfair Productions, formerly "Killers of the Amazon" purchased from Monogram and reedited by Jules Levey.

Jack Benny, in a picture starring himself and a second to be produced by him, probably from a stage success. Arthur Lyons is negotiating for film rights to the George Gershwin musical, "Porgy and Bess." It may be produced by Mr. Benny.

"Dishonored Lady," produced by Hunt Stromberg with Barbara Stanwyck; to start in December. He also will produce "G String Murder" and "Guest in the House."

Two Are Expected From Cagney

Two from James Cagney, the first of which will be an action picture to go into work in December.

"Stage Door Canteen," a Sol Lesser production now being written.

Edward Small's picture on the life of Rudolph Valentino.

"Girl From Leningrad," a Gregor Rabinovitsch picture which will go before the cameras on October 15th.

An Arnold Pressburger production, directed by Fritz Lang, which goes into work in mid-October.

Benedict Bogeaus will produce a picture in January.

Additional pictures are expected from David Selznick, Alexander Korda, Edward Small and Hal Roach.

Financing for the Benny unit has been concluded with the Bankers Trust Company in New York and Security First National Bank of Los Angeles, Mr. Bagnall said. He also announced that Samuel Bronston had joined the roster of independent proucers of UA. Mr. Bronston's first production for the company will be "The Life of Jack London" which starts November 1st. He also owns the film rights to the book "Billy Mitchell." Currently, he is producing "City Without Men" and recently he completed "The Adventures of Martin Eden." During the past year he headed a production unit for Columbia and previously he was associated with United Artists.

Arthur Kelly in New U. A. Post

Simultaneously with the announcement about Mr. Bronston, United Artists reported that Arthur W. Kelly, UA vice-president and finance committee chairman, had been assigned to the general supervision of the company's foreign affairs. The new appointment, it was said, did not affect the status of Walter Gould, UA's foreign manager, or that of T. P. Mulrooney, foreign sales manager. The appointment was described as part of a realignment of the supervising activities of the operating officers of the company, under which each member of its board would supervise a specific department of United Artists.

Anent the report last week that Gradwell Sears, vice-president in charge of distribution for UA, was completing negotiations with Paramount for the purchase of 10 to 12 pictures from the latter's backlog of 26, no official announcement had come from either company this week pertaining to the deal. Both Mr. Sears and Barney Balaban, Paramount president, indicated last week that the deal was in progress and it was understood that UA would acquire for distribution the Paramount pictures on a percentage plus cash purchase price basis.

Universal Holding Week of Regionals

In announcing the first of a series of regional sales meetings which began on Wednesday and will extend over a period of one week, William A. Scully, vice-president and general sales manager of Universal, said the purpose of the meetings, "is primarily to bring our entire sales department in closer touch with studio activity, especially in view of the fact that we already can speak definitely of our release through the first of the year." Present studio plans, he said, for the balance of the 1942-'43 program are so well formulated that "we can definitely indicate to the sales force just what may be expected in the next few months."

Mr. Scully said further that the present upward trend in box office receipts, together with the fact that general business conditions were subject to change over night, prompted the constant reappraisal of these conditions in various sales territories.

The first meeting was held on Wednesday and was conducted by Fred Meyers, Eastern division manager, in Cleveland, with representatives from the Pittsburgh, Buffalo, Albany and Cleveland offices. Mr. Scully attended the Boston meeting on Thursday, at which district and branch managers of the Boston and New Haven offices were present. He was scheduled to return to New York for a similar meeting on Friday and then to go to Washington and Philadelphia for additional sessions.

On Saturday, September 12th, William Heineman, assistant general sales manager, was to conduct a meeting in Salt Lake City with representatives from the Los Angeles, San Francisco, Seattle, Portland, Denver and Salt Lake offices.

At the same time, E. T. Gomersall, Western division manager, will preside at the meeting in Chicago, including managers from St. Louis, Kansas City, Des Moines, Omaha, Minneapolis, Detroit, Milwaukee and Chicago.

F. J. A. McCarthy, Southern division manager, will preside at the Atlanta meeting with managers from Oklahoma City, Atlanta, New Orleans, Indianapolis, Cincinnati, Memphis, Dallas and Charlotte.

20th-Fox Holds Final Meetings

Last of the four regional sales meetings which Twentieth Century-Fox had been holding to discuss 1942-43 product and selling plans, was held at the Ambassador Hotel, Los Angeles, on Sunday and Monday for the six western branches. In addition to the 37 branch managers, salesmen and bookers and the 10 New York home office executives who left New York for Hollywood last week, all of the producers were invited to attend the opening day's session last Sunday. William C. Gehring, Western

(*Continued on following page*)

SPEED PRODUCTION PLANS

(Continued from preceding page)

sales manager, presided, and the order of business was substantially the same as reported in Motion Picture Herald last week for the New York and Chicago regionals.

The Los Angeles meeting concluded with an announcement by Spyros Skouras, president, that no more "B" or program films will be made after the first of the year and that the total budget will be increased by $5,000,000 over last year. Mr. Skouras said that 14 features have been completed and 15 others are in various stages of work.

In addition to Mr. Skouras, Tom J. Connors, vice-president in charge of sales; A. W. Smith, Jr., Eastern sales manager; John Wood, treasurer of March of Time; Hal Horne, advertising and publicity director, and Harry Brand, studio advertising and publicity director, addressed the delegates. Mr. Skouras was expected to remain on the West Coast this week for conferences with William Goetz, vice-president in charge of studio operations. He was scheduled to return to New York next Monday. William Kupper was to remain in Hollywood to complete a 1942-'43 product deal with Fox West Coast Theatres. Mr. Connors and the other New York executives planned to leave Hollywood on Wednesday night to return to their New York offices by Monday, September 14th.

In addition to those named, the New York contingent to the final regional included Aubrey Schenck, National Theatres, and Harvey Day and Ed Eschman, representing Terrytoon.

Exchange Staffs Represented

Exchange personnel included: Denver—R. J. Morrison, Hugh Rennie, G. W. Tawson, George Dillon, C. A. Larson, Clarence Hake; Seattle—H. Edmond, Joseph Brooks, Archie B. Holt, J. E. Miller, L. L. Raatz; Los Angeles—J. N. Dillon, B. F. Robison, Morris Sudmin, A. S. Bailey, W. T. Wall, Paul Moyer, J. J. O'Leary; Portland—W. M. Peterson, C. F. Powers, C. L. Robinett, C. G. Epperson; San Francisco—Herman Wobber, J. W. Flanagan, G. M. Ballentine, Al Laurice, John M. Erickson, F. C. Bernard, Jack Marpole, Anthony Hartford.

Six exchanges were represented at the third regional sales meeting of 20th Century-Fox which was held at the Baker Hotel, Dallas, last Friday and continued for three days. Home office executives and 40 members of the field force were present, among them: Atlanta—Paul Wilson, H. Ballance, M. Mitchell, R. G. McClure, Fred R. Dodson, R. H. Fairchild, W. W. Doris, Robert Newman, R. H. Ford, Hill Huffman, Jr., D. M. Coursey; Charlotte—Phil Longdon, J. E. Holston, G. E. Ebersole, J. O. Mock, George C. Graves, H. L. Schlesinger, Lawrence C. McCommons; New Orleans—C. E. Peppiatt, H. P. Shallcross, G. R. Pabst, E. P. Claire, M. Johnston; Dallas—E. V. Lanaiche, W. S. Miller, J. E. Gribble, N. B. Houston, A. W. Love, T. Hendrix, Harvey B. Day, Jr., T. P. Tidwell.

15 Offices Share In $4,000 Awards

Announcement was made at the Dallas regional that 15 20th Century-Fox exchanges would share in prize awards for the best records in short sales in the drive recently completed for the Terrytoon and Fox Movietone News sales units. It was reported that 10 offices shared the $3,000 in the shorts field and five offices won the $1,000 in the Movietone drive.

Twentieth Century-Fox announced this week that extended engagements at the New York Roxy theatre of the company's features released at the end of the 1941-42 season had created a backlog of six productions among the first on the new season's schedule. This has resulted in three pictures being placed in other Broadway theatres, it was said, including "Tales of Manhattan."

The run of "The Pied Piper" at the Roxy was cut after four weeks to make way for "Footlight Serenade," which opened Wednesday. Now awaiting first run dates at that theatre are the musicals, "Orchestra Wives" and "Iceland," the latter starring Sonja Henie. "Tales of Manhattan" is scheduled to open at Radio City Music Hall September 17th or 24th. "Berlin Correspondent" opened last Thursday at the RKO Palace. "The Loves of Edgar Allen Poe" will open September 19th at the Little Carnegie and "Just Off Broadway" also opened last Thursday at the Rialto.

RKO President in Product Talks

N. Peter Rathvon, recently elected president of Radio-Keith-Orpheum Corporation, was in Hollywood this week conferring with Charles W. Koerner, vice-president in charge of the RKO Radio studio, on the production program for the current year and outlining plans for the company's 1943-44 product.

S. Barret McCormick, director of advertising and publicity for RKO Radio, left New York last Friday for the coast to set advertising plans for new season product, it was said. Mr. McCormick was conferring with Mr. Koerner and with Perry Lieber, studio publicity chief, on large scale campaigns which the company plans to launch on the following releases: "Once Upon a Honeymoon," starring Cary Grant and Ginger Rogers; Samuel Goldwyn's "They Got Me Covered," starring Bob Hope and Dorothy Lamour; "Look Out Below," starring Fred Astaire, and other pictures currently nearing completion.

RKO announced over the weekend that a deal was closed with the entire Fox West Coast circuit for Samuel Goldwyn's "The Pride of the Yankees," It was reported that the deal was negotiated by Ned E. Depinet, president of RKO Radio and Charles Skouras, president of National Theatres, involving more than 500 theatres of the circuit.

12 New WB Films In Preparation

In addition to the 18 pictures already completed for 1942-43 release and seven currently before the cameras, the Warner Bros. studio has 12 productions now in preparation for early shooting, it was announced over the weekend in Hollywood by that company. The latter group included:

"Mission to Moscow," from the book by former Ambassador Joseph E. Davies: "This is the Army," the Irving Berlin all-soldier revue; "Thank Your Lucky Stars," using practically all the stars and featured players on the Warner lot, with David Butler directing; "Brooklyn, U.S.A.," from the Broadway play; "Old Acquaintance," starring Bette Davis, George Brent and Miriam Hopkins; "The Patent Leather Kid," starring John Garfield; "Lawes of Sing Sing"; "Boy Scouts of America" and "Winston Churchill," two Jesse L. Lasky productions, and "A Night at Tony Pastor's," "Life of Marilyn Miller" and "Rhapsody in Blue," all on Jerry Wald's production schedule.

Pictures now shooting are: "Princess O'Rourke," "Adventures of Mark Twain," "Edge of Darkness," "Air Force," "Action in the North Atlantic," "Background to Danger" and "Murder on Wheels."

Warner Bros. announced in New York on Tuesday that its next group of five 1942-43 releases will be trade shown as follows: Thursday, September 17th: "The Hidden Hand" and "George Washington Slept Here." Friday, September 18th: "You Can't Escape Forever," "Flying Fortress" and "The Hard Way."

Columbia Holds Branch Meeting

These dates apply to all of the company's exchanges with the exception of Des Moines and Indianapolis, where all five pictures will be shown the same day, September 18th, and in Omaha, where "George Washington Slept Here" and "The Hidden Hand" will be shown on Monday, September 21st, and the other three films on September 22nd.

Branch managers of Columbia's Mid-East division met in Cleveland on Thursday to discuss sales plans for forthcoming releases.

Rube Jackter, assistant general sales manager for the company, left New York on Monday for Cleveland, where he joined Sam Galanty, Mid-East division manager, in product negotiations with William Skirball for the Skirball Brothers' circuit. Mr. Jackter remained in that city for the branch meeting, which also was attended by A. H. Levy, Pittsburgh manager, A. S. Moritz, Cincinnati manager, and L. Zucker of Cleveland.

Salary Increase Voted for Rathvon

N. Peter Rathvon, president of RKO, has been given a salary increase to $78,000 yearly, according to word from Hollywood. The increase, it was said, was recommended by a special committee of board members recently created to study executive salaries. Richard Patterson, chairman of the board, heads the committee.

Theatre Party for Lodge

Cinema Lodge of B'nai B'rith, New York, instead of holding its usual annual banquet, this year will sponsor a theatre party, Irving H. Greenfield, president, announced Tuesday. The Lodge had reserved Tuesday night, October 13th, at the 46th Street Theatre where members and guests will see "Beat the Band," musical comedy.

Shaw Joins PRC

Allan Shaw has resigned from the Warner circuit in Cleveland and will become office manager there for Producers Releasing Corporation. He succeeds Bernard Rubin, who joins the armed forces shortly.

Elrod Joins Warners

Benjamin Elrod has joined the sales staff of the Milwaukee Warner Bros. exchange. He is handling the southern territory in the Milwaukee area.

Williams Succeeds Bell

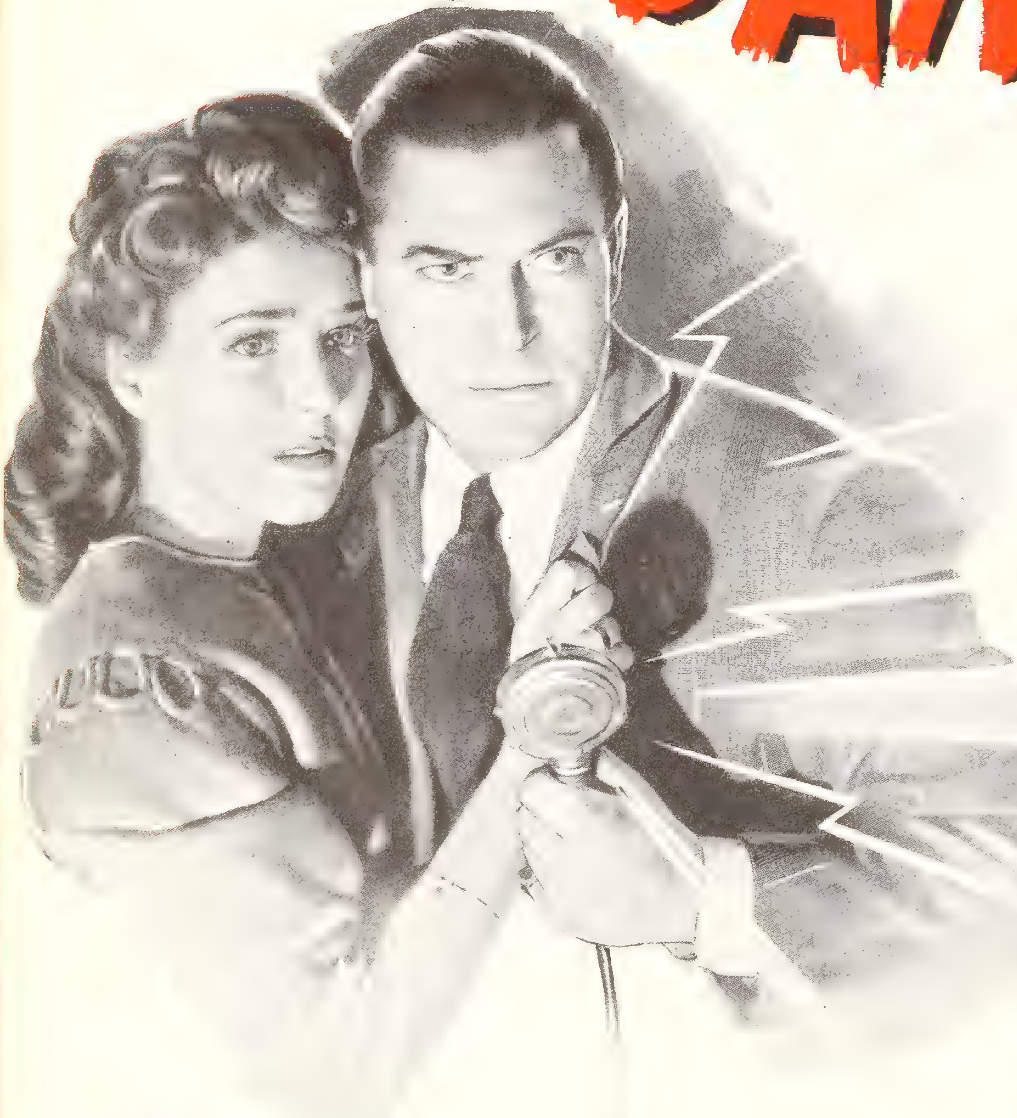
Allen E. Williams, Jr., has been named manager of National Screen Service's Oregon branch in Portland, succeeding Howard Bell, who has left for California.

I LIVE ON ACTION!

...and boy, how that Pine-Thomas outfit shoots it to me!

"A whirlwind addition to the successful Pine-Thomas action series!"
(BOXOFFICE DIGEST)

"I LIVE ON DANGER"



starring CHESTER

MORRIS

JEAN

PARKER

with **Elisabeth Risdon**

Edward Norris · Dick Purcell

Douglas Fowley · Roger Pryor

Directed by Sam White • Screen Play by Maxwell Shane and Richard Murphy and Lewis R. Foster

Sell WAR STAMPS & BONDS AT YOUR THEATRE!

Your theatre is on the front line of the war in September . . . "Salute to Our Heroes" month must sell a billion dollars in bonds and stamps!

"Pine-Thomas haven't missed yet. Crammed with action, given punchy direction, and will place high in the ranks of the consistent money-makers they turn out."
—*Hollywood Reporter*

"Fast moving story and good mixture of adventure, romance and thrills; should more than satisfy. Sell it as top-ranking adventure. It's really good!"
—*Showmen's Trade Review*

"A dish of events which should keep the action fans in high gear. Pine and Thomas have hit upon a newsworthy, but seldom tapped source of exciting material!"
—*Boxoffice*

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Asks Code OK on Miscegenation

The third quarterly meeting of the board of directors of the Motion Picture Producers and Distributors of America was held Wednesday afternoon at headquarters, 28 West 44th Street, New York. The principal topics were the industry's billion-dollar War Bond drive and a plea by an independent non-member, Matty Radin, for a change in the Production Code.

The Board reviewed progress to date of War Bond selling in September under industry sponsorship, and heard the official U. S. Treasury report of $197,734,000 of actual sales for the first eight days of the drive.

Mr. Radin, who, for years, conducted the Cameo Theatre, near Times Square, as the American "show-window" of Soviet films, appeared personally before the Hays Board to request that the clause in the industry's Production Code prohibiting Code seals for subjects of miscegenation be eliminated to allow him to obtain a seal for a 10-year-old feature, titled "Blonde Captive." It is a story telling about a white woman living with black natives of the Australian bush-country.

"Blonde Captive" was filmed by what was called the Northern Australian Expedition, led by Dr. Paul Withington, and was originally released by William Pizor's Capital Films, New York, which now seeks to reissue it, and for which a Production Code seal has been sought, and refused. Mr. Radin is interested in the reissue.

Mr. Radin was interviewed at the Hays Office after his appearance before the board, by the New York newspaper *PM* and by *New Amsterdam* News, of Harlem. The Hays Office took Mr. Radin's petition under advisement.

The MPPDA directors, according to a press spokesman, did not get around to the recent action of their Advertising Advisory Council in condemning the display of the word "Hell" in New York newspaper advertisements for "Wake Island," described in the ads as a story about "14 days of Hell and Heroism."

Meanwhile the MPPDA has expanded the duties of Arthur DeBra, executive of community relations, to include public relations, and to act for Charles Francis Coe, MPPDA vice-president, in public relations matters when Mr. Coe is in Hollywood. Under the MPPDA's comparatively new policy, either Will Hays, president, or Mr. Coe is to be on the coast most of the time. Mr. Coe went to Hollywood Friday.

Parole Granted Joseph Schenck

Joseph M. Schenck was released last Tuesday from the United States correctional institution at Danbury, Conn., after having served four months and five days of a one year and one day sentence on a plea of guilty to a perjury charge.

Because Mr. Schenck aided the Government in prosecuting Willie Bioff, ex-labor leader, and George E. Browne, former president of the IATSE, who were charged with extorting $1,000,000 from motion picture companies, he was allowed to plead guilty to a perjury charge last April and given a suspended sentence on a previous three-year sentence for tax evasion.

Blumberg Leaves Warners To Join Hosiery Firm

Lee Blumberg, head of Warner Bros. field exploitation, has resigned to become director of advertising and promotion of the Lycoming Hosiery Co. of New York. Mort Blumenstock, in charge of Eastern advertising and publicity, announced that Paul Lazarus, head of sales advertising, temporarily will supervise Warner field exploitation.

LATE FILM REVIEWS

For other reviews see Product Digest Section, starting on page 61.

The Battle of Midway

(War Activities Committee—Distributed by 20th Century-Fox)

Special Short Subject

The official U. S. Navy pictures of the Battle of Midway last June, photographed in color by Lieutenant Commander John Ford, former Hollywood director, and released this week through the War Activities Committee, make one of the best newsreel war sequences so far released in a war notable for its lack of footage of actual battle scenes. The two-reel special subject also supplies exhibitors with War Bond selling ammunition.

The subject opens with peaceful shots of Midway Island's only natives, the goney birds, and moves quickly into the excitement of the June dawn alarm, the takeoff of the Flying Fortresses, the bombing of the island by Japanese planes, the anti-aircraft guns in action, an enemy plane brought down in flames, and the burning of one of the U. S. hangars.

Subsequent scenes show the action at sea and the tracking down of the remnants of the scattered Japanese fleet. Closeups of many of the returning fighter pilots follow and then scenes of the rescue of plane crews downed at sea, of funeral services for those who died in action, and closeups of the commanding officers, including Major James Roosevelt.

The pictures were shot on 16mm Kodachrome, but prints have been made on 35mm Technicolor at a cost to the Navy Department of $59,000 for 500 prints. The finished prints compare favorably with original Technicolor footage.

The editing, score and dialogue added by Commander Ford in Hollywood were designed to give the picture dramatic unity but their intrusion conflicts with the swiftness of the basically newsreel material. The dialogue, spoken by Donald Crisp, Henry Fonda and Jane Darwell, is at its best when it confines itself to strict news elaboration of the pictures on the screen. Similarly the editing is below the generally excellent average when it changes the pace of the picture's inherent action. Unsteady frames caused by bomb explosions near the camera are left in the picture to emphasize proximity to the action but the point may be lost on general audiences.

A message from Francis Harmon, executive vice-president of the WAC, this week asked all exhibitors to book the picture for War Bond promotion. The committee will supply the names and addresses of fliers shown in the picture. Physical distribution will be through Twentieth Century-Fox exchanges. Running time is 17 minutes.—James D. Ivers.

The Moon and Sixpence

(Loew-Lewin—United Artists)

Tragedy

David L. Loew and Albert Lewin's latest effort for United Artists release, "The Moon and Sixpence," is a picture the merits of which can best be determined by each individual exhibitor after he sees it, to judge it from all aspects. There are various items of consideration involved in the film, which brings to the screen W. Somerset Maugham's noted story of the iconoclastic painter whose views on life, and especially women, deviate from the norm. The marquee names in the film are George Sanders and Herbert Marshall.

The plot has a man suddenly break up his home, leave his wife and two children to follow an irresistible desire to paint. He destroys the love of a married couple, the woman committing suicide when he leaves her after living with her for some time. Later he becomes a great arist, finding a brief happiness and love when he, doomed to die a leper, realizes the depths of the love that his Tahitian wife has for him.

The device used to tell the story is that of the narrator and flashback, Marshall enacting the role of a famous writer who upon the artist's death sets out to depict the type of person he really was. First pointing out that he thought "Strickland" (the artist) a contemptible fellow, the author then proceeds to tell what he knows about him.

As he writes, he tells of Strickland's studying in Paris, his pointed insults to acquaintances, the affair with the wife of the couple that rescued him from starvation, her suicide when he departs after living with her, and undying love of the husband for his errant spouse, Strickland's going to Tahiti, his marriage of convenience, his being stricken by leprosy, and his painting of his greatest works which he has had destroyed on his death.

Mr. Lewin, who directed, also wrote the adaptation of the Maugham story, retaining much of the original dialogue. Supporting Marshall and Sanders are Steve Geray, outstanding as the Dutch painter whose wife the artist steals; Elena Verdugo, equally so as the Tahitian girl; Doris Dudley, Eric Blore, Albert Basserman, Molly Lamont, Florence Bates, Heather Thatcher, Robert Grieg, Kenneth Hunter, Irene Tedrow. Devi Dja and her Bali-Java dancers appear in the South Seas sequence.

Sepia tint is used for the island scenes, with Kodachrome footage inserted in the shots showing the artist's work. Producer Loew and his associate, Stanley Kramer, gave the film an expensive mounting.

A press program footnote says: "For the first time nude figures will appear on the screen in these paintings. After the Hays office saw the part they played in the picture, they passed the paintings with only one request—that the backside of one figure have a leaf or flower over it."

Seen at a Hollywood projection room. Reviewer's Rating: Fair.—Vance King.

Release date, not set. Running time, 89 min. PCA No. 8541. Adult audience classification.

Strickland .... George Sanders
Geoffrey Wolfe .... Herbert Marshall
Dirk Stroeve .... Steve Geray
Doris Dudley, Eric Blore, Albert Basserman, Mollay Lamont, Elena Verdugo, Florence Bates, Heather Thatcher, Robert Grieg, Kenneth Hunter, Irene Tedrow.

Buchman Takes Post At Columbia Studio

Sidney Buchman, writer, has assumed the production post at the Columbia studio in Hollywood vacated by Sam Briskin. Mr. Buchman will share supervision of production with Harry Cohn, president of the company, it was said. Mr. Briskin is now in Washington in the Army Signal Corps with the rank of major.

Universal Votes Dividend

The board of directors of Universal Pictures Company, Inc., has declared a dividend of $2 per share on the first preferred stock payable October 1st, 1942, to holders of record September 25th.

Name Three Majors In Clearance Case

Memphis Action Combines Clearance Plea, Demand for Specific Run

The first September arbitration action, filed at Memphis last Friday by C. N. Jenkins, operator of the New Theatre, in Benton, Ark., named Twentieth Century-Fox Warner Brothers and Paramount in a combined clearance and Section X demand for a specific run. He also cited the Benton Amusement Company, a circuit.

The complaint asserted that the three distributors had refused to sell the New theatre second run at any price, granting it to the Benton circuit's Victory theatre. The New had been operating since December 13, 1941. Mr. Jenkins also said the same circuit's Bauxite theatre in Bauxite, Ark., was granted an unreasonable clearance over the New, and asked a reduction.

St. Louis

Harry G. Erbs, arbitrator of the 12th St. Louis complaint, on Thursday dismissed the some run demand filed by E. R. Gillette, operator of the Stadium theatre in Caruthersville, Mo., against MGM. John X. Quinn, St. Louis manager for MGM, testified that the company had considered the Stadium theatre a new situation and had set a rental accordingly. He declared the company was willing to revise it downward if the theatre's actual operating revenue warranted. The Gem and Rodgers theatres, operated by the Rodgers circuit, were interested parties. Complainant must pay the costs.

Chicago

The right to bid for product on a competitive basis in Freeport, Ill., has been granted to the Freeport theatre in a specific run award by Arbitrator Arthur J. Goldberg. The complainants, Steve, Leo and Joseph Bennis, had contended that the purchasing power of the Publix-Great States Circuit had prevented them from getting first runs for their Freeport theatre.

Mr. Goldberg allowed the motion of the Paramount Pictures to be dismissed under Section 17, as an affiliate, but ordered that Loew's, Twentieth Century-Fox and Warners sell their product to other Freeport theatres by separate contract regardless of circuit buying power.

"Without affecting the licenses to exhibiting features now under license to the Patio theatre," the award read, "the arbitrator awards that the defendants Loew's, Twentieth Century-Fox and Vitagraph, Inc., shall be prohibited from hereafter licensing their features for exhibition in the Patio theatre, first run, or in the Freeport theatre, first run, otherwise than by separate contract or agreement which shall not be a part of any contract or agreement for the licensing of features for exhibition in any other theatre, or conditioned upon the licensing of features for exhibition in any other theatre."

The Oriental theatre case in Chicago has has been postponed to September 29th. Perry M. Chadwick, attorney for the theatre, said early in the week that although tentative agreements had ben reached for a consent award, details of it will be submitted to arbitrator Hayes McKinney. The case was filed in August, 1941.

Henry and Arthur Schoenstadt have intervened for the Shakespeare theatre in Case No. 20, clearance action of the Ken theatre.

Kansas City

At Kansas City, stipulations agreeing to clearance changes signed by all parties in the case of Simon Galitzki, operator of the Co-ed, Topeka, were filed with the arbitrator, John Rhodes, at the hearing on September 4th. The four companies were Paramount, Twentieth Century-Fox, RKO and Warners. Mr. Galitzki had withdrawn his case against Loew's.

New York

The Hobart theatre, Woodside, L. I., intervenor in the 36th New York case, has appealed the elimination of its clearance over the Cameo theatre, Astoria, granted last week by Vincent J. Malone in an award to the Stilson Realty Corporation. He found the theatres were not in competition.

Samuel W. Tannenbaum will arbitrate the 40th New York case, clearance action of Rhinehook Theatres, Inc., for its Lyceum in Red Hook, N. Y. William P. Cavanaugh is arbitrator of Case 39 for the same circuit's Star theatre in Rhinebeck, N. Y. Abraham S. Robinson is arbitrator of the 41st New York case, clearance demand of the Astor theatre, Newark, N. J.

Philadelphia

The Ambassador Theatre Company, operator of the Ambassador, a Philadelphia neighborhood house, lost its clearance case against RKO and the Warner circuit on Tuesday when A. E. Southgate, arbitrator, dismissed the complaint. He found the clearance of the Cross Keys, Lenox and Warner circuit to be reasonable. Costs were assessed against the complainant, RKO, and the Warner Circuit. Morris Spiers had intervened for the Lenox. The case was the 18th in Philadelphia.

Minneapolis

Leroy E. Matson will arbitrate the clearance demand of the Engler Brothers, Hopkins, Minn. It is the sixth Minneapolis case.

Des Moines Changes

Harry Lyons, salesman at the Twentieth Century-Fox exchange in Des Moines, has joined the Army. Evan Jacobs, office manager and head booker, succeeds him. Pearl Stansell, formerly assistant booker, is now head booker.

Stage Shows Big In Tri-States

"Good attractions can obtain eight weeks of bookings in theatres of western Pennsylvania, eastern Ohio and West Virginia," Joseph Hiller, manager of the National Theatrical Exchange in Pittsburgh, said last week. He books name bands, variety acts and miscellaneous talent into approximately 50 houses in the Tri-State area. As chief barker of Variety Tent One, he also handles entertainment for most of the benefit shows in the district.

Top grossing spots are Pittsburgh's Stanley, the Palace in Canton, and theatres in Johnstown, Greensburg, Wheeling, Huntington, Clarksburg, Morgantown, Charleston, New Kensington, Sharon, Ambridge, Marion and Middletown, Mr. Hiller said.

Best drawing attractions for the circuit during the summer have been Alvino Rey, Guy Lombardo, "The Little Tough Guys," Leo Reisman, Johnny Davis, Teddy Powell, George Hamid's Revue, Johnny McGee, and Patsy Montana, he said.

Ballroom business in the territory has been slow this summer, compared to other years, it was said. The Trianon in downtown Pittsburgh, the Elms in Youngstown, the Coliseum in Greensburg and Carroltown have been the steadiest customers for name bands.

Hollywood Subject Of Radio Forum

"How Can Movies Best Contribute to the War Effort?" is the question posed for this Sunday's American Forum of the Air, directed by Theodore Granik. The program will originate from Station KHJ in Los Angeles over the Mutual Broadcasting System, from 8:00 to 8:45 P.M., September 13th.

Colonel Darryl F. Zanuck, Rosalind Russell, Irving Pichel, Sidney Buchman and Arthur Ungar are the Hollywood personalities who will appear as the panel for this radio forum.

Latham in Radio Post

The appointment of Jack Latham, formerly executive vice-president of the American Network, as assistant sales manager for the Mutual Broadcasting System was announced following an executive committee meeting of Mutual at the Hotel Ambassador, New York, last week. It also was decided to expand office space in New York.

Starts Film Policy

The Metropolitan theatre, Seattle legitimate house, has begun a motion picture policy, to fill the gap between stage presentations and take advantage of the extra business now available from new residents in the area. Film successes of past seasons are being shown on a single bill at 40 cents top.

Probe Theatre Incendiary

Fire Chief Thomas W. Hurley of Northampton, Mass., is investigating an attempt made last week to set fire to the Calvin theatre, owned by Western Massachusetts Theatres, Inc. A popcorn box in which a handkerchief and a lighted cigarette had been stuffed was discovered before any damage had been done.

Owns Equipment Company

Charles Cohen is now the sole proprietor of the Penn Theatre Equipment Company, authorized RCA dealer in the Philadelphia area.

Fair Is Cancelled

The 80th annual fair of the Wayne County, Pa., Agricultural Society, scheduled for this month, has been cancelled.

Legal Notice of Trade Showings of WARNER BROS. PICTURES

NEW SEASON! • NEW BOXOFFICE HIGHS! •

CITY	PLACE OF SHOWING	ADDRESS	THE HIDDEN HAND		GEO. WASHINGTON SLEPT HERE		YOU CAN'T ESCAPE FOREVER		FLYING FORTRESS		THE HARD WAY	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Warner Scr. Rm.	79 No. Pearl St.	Thurs. 9/17	12:00 noon	Thurs. 9/17	1:30 P.M.	Fri. 9/18	12:00 noon	Fri. 9/18	1:30 P.M.	Fri. 9:18	3:00 P.M.
Atlanta	RKO Scr. Rm.	191 Walton St. N.W.	Thurs. 9/17	2:00 P.M.	Thurs. 9/17	3:00 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	11:30 A.M.	Fri. 9/18	2:00 P.M.
Boston	RKO Scr. Rm.	122 Arlington St.	Thurs. 9/17	2:00 P.M.	Thurs. 9/17	3:15 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	1:45 P.M.	Fri. 9/18	3:15 P.M.
Buffalo	Paramount Scr. Rm.	464 Franklin St.	Thurs. 9/17	10:30 A.M.	Thurs. 9/17	2:00 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	11:30 A.M.	Fri. 9/18	2:30 P.M.
Charlotte	20th Cent.-Fox Scr. Rm.	308 S. Church St.	Thurs. 9/17	9:30 A.M.	Thurs. 9/17	2:00 P.M.	Fri. 9/18	9:30 A.M.	Fri. 9/18	11:15 A.M.	Fri. 9/18	2:00 P.M.
Chicago	Warner Scr. Rm.	1307 S. Wabash Ave.	Thurs. 9/17	11:00 A.M.	Thurs. 9/17	2:00 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	1:30 P.M.	Fri. 9/18	3:00 P.M.
Cincinnati	RKO Scr. Rm.	Palace Th. Bldg. E. 6 St.	Thurs. 9/17	7:00 P.M.	Thurs. 9/17	8:15 P.M.	Fri. 9/18	4:00 P.M.	Fri. 9/18	7:00 P.M.	Fri. 9/18	8:15 P.M.
Cleveland	Warner Scr. Rm.	2300 Payne Ave.	Thurs. 9/17	1:30 P.M.	Thurs. 9/17	2:30 P.M.	Fri. 9/18	11:00 A.M.	Fri. 9/18	1:30 P.M.	Fri. 9/18	3:00 P.M.
Dallas	Paramount Scr. Rm.	412 So. Harwood	Thurs. 9/17	10:00 A.M.	Thurs. 9/17	1:30 P.M.	Fri. 9/18	9:30 A.M.	Fri. 9/18	11:00 A.M.	Fri. 9/18	2:00 P.M.
Denver	Paramount Scr. Rm.	21st & Stout Sts.	Thurs. 9/17	8:00 P.M.	Thurs. 9/17	9:00 P.M.	Fri. 9/18	7:30 P.M.	Fri. 9/18	8:45 P.M.	Fri. 9/18	10:00 P.M.
Des Moines	20th Cent.-Fox Scr. Rm.	1300 High St.	Fri. 9/18	10:00 A.M.	Fri. 9/18	1:00 P.M.	Fri. 9/18	2:30 P.M.	Fri. 9/18	8:00 P.M.	Fri. 9/18	9:30 P.M.
Detroit	Film Exch. Bldg.	2310 Cass Ave.	Thurs. 9/17	10:00 A.M.	Thurs. 9/17	1:30 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	1:30 P.M.	Fri. 9/18	3:00 P.M.
Indianapolis	Paramount Scr. Rm.	116 W. Michigan	Fri. 9/18	9:30 A.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:00 P.M.	Fri. 9/18	3:15 P.M.	Fri. 9/18	4:45 P.M.
Kansas City	Paramount Scr. Rm.	1802 Wyandotte St.	Thurs. 9/17	10:30 A.M.	Thurs. 9/17	1:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	1:30 P.M.	Fri. 9/18	3:00 P.M.
Los Angeles	Warner Exch. Scr. Rm.	2025 S. Vermont Ave.	Thurs. 9/17	10:30 A.M.	Thurs. 9/17	2:00 P.M.	Fri. 9/18	9:30 A.M.	Fri. 9/18	11:00 A.M.	Fri. 9/18	2:00 P.M.
Memphis	Paramount Scr. Rm.	362 S. Second St.	Thurs. 9/17	9:30 A.M.	Thurs. 9/17	3:00 P.M.	Fri. 9/18	9:30 A.M.	Fri. 9/18	1:30 P.M.	Fri. 9/18	3:00 P.M.
Milwaukee	Warner Th. Scr. Rm.	212 W. Wisconsin Ave.	Thurs. 9/17	9:00 A.M.	Thurs. 9/17	10:15 A.M.	Fri. 9/18	9:00 A.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:00 P.M.
Minneapolis	20th Cent.-Fox Scr. Rm.	1015 Currie Ave.	Thurs. 9/17	1:30 P.M.	Thurs. 9/17	3:00 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	1:30 P.M.	Fri. 9/18	3:00 P.M.
New Haven	Warner Thea. Proj. Rm.	70 College St.	Thurs. 9/17	9:30 A.M.	Thurs. 9/17	11:00 A.M.	Fri. 9/18	9:30 A.M.	Fri. 9/18	11:00 A.M.	Fri. 9/18	2:30 P.M.
New Orleans	Paramount Scr. Rm.	215 S. Liberty St.	Thurs. 9/17	10:00 A.M.	Thurs. 9/17	1:00 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	2:30 P.M.	Fri. 9/18	4:00 P.M.
New York	Home Office	321 W. 44th St.	Thurs. 9/17	10:30 A.M.	Thurs. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:15 P.M.	Fri. 9/18	3:45 P.M.
Oklahoma	Paramount Scr. Rm.	701 W. Grand Ave.	Thurs. 9/17	10:00 A.M.	Thurs. 9/17	1:30 P.M.	Fri. 9/18	9:00 A.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:00 P.M.
Omaha	20th Cent.-Fox Scr. Rm.	1502 Davenport St.	Mon. 9/21	1:00 P.M.	Mon. 9/21	2:30 P.M.	Tues. 9/22	11:00 A.M.	Tues. 9/22	1:00 P.M.	Tues. 9/22	2:30 P.M.
Philadelphia	Vine St. Scr. Rm.	1220 Vine St.	Thurs. 9/17	10:30 A.M.	Thurs. 9/17	2:15 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	11:45 A.M.	Fri. 9/18	2:15 P.M.
Pittsburgh	20th Cent.-Fox Scr. Rm.	1715 Blvd. of Allies	Thurs. 9/17	1:30 P.M.	Thurs. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	1:30 P.M.	Fri. 9/18	3:00 P.M.
Portland	Star Preview Rm.	925 N.W. 19th Ave.	Thurs. 9/17	1:30 P.M.	Thurs. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	1:30 P.M.	Fri. 9/18	3:00 P.M.
Salt Lake	Paramount Scr. Rm.	270 E. 1st South	Thurs. 9/17	1:00 P.M.	Thurs. 9/17	2:15 P.M.	Fri. 9/18	11:00 A.M.	Fri. 9/18	2:00 P.M.	Fri. 9/18	3:30 P.M.
San Francisco	Republic Scr. Rm.	221 Golden Gate Ave.	Thurs. 9/17	1:30 P.M.	Thurs. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	1:30 P.M.	Fri. 9/18	3:00 P.M.
Seattle	Jewel Box Scr. Rm.	2318 Second Ave.	Thurs. 9/17	10:00 A.M.	Thurs. 9/17	1:30 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	1:30 P.M.	Fri. 9/18	3:00 P.M.
St. Louis	S'renco Scr. Rm.	3143 Olive St.	Thurs. 9/17	10:00 A.M.	Thurs. 9/17	11:00 A.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	1:00 P.M.	Fri. 9/18	2:30 P.M.
Washington	Earle Thea. Bldg.	13th & E. Sts. N.W.	Thurs. 9/17	10:00 A.M.	Thurs. 9/17	2:00 P.M.	Fri. 9/18	9:30 A.M.	Fri. 9/18	11:00 A.M.	Fri. 9/18	2:00 P.M.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Periodically during the day, RKO's agents at its branch in Calcutta, India, are in a dither. Seems a bulky Indian sacred bull hobbles down the thoroughfare every day and invariably picks the sidewalk in front of the RKO office to spread out and plant its carcass. No one dares disturb a sacred bull in India, for two reasons. One reason is that he's a bull, a bull who, at times, displays the traits of a Spanish fighting bull raging in front of a red cape. The second reason is that he's a sacred bull. And one just does not disturb a sacred bull in India. The RKO people in Calcutta are complaining to their bosses in New York.

▽

Comparatively, the motion picture industry's billion-dollar War Bond drive is gaining much from persons who are buying bonds for the privilege of driving nails into "coffins" of Hitler, Hirohito and Mussolini. The coffins are on the street in the triangle of New York's Times Square. Movie actor Charles Laughton hit home the first nail.

▽

Girls stationed in the lobby of the Capitol Theatre on New York's Broadway will paint "stockings," as stocking substitutes, on the legs of ladies for a 25-cent contribution to the USO Fund. They use that new-fangled leg liquid.

▽

United Press reports that a truly ardent Southern prohibitionist in Tennessee is conducting a campaign for pledges from drys not to ride on tires made of alcoholic rubber.

▽

The current Screen Actors Guild magazine, in Hollywood, carries a good-sized advertisement by "Nick Harris Detectives—Personal Bodyguards—Plenty Big."

▽

Donald P. Cole, of the Fall River (Mass.) Herald-News, sends the following physical hygiene dispatch: "Superman Mayo J. Kaan, said to be the possessor of the world's most perfect body, and featured in the newspaper comic strip 'Superman,' is touring New England theatres in connection with the motion picture campaign to sell War Savings Bonds."

▽

Washington, D. C., restaurants have stamped a bit of wartime showmanship on their butter squares. Each bears the imprint: "Remember Pearl Harbor, Buy War Bonds." All remind that the motion picture industry in this month of September is the official conductor of a Billion Dollar War Bond sales campaign.

▽

Citywide attention in Cincinnati, in this September of film industry billion-dollar war bond selling, centers on a hut, called "Demolition Depot," embellished with bombs, sand bags and similar objects of war, erected on Fountain Square in the heart of the business district, by radio station WCKY, a CBS affiliate. Each purchaser is privileged to autograph or impress his fingerprint on a missle or implement of war. Heading the list is an Army tank, "selling" for a $10,000 bond.

For two ten-cent stamps, one 50-caliber machine gun bullet may be autographed, while a 25-cent stamp entitles the purchaser to sign a 20 mm. projectile. Other "buys" are: 50-cent stamp, one 37 mm. high-explosive shell, $1.50 in stamps, one 37 mm. armor-piercing bullet, $3.50 in stamps, one 81 mm. trench mortar high-explosive shell, $6.50 in stamps, one 105 mm. shell or one 100-pound chemical bomb.

An $18.75 bond is good for signature on a general purpose bomb. All shells and bombs are to be sent to the front—where else?

The hut bears a sign reading: "Let's Put Ants in Hitler's Pants."

Rummaging through old files containing relics of the days long ago when some of the large circuits conducted theatre operations in the field from charts, rules, proclamations and regulations plotted on a home office desk, an RKO Circuit executive, the other day, happened across a document of "Don'ts for Managers" of the early swivel-chair era. There were exactly 101 don'ts, and many of them were rare, indeed, even for those days.

"Don't" No. 1 warned the house manager: "Don't correspond with any Home Office Department. Correspond only with your Division Manager."

"Don't" No. 2 came right back and told the manager: "Don't write letters to your Division Manager."

And "Don't" No. 3 said: "Don't neglect to write a weekly letter to your Division Manager."

Another "Don't" warned: "Don't admit juries gratis. The county or state pays for their entertainment."

"Don't" No. 17 advised: "Don't abuse boys caught stealing into the theatre. Decide whether to turn them over to the police."

One "Don't," under "Don'ts for Advertising-Publicity," warned: "Don't hold advertising campaigns on pictures you do not play in your theatre." Still another: "Don't fake (exploitation) photos. If an exploitation stunt has not been done, why lie?"

"Don't" No. 62: "Don't order anything over $10"; and "Don't" No. 69: "Don't purchase cleaning supplies from any company except Colgate-Palmolive-Peet"—which one will remember was the "Keep That Schoolgirl Complexion" company.

Some slight confusion came from "Don't" No. 84: "Don't okeh or pay bills from ADT or NTD," and "Don't" 85: "Don't withhold any bills. Pay them promptly as received."

"Don't" No. 88 advised: "Don't sign checks in blank. This is just plain business."

"Don't rent pianos," demanded "Don't" No. 90, with a bang and a couple of thumps.

And then there was the "gentle" little reminder: "Don't forget to explain any difference in Bank Reconciliations."

All of which were concluded by the "Don't" of "Don'ts": "Don't Neglect to Read All "Don'ts"!

▽

United Press headline in the New York Daily News:

OFFICE OF PRICE ADMINISTRATION
GRANTS RISE FOR APPLESAUCE

▽

Few outside of Hollywood, and his own circle know that the cigar-puffing Bronx-born Milt Gross, funnyman cartoonist, is, on the side, a painter of serious subjects; a person of the fine arts. The creator of such comic-strip sagas as "Dave's Delicatessen," "That's My Pop!" and "Count Screwloose of Tooloose," and other nutty imaginations, has sold many a serious painting to Hollywood stars and producers.

▽

One of the editors of Rockefeller Center magazine, community publication in this Rockefeller Center sector, used to ride up in the elevators occasionally a couple years ago with a young man who worked for an engineering outfit in the Center. He was said to be a good engineer and pretty soon he got a good offer of a job down in Trinidad—salary, $10,000 a year. He was heard from off and on, and after about eight months, it was learned he was coming back to New York. He hated Trinidad so much he said he wouldn't work there any longer even if he got $25,000 a year. Shortly after he got back, his draft board tapped his shoulder and today he's back in Trinidad—salary, $50 a month.

One way to get into the Indiana Theatre, Indianapolis, free is to buy a war bond.

For the past few weekends, a certain private from Indiana's Camp Atterbury has been stepping up to the bond window, paying cold cash for an $18.75 bond and proudly marching into the theatre with a free pass.

Last weekend when the soldier appeared on schedule, Leonard Tuttle, assistant manager, could no longer restrain his curiosity.

"Pardon me," said Tuttle, "Do you mind telling me how you manage to buy a bond a week? Most men in civilian life are lucky if they can buy one a month. How do you do it?"

The soldier grinned, reached into his pocket and extracted a standard-sized pair of freckled cubes.

"Next month," said the soldier, "I hope to buy two bonds a week. We're getting a bunch of new recruits."

▽

Warners report to the press that Jesse L. Lasky, for 32 years a producer, but never an actor, will turn actor in his own production of "The Adventures of Mark Twain." "He will appear as a gold prospector," advises Warners.

Jesse Lasky WAS a gold prospector. He was one of the very first to migrate from his native San Francisco to Alaska at the time of the earliest gold rush. He was one of the first 100 to reach Nome. Went up as a gold prospector but returned as a ukelele player.

▽

Columbia Broadcasting's press department in New York is trying to cajole the nation's press into publishing the fact that Phil Baker calls his dog "Eversharp," and Phil's explanation that "That's only the dog's pen name."

▽

George Kallman, whose name appears on the recent list of 1,500 foreigners interned by the Japanese, managed the RKO Radio organization in the Philippine Islands up to the time of the fall of Manila and is now reported held in a concentration camp.

Mr. Kallman's activities in foreign countries started in 1928 when he became manager for United Artists in Argentina. Two years later he resigned to enter another line of business, but in 1933 he rejoined UA as manager for Mexico. In 1936 he became sales manager for the then newly established RKO-Radio branch in Argentina, and in 1937 he was assigned by Phil Reisman to open the Chile branch which he managed until the Spring of 1940 when he was promoted to the Philippine Islands, a larger territory, with headquarters in Manila. A year-and-a-half later came the Japs.

▽

Paramount Pictures announces from its home office that Regina Wallace, who appeared in "The Male Animal," has been cast as "a scatter-brained society woman" in the company's "The Crystal Ball."

▽

Joseph Loree, formerly of the Capitol Theatre, a Famous Players Canadian operation at Guelph, Ontario, is making headlines in his home town.

Loree, who is attached to the Royal Air Force, in the Middle East, made a bet with two Canadian and two Australian pilots traveling with him on the transport over, as to who would be the first of the group to bring down a German plane in the East. The boys each bet a pound.

Joe is now four pounds richer and the Luftwaffe is one plane shorter. In his first engagement Joe was at the controls of a bomber that dived on a German Junkers 88.

NOTICE OF TRADE SHOWINGS

20th Century Fox

FOR THE BENEFIT OF EXHIBITORS GENERALLY

BRANCH	ADDRESS	"MAN IN THE TRUNK"		"MANILA CALLING"		"GIRL TROUBLE"		"YOUNG MR. PITT"		"SPRINGTIME IN THE ROCKIES"	
	(20th Century-Fox Proj. Room Unless Otherwise Specified)	Day and Date	Hour	Day and Date	Hour	Day and Date	Hour	Day and Date	Hour	Day and Date	Hour
Albany	1052 Broadway	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:30 P.M.
Atlanta	197 Walton St., N. W.	Thur. 9/17	9:00 A.M.	Thur. 9/17	11:00 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	2:30 P.M.
Boston	105 Broadway	Thur. 9/17	10:30 A.M.	Thur. 9/17	10:30 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:30 P.M.
Buffalo	290 Franklin St.	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	2:30 P.M.
Charlotte	308 So. Church St.	Tues. 9/15	10:00 A.M.	Tues. 9/15	10:00 A.M.	Tues. 9/15	2:30 P.M.	Wed. 9/16	10:30 A.M.	Wed. 9/16	2:30 P.M.
Chicago	1260 So. Wabash Ave.	Thur. 9/17	10:30 A.M.	Thur. 9/17	10:30 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:30 P.M.
Cincinnati	1638 Central Pkwy.	Thur. 9/17	9:00 A.M.	Thur. 9/17	10:30 A.M.	Thur. 9/17	2:00 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	2:00 P.M.
Cleveland	2219 Payne Ave.	Thur. 9/17	10:30 A.M.	Thur. 9/17	10:30 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:30 P.M.
Dallas	1801 Wood St.	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	2:00 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	2:00 P.M.
Denver	2101 Champa St.	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	2:30 P.M.
Des Moines	1300 High St.	Wed. 9/16	10:00 A.M.	Wed. 9/16	10:00 A.M.	Wed. 9/16	1:00 P.M.	Thur. 9/17	11:00 A.M.	Thur. 9/17	1:00 P.M.
Detroit	2211 Cass Ave.	Thur. 9/17	10:30 A.M.	Thur. 9/17	10:30 A.M.	Thur. 9/17	1:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	1:30 P.M.
Indianapolis	326 No. Illinois St.	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	2:00 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:00 P.M.
Kansas City	1720 Wyandotte St.	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	2:30 P.M.
Los Angeles	2019 So. Vermont Ave.	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	2:30 P.M.
Memphis	151 Vance Ave.	Thur. 9/17	10:00 A.M.	Thur. 9/17	11:30 A.M.	Thur. 9/17	3:00 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	3:00 P.M.
Milwaukee	1016 No. 8th St.	Thur. 9/17	10:30 A.M.	Thur. 9/17	10:30 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:30 P.M.
Minneapolis	1015 Currie Ave., N.	Tues. 9/15	10:00 A.M.	Tues. 9/15	10:00 A.M.	Tues. 9/18	2:00 P.M.	Wed. 9/16	11:00 A.M.	Wed. 9/16	2:00 P.M.
New Haven	40 Whiting St.	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	1:00 P.M.	Fri. 9/18	10:00 A.M.	Fri. 9/18	1:00 P.M.
New Orleans	200 So. Liberty St.	Thur. 9/17	9:30 A.M.	Thur. 9/17	11:00 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:30 P.M.
New York City	345 West 44th St.	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:30 P.M.
Oklahoma City	10 N. Lee Ave.	Thur. 9/17	9:00 A.M.	Thur. 9/17	9:00 A.M.	Thur. 9/17	1:00 P.M.	Fri. 9/18	9:00 A.M.	Fri. 9/18	1:00 P.M.
Omaha	1502 Davenport St.	Thur. 9/17	10:30 A.M.	Thur. 9/17	10:30 A.M.	Thur. 9/17	2:00 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:00 P.M.
Philadelphia	302 No. 13th St.	Thur. 9/17	10:30 A.M.	Thur. 9/17	10:30 A.M.	Thur. 9/17	2:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:30 P.M.
Pittsburgh	1715 Blvd. of Allies	Tues. 9/15	10:00 A.M.	Tues. 9/15	11:15 A.M.	Tues. 9/15	2:15 P.M.	Wed. 9/16	11:00 A.M.	Wed. 9/16	2:15 P.M.
Portland	Star Film Exchange 925 N. W. 19th St.	Tues. 9/15	10:30 A.M.	Tues. 9/15	10:30 A.M.	Tues. 9/15	2:00 P.M.	Wed. 9/16	10:30 A.M.	Wed. 9/16	2:00 P.M.
St. Louis	Srenco Screening Room 3143 Olive St.	Wed. 9/16	10:00 A.M.	Wed. 9/16	10:00 A.M.	Wed. 9/16	1:30 P.M.	Thur. 9/17	1:30 P.M.	Fri. 9/18	11:30 A.M.
Salt Lake City	216 E. 1st South St.	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	1:30 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	1:30 P.M.
San Francisco	245 Hyde St.	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	2:00 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:00 P.M.
Seattle	2421 Second Ave.	Thur. 9/17	10:00 A.M.	Thur. 9/17	10:00 A.M.	Thur. 9/17	2:00 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:00 P.M.
Washington	932 N. J. Ave., N. W.	Thur. 9/17	10:30 A.M.	Thur. 9/17	10:30 A.M.	Thur. 9/17	2:00 P.M.	Fri. 9/18	10:30 A.M.	Fri. 9/18	2:00 P.M.

Good Response To Scrap Drive Is Reported

The industry's campaign to aid the Government's scrap drive has met favorable response in most key points throughout the country, exhibitors report. Many scrap matinees and special programs have brought substantial collections.

In Los Angeles and vicinity, however, theatres have had difficulty in collecting scrap because of fire ordinances prohibiting piling of scrap in lobbies. Houses in that section have been urging public support of the salvage drive through trailers.

The Fanchon and Marco-St. Louis Amusement Company drive for scrap iron and rubber netted 729,232 pounds of iron and 65,570 pounds of rubber. The 18,000 children who collected this scrap and turned it into the 29 theatres of the circuit, received free tickets of admission for an all-Western film program last Saturday.

Patrons attending 108 Brandt theatres, New York, during a recent five-day drive turned in 206,000 pounds of rubber, copper, tin and iron scrap. All scrap has been turned over to authorized salvage dealers, it was said, and the proceeds will be converted into War Bonds, which are to be given as prizes to managers who obtain the largest Bond and Stamp sales during the September drive.

More than 750 children contributed 5,600 pounds of scrap at a special matinee held at the Capitol theatre, Danville, Pa., last week. One boy not only gave the 300 pounds of scrap carried on a metal wagon, but donated the wagon, too. In nearby Bloomsburg, about two tons of scrap were collected at the Capitol theatre there.

Ushers of Shea's Great Lakes theatre, Buffalo, have turned in their steel lockers to aid the scrap metal drive.

Howard Baker, manager of Warner's Rialto theatre, Pleasantville, N. Y., reports that 1,066 pounds of rubber were salvaged at a special matinee recently.

Ten Allentown, Pa., theatres holding special matinees for the scrap metal salvage campaign raised 30,000 pounds of scrap metal from children, Charles Bierbauer, manager of the Colonial and chairman of the industry drive there, reported. Cooperating theatres were the Colonial, Rialto, State, Boyd, Cinema, Earle, Midway, 19th Street, Transit and Franklin.

The Broad theatre, Nazareth, Pa., one of the Lewen Pizor houses, collected more than three tons of scrap metal during a matinee for that purpose, Mr. Pizor reported.

Pieces of rubber were admission tickets at Edward O'Donnell's State theatre at Webster, Mass., at a special children's matinee recently. A similar program was staged by Manager Richard Owens at his Loew's Plymouth theatre in Worcester, Mass. Manager Harry Horgan of the Opera House at Newport, R. I., realized several truckloads of rubber to add to the city's rubber salvage pile with a special children's show recently.

A public collection of scrap was held in the parking lot adjoining the Roxy theatre, New York, Wednesday, under the auspices of the American Industries Salvage Committee, cooperating with the theatre.

Now Moveover House

After failing to make the grade as a combined vaudeville and film house, the old Tivoli theatre, reopened three weeks ago in San Francisco by the Joseph Blumenfeld theatre interests, has been converted into a moveover house for the downtown Orpheum and United Artists Theatres, also operated by Mr. Blumenfeld.

DUNPHY ADVISES ON SCRAP DRIVES

In a letter from C. J. Dunphy, chief of the Amusements Section, Services Branch of the War Production Board, to members of the Motion Picture and Speaking Stage Theatres Industry Advisory Committee, concerning theatre drives for salvage of scrap, exhibitors are advised:

"A charity may be called in, should the theatre wish to handle the drive in this manner. Included in this group are the Salvation Army, Volunteers of America, Good Will Industries and others of a kindred nature. Boy Scouts, Girl Scouts, Red Cross, etc., are other organizations through whom the theatre may function on a donation basis.

"If, however, the theatres prefer selling their materials, it is suggested to them that they call in the nearest junk dealer who will pay them for the copper scrap which they have collected. It is the function of the dealer to collect, grade, clean, sort and prepare waste materials for shipment to the dealers who, in turn, supply to consuming mills. Rubber scrap is handled in the same way. . . . "

Roy Rogers in Top Rodeo Spot

Roy Rogers, Republic Western star, will be featured this year for the first time in the 17th annual "World Championship Rodeo" opening at Madison Square Garden, New York, October 7th for 19 days. He will appear with his horse "Trigger."

Rogers takes the place of Gene Autry, also a Republic Western star, who is now on active Army duty. Autry was featured in the 1940 and 1941 rodeos. Following the New York engagement, Rogers will appear with the rodeo at the Garden in Boston, the first stop, beginning October 30th for 13 days, and in Buffalo, at the Arena, beginning November 13th for nine days.

War Film Courses

Expansion of the program of the Institute of Film Techniques at City College, New York, to meet the increased need for war film personnel has been announced by Irving Jacoby, supervisor of the Institute. With the start of the department's second year, September 24th, workshop courses in the production and use of public information and training films will be added, Mr. Jacoby said.

"Arsenic" in San Francisco

Off to a good start with "Arsenic and Old Lace" at the Geary Theatre, the San Francisco legitimate theatre operators plan to import nearly a score of important plays during the autumn, winter and spring months. Opening later this month at the Curran will be "Watch on the Rhine," with the original New York cast.

McCormick Joins WB

William W. McCormick, formerly sports writer on the Washington *Post*, has joined the Warner Brothers home office publicity department.

Writer Defends Films, Farnol

Defending motion pictures as "one of our greatest industries" and "generous supporters of newspapers," Florence Fisher Parry, Pittsburgh *Press* columnist, attacked the press in general and the U. S. Army, for allowing Major Lynn Farnol "to take the rap" for the nationally publicized "arrow hoax" about an Army air field.

"Prejudice in its ugliest form" was displayed by editorial writers and columnists who stressed Major Farnol's professional capacity of "motion picture press agent," and so implied that "hoaxes are right up the alley of the movies," Mrs. Parry contended in the second column she has written for the Scripps-Howard daily on behalf of Farnol and motion pictures.

Maintaining that "the breakdown in inter-office communication which made the mistake possible . . . may be a reflection upon the Army setup in public relations but in no way implicated its functioning officers," the writer said, adding that "the smear was not Major Farnol's alone to resent and suffer by. The smear was directed at one of our greatest industries. The stimulation that the movies have given circulation, advertising and general news interest is incalculable. They have been the newspapers' best customers and have got, in return for this prodigious support, the most undignified, sensational and damaging news playups of every unfortunate 'news-break' that has come out of Hollywood." Grave injury has been done "the press, because some newspapers permitted an innocent man to be called guilty before he was tried," she added.

Lauding Major Farnol further, Mrs. Parry reported that "in his 15 years as a movie press agent he did exactly one 'publicity stunt,' and on that, in order to avoid misleading anyone, he labeled it so clearly as a stunt that he got fabulous space for it. He has never been a stunt man; was known, by all familiar with his incomparable work, as one meticulous and scrupulous about all news releases."

Asserting that "there was no room in Major Farnol for dishonesty," the former actress who became a columnist about 12 years ago, rejoiced that "now my righteous indignation has given place to that even more righteous sentiment: Vindication."

One Play, Ice Show Open on Broadway

One new play, Alec Coppel's mystery drama, "I Killed the Count," opened on Broadway last week. The cast includes Louis Hector, Doris Dalton, Clarence Derwent, Ruth Holden, LeRoi Operti, Edgar Kent, Ethel Morrison, Rafael Corio, Bertram Tanswell and Robert Allen. It opened at the Cort theatre last Thursday.

On Friday evening, "Ice Capades of 1941" was to open at Madison Square Garden. Included in the cast of the ice spectacle are Donna Atwood, Vera Hruba, Robert Dench, Rosemary Stewart, Phil Taylor, Red McCarty and others.

Cartoon to Precede Feature

Gregor Zeimer's book, "Education for Death," which is being made as a feature by Edward Golden for RKO Radio release under the title, "Hitler's Children," also will be the subject of a Walt Disney cartoon which RKO will release several weeks in advance of the feature.

Set "Yankee" Deal

RKO Radio, through Robert Mochrie, general sales manager, has closed a deal for Samuel Goldwyn's "The Pride of the Yankees" with the Warner Circuit. The pact involves more than 400 theatres, including first and subsequent runs.

It's Solid

A SOLID HIT IN
LOS ANGELES
SAN DIEGO
ST. LOUIS
OKLAHOMA CITY
ATLANTIC CITY
AND SCORES OF CITIES...

Fulfilling the predictions of Film Daily, who pegged it "a smash hit," Daily Variety who said "it will roll up exceptional grosses" and Hollywood Reporter, who tabbed it "boxoffice hit."

GEORGE **MONTGOMERY**
ANN **RUTHERFORD**
CESAR **ROMERO**

GLENN MILLER
AND HIS BAND

Orchestra Wives

LYNN **BARI** • CAROLE **LANDIS**
Virginia **GILMORE** • Mary Beth **HUGHES**
NICHOLAS BROTHERS • Tamara **GEVA**

Directed by Archie Mayo. Produced by William LeBaron. Screen Play by Karl Tunberg and Darrell Ware. Original Story by James Prindle. Lyrics and Music by Mack Gordon & Harry Warren. Dances Staged by Nick Castle.

20th CENTURY-FOX

AFM Now Bans Discs; Petrillo Faces Senate

Sub-committee Hearings to Open Monday with Davis as First Witness

James Caesar Petrillo, president of the American Federation of Musicians, on Tuesday extended his ban against music recordings by members to include electrical transcriptions used only once and then broken by radio stations.

The new order from the music czar will be noticed by the public almost immediately. Many top radio shows are distributed in transcriptions to avoid network wire charges and time difficulties. Advertisers and radio men indicated that the programs will be forced off the air by the Petrillo order. Small stations will be hit the hardest, it was said.

At the time of the union's order halting record making by its musicians Mr. Petrillo specifically exempted the radio transcriptions, asserting that they did not jeapordize the Federation's members if they were used only once.

Hearings on the resolution calling for an investigation of orders by Mr. Petrillo, banning the making of records by members of his union, will open before a special sub-committee of the United States Senate Interstate Commerce Committee at Washington on Monday, with Elmer Davis, chief of the Office of War Information, as the first witness. Several weeks ago Mr. Davis was unsuccessful in an effort to have Mr. Petrillo rescind the ban.

The sub-committee will be headed by Senator D. Worth Clark of Idaho, author of the resolution, and will include Senators Hill of Alabama, Andrews of Florida, Gurney of South Dakota and Tobey of New Hampshire. Senator Clark was chairman and Senator Tobey a member of the subcommittee which a year ago investigated the alleged interventionist activities of the motion picture and broadcasting industries, an inquiry which bogged down of its own weight after representatives of the industry appeared, and folded up entirely when the first bomb dropped on Pearl Harbor.

NAB To Continue Fight on Ban

Senator Clark said his hearings on the resolution would be as short as possible, since they are designed to determine whether the inquiry should be pushed further, rather than to make an investigation, but it was indicated that representatives of the broadcasters, transcription manufacturers and others affected by Petrillo's order would be given a chance to testify and Petrillo himself would be permitted to appear if he so desired.

In a bulletin mailed to members over the weekend, the National Association of Broadcasters indicated it planned to continue the campaign against the ban. The bulletin said that more than 12,000 clippings on the Petrillo ban have been received and that more than 1,000 newspapers have carried editorials "excoriating Mr. Petrillo in terms usually reserved for the Axis dictators and their satellites." NAB had issued a compliation of press editorials on "Petrillo and the Press" and plans a similar printing of "Petrillo in Pictures," a reproduction of cartoons on the subject.

The bulletin also pointed out that NAB was cooperating with all Government agencies interested in the subject and that research was being conducted into various aspects of the subject.

Cameraman Dispute May Go to AFL

The jurisdictional dispute over first cameramen between the International Alliance of Theatrical Stage Employees and the American Society of Cinematographers, the latter now affiliated with the new INEW local, No. 1318, may be carried to the Seattle convention of the American Federation of Labor, it was indicated in Hollywood last weekend.

With officers of both the IATSE and IBEW reported closely following the Hollywood wrangling in the dispute, the convention was expected to hear a resolution from the IA reaffrming its jurisdictional lines claimed thus far.

Final details, meanwhile, of the ASC membership merger with the newly created IBEW local were being ironed out and preparations were being made for election of officers of the new local. According to Fred Jackman, president of the ASC, some delay had been caused by the legal steps which the ASC, a California corporation, must take before it could dissolve. The disposal of the Society's property, consisting mainly of a large clubhouse and grounds, also must be accomplished, it was said.

At its last convention, the IATSE voted to give full aid to Photographers Local 659 in the cameramen's jurisdictional dispute. Meanwhile, the studios were seeking to place cameramen under seven-year personal service contracts, it was learned, because of their fear of a shortage of first cameramen due to the draft and enlistments.

New Move to End "Permit System"

Another step toward the elimination of the "permit system" used for many years by the Chicago Moving Picture Operators' Union, Local 110, was made last week when the new constitution and by-laws, drafted by the committee headed by Smith King, were submitted to the memebrship for consideration. According to union rules they must be read at two more meetings before being adopted. All provisions will be open to full debate. The second reading probably will be made at the regular meeting on October 1st, said Peter Shayne, president of the local, with a special meeting to be called shortly afterward for final voting and adoption.

The by-laws committee had proposed that all operators who had been working on temporary permits be permitted to become regular members upon payment of an initiation fee of $400, the applicant to pay $100 down and the remainder in allotments of 10 per cent of his pay. This proposal was subject to membership vote.

In the meanwhile Chicago exhibitor leaders and circulit operators had been meeting to discuss the demands made by the union for a 10 per cent increase in wages and a six-day week. Last week a meeting was held at the Blackstone Hotel attended by Sid Spiegel, Essaness Theatres; Jack Kirsch, representing Allied membership; Louis Reinheimer, representing several houses; James E. Coston, Warner Theatres; Henry Schoenstadt, Schoenstadt circuit; Tom Gorman, RKO, and Morris G. Leonard, Balaban & Katz.

United Theatrical and Building Service Employees Union, CIO, announced last week that it was seeking designation as the collective bargaining agent for cashiers, doormen, ushers, matrons, cleaners and porters employed by the Warner circuit in Hudson County, N. J. The International Alliance of Theatrical Stage Employees was contesting the jurisdiction of the CIO union, it was learned.

Walter Kennedy, president of the CIO local, said last Thursday that his union had just concluded an agreement with Warners covering front of the house employees in Warner theatres in Passaic County. A meeting between Donald Jacocks, northern New Jersey zone manager for the circuit, and Mr. Kennedy was held last Thursday night for a "cross check" of union application cards with the employment rolls.

Union Developments In the Field

C. J. Scollard of Paramount, who was designated distributors' arbitrator in the effort to agree on a wage scale for Screen Office Employees' Guild members at the Los Angeles and San Francisco exchanges, left New York last Thursday for Hollywood, where the arbitration hearings are to be held. Mr. Scollard and Glenn Pratt, business agent of the SOEG, who had been designated the union's arbitrator will attempt to agree on a third, impartial member for the arbitration.

Film deliveries in Cincinnati were not affected by a strike in progress there by some 600 members of Truck Drivers Local 100 of the Teamsters Union, AFL, asking an increase to 90 cents per hour from the 75-cent rate in effect under a contract which expired August 1st. The contract is still effective.

Members of the New England Projectionists' Association attended a meeting in Hartford last Thursday night at which William McDaniel, projectionist at the Capitol Theatre, Lynn, Mass., association president, presided.

Michael J. Mungovan, business agent of the stagehands' union in Rochester, was reelected a vice-president of the State Federation of Labor, it was reported this week. Mr. Mungovan represents the Theatrical Crafts of New York State.

Local 77 of the Musicians Union in Philadelphia announced last week that a 15 per cent increase over the existing wage scale went into effect for the 1942-43 season, beginning Labor Day. The increase would affect every type of musical employment, it was said.

Nathanson Named Manager

Carl Leserman, general sales manager for United Artists, this week announced the appointment of Nat Nathanson as Milwaukee branch manager, to fill the post left vacant by the resignation of James Abrose. Mr. Nathanson had been with United Artists since 1937, with headquarters in Chicago and San Francisco.

Hold Luncheon for Dunn

Harold Dunn, Warner Far Eastern supervisor, who returned to this country recently in an exchange of nationals between the U. S. and Japan, was tendered a luncheon by Warner home office executives last Friday in the company's private dining room. Following the luncheon, Mr. Dunn left for the coast to confer with H. M. Warner.

W. E. Sets Dividend

At a meeting of the directors of the Western Electric Company held Tuesday, in New York, a dividend of 25 cents per share on its common stock was declared, payable on September 30th, to stock of record on September 25th.

20th-FOX ENTERS SEASON WITH 11 FILMS IN BACKLOG

Six Appear To Be Grade A Product; "Black Swan" Is Top Attraction

Six of the 11 pictures in the Twentieth Century-Fox backlog as the selling season swings free of fetters which have influenced preparations for marketing are to be reckoned A-grade attractions, on the basis of precedent and prospect, and at least one of the five others produced for less money figures to displace some more expensive product in programming position if its screening bears out reports circulated during its filming.

The 11 pictures considered here are those on which camera work has been completed but which have not been trade shown for exhibitors or previewed for the press. Three of the six pictures in the A-group are Technicolor jobs.

Costliest of the six and regarded as stocked with personalities aggregating peak drawing power is "The Black Swan." It is a Darryl F. Zanuck production, although producer credit may go to his associate, Robert Bassler, directed by Henry King ("Remember the Day," "In Old Chicago") with the technical crew which served him on "Lloyds of London" again collaborating. Tyrone Power, Maureen O'Hara, Laid Cregar, Thomas Mitchell and George Sanders head a cast that runs to length and strength. It's a Technicolor filming on large scale of Rafael Sabatini's novel about the pirate Henry Morgan, and as full of fight as he was. All the signs point to big grosses for this enterprise.

Strong Cast Is Set For "Springtime"

"Springtime in the Rockies," another Technicolor number, is from the William LeBaron unit ("Footlight Serenade," "Weekend in Havana") with Irving Cummings ("Louisiana Purchase," "That Night in Rio," "Down Argentine Way") directing a cast of entertainers experienced in musicals.

Betty Grable, John Payne, Carmen Miranda, Cesar Romero, Charlotte Greenwood, Edward Everett Horton and Harry James and his orchestra, tops just now in the dance band field, are names to exploit. Four songs by Mack Gordon and Harry Warren can be counted on to include at least one hit, and the story about show people and their troubles commands the regard due the pen of Philip Wylie ("Second Honeymoon," "Charlie Chan in Reno"). Mr. LeBaron's record of consistency in the delivery of profitable musicals since joining this studio warrants plenty of confidence in exploiting this one.

"Thunderbirds" tells in Technicolor a story of the training of war pilots—American, British and Chinese—on the Thunderbird, Falcon and Luke flying fields in Arizona, where it was produced by Lamar Trotti, who produced "To the Shores of Tripoli" with similar advantages of location authenticity at the Marine Base in San Diego. It was directed by William Wellman ("Beau Geste," "Men With Wings") from Mr. Trotti's script, American, British and Chinese cadets appearing as themselves. Gene Tierney, Preston Foster, John Sutton, Jack Holt, Reginald Denny, George Barbier, Dame May Whittey and many other well known players are in the cast. Designed to duplicate or excel the success of "To the Shores of Tripoli," it appears to possess all the requirements.

Ameche Stars In Comedy

"Girl Trouble" is a comedy with a hemispheric-solidarity aspect, produced by Robert Bassler ("My Gal Sal") and directed by Harold Schuster ("Wings of the Morning," "Small Town Deb," "Very Young Lady"). It co-stars Don Ameche and Joan Bennett ("Lady Takes a Flier," "Twin Beds," "I Married a Nazi") with Frank Craven ("Our Town"), Billie Burke ("They All Kissed the Bride"), Alan Dinehart, Helene Reynolds and a dozen others in support.

It's a tale about a Latin who arrives in Manhattan and meets a girl who masquerades as her maidservant, developing humor as it goes along. The names index the item as plus or minus for the individual showman, according to his experience with them.

"The Ox-Bow Incident" stars Henry Fonda ("Tales of Manhattan," "Magnificent Dope," "Grapes of Wrath") in a production of the novel by Walter von Tilburg Clark filmed under the Lamarr Trotti-William Wellman auspices. It's a tale of violence and strife in the old West and the support includes Dana Andrews, Mary Beth Hughes, Harry Davenport, Florence Bates, Anthony Quinn, Victor Kilian, Ted North, Marc Lawrence and William Eythe. The film appears dependent upon the fame of Fonda and the repute of the novel for first draw.

Melodrama About Burma

"China Girl" features George Montgomery ("Ten Gentlemen from West Point," "Roxie Hart") and Gene Tierney with Lynn Bari ("We Go Fast," "Magnificent Dope," Motion Picture Herald Stars of Tomorrow poll) and Victor McLaglen ("Captain Fury," "South of Pago Pago") in support, under the direction of Henry Hathaway ("Sundown," "Shepherd of the Hills," "Brigham Young"). It's a melodrama concerning the experiences of a newsreel cameraman in Burma prior to and ending with the attack on Pearl Harbor, written and produced by Ben Hecht, as his first producing venture for the studio. The Hecht record at large has taught observers in general not to predict good or bad, and never to expect average, where his ample but erratic talent is a factor.

"Manila Calling" tops the second flight of backlog material and is expected to do top flight business. Produced for Sol Wurtzel for about $300,000 and directed by Robert I. Leeds ("Blue, White and Perfect," "Ride On, Vaquero," "Romance of the Rio Grande"), it's a story by John Larkin about a dozen radio company employes on the Island of Mindanao following the attack by the Japanese. Lloyd Nolan (Michael Shane, Detective, series) and Carole Landis ("Weekend in Havana," "My Gal Sal," "Orchestra Wives") are the exploitable names, with James Gleason, Cornel Wilde, Martin Kosleck, Ralph Byrd, Charles Tannen and others in support. Title, timeliness and satisfaction with the quality of the picture last week prompted the studio to announce that it will be offered exhibitors on percentage basis.

Horror Film Is Scheduled

"Dr. Renault's Secret" also is a Sol Wurtzel production, offering J. Carrol Naish ("Tales of Manhattan," "Mr. Dynamite," "That Night in Rio"), John Shepperd ("Rings on Her Fingers," "Loves of Edgar Allen Poe") and Lynne Roberts ("Last of the Duanes") in a tale about a scientist who succeeds in making an ape talk and act like a man and gets killed after melodramatic episodes. Direction by Harry Lachman ("Castle in the Desert," "Charlie Chan in Rio," "Dead Men Tell") gives a measure of assurance as to the qualification of the item for a supporting spot.

"He Hired the Boss," another Wurtzel number, depends for draw upon Stuart Erwin ("Adventures of Martin Eden," "Drums of the Congo") and was directed by Thomas Z. Loring ("Through Different Eyes"). It's a modernized version of "$10 Raise," under which title it started in production, a comedy about a meek bookkeeper, rejected by his draft board, who becomes an air raid warden and wins the raise and girl.

Virginia Gilmore and Ellison Paired

"That Other Woman" pairs Virginia Gilmore ("Berlin Correspondent," "Loves of Edgar Allen Poe") and James Ellison ("Careful, Soft Shoulders," "Anne of Windy Poplars") who shared top billing in "Mr. District Attorney in the Carter Case." It's a variation of the story about the business man who sees his secretary only as a worker until she makes him recognize her as a girl with whom to fall in love. Direction by Ray McCarey ("It Happened in Flatbush," "Gentleman at Heart," "Pefect Snob") suggests proficiency of treatment. Produced by Walter Morosco, with Dan Duryea, Janis Carter, Alma Kruger and talent of that level in support, it promises laughs for the lower panel of a double bill.

"The Man in the Trunk" departs from the routine of murder mysteries to the extent of enabling the murderee's astral body to roam around and facilitate detection of the murderer. It has Lynne Roberts and J. Carrol Naish as names for billing and it's another Walter Morosco job, directed by Malcolm St. Clair.

2 GREAT GRIDIRON THRILLERS

TIMED PE

STANFORD'S HURRICANE!

Hitting the line for a touchdown!
Knocking the gals for a goal!

The SPIRIT OF STANFORD

with

FRANKIE ALBERT
(ALL-AMERICAN QUARTERBACK)

Marguerite Chapman · Shirley Patterson · Kay Harris · Robert Stevens

Screen play by Howard J. Green, William Brent, Nick Lukats · Directed by CHARLES BARTON · Produced by SAM WHITE

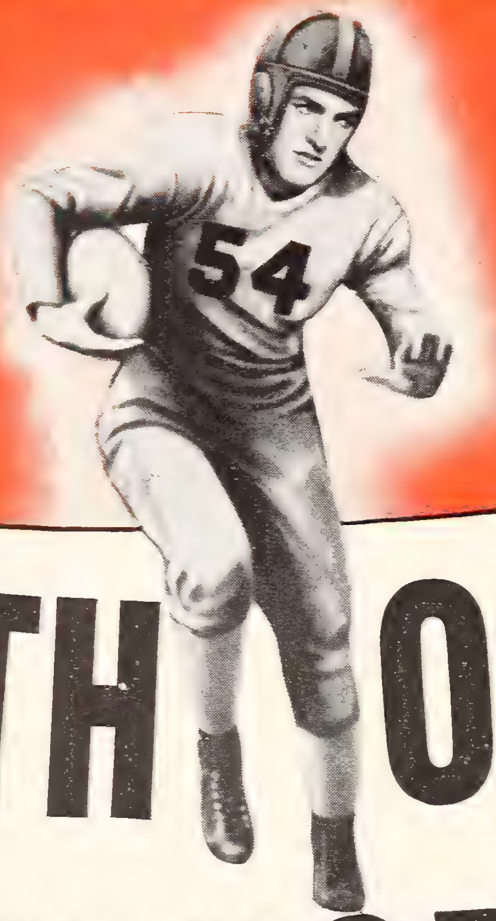
COLUMBIA PICTURES

ROM COLUMBIA...

ECTLY FOR THE FOOTBALL SEASON!

MINNESOTA'S *WHIRLWIND!*

Hurtling out of the heart of today's fighting young America!



SMITH OF MINNESOTA

with

BRUCE SMITH (ALL-AMERICAN HALFBACK)

Arline Judge • Warren Ashe • Don Beddoe • Kay Harris • Robert Stevens

Original screen play by Robert D. Andrews • Directed by LEW LANDERS • Produced by JACK FIER

MAKE IT A BILLION
IN WAR BONDS AND STAMPS IN SEPTEMBER, "SALUTE TO OUR HEROES" MONTH

New Color Process Is First in Mexico

Known as Mexicolor; Used on Interpretive Dance Film by Esquero

by LOUIS BECERRA CELIS
in Mexico City

Something new in Mexican pictures, "Extravaganza Mexicana," announced as a film interpretation of this country by means of pantomime dancing, is being produced for California Film by Carlos Esquero, at Azteca Studios here. The picture is being directed by Juan Jose Segura, noted Mexican artist, who founded a new school of impressionistic painting several years ago. Mr. Segura did the scenery and is supervising the dances, which are being performed in the modernistic expressionless masks.

This film is introducing a recently developed color process, called Mexicolor, the first in Mexico. The process is doing so well in this picture, it is said, that it probably will be adopted by other producers. California Films and Mr. Esquero have already completed plans for following this initial production with "Extravaganza Torera" which is to be a bull fight picture, interpreted by Seguraesque dances and native scenery.

Set English Version Of Mexican Film

For the first time in Mexico, a picture is to be produced in English by Mexican interests. This will be "El Mexicano" ("The Mexican"), produced by Promesa Films, S. A., recently organized here by Manuel Reachi, who for some time was the Mexican Government's representative in Hollywood. The English version will be directed by Dudley Murffey and is to have a Hollywood actor in the lead. This player is now being selected. The English version will be produced simultaneously with a Spanish version.

Both sections of the picture are scheduled to start in production about the end of September.

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Felipe Gregorio Castillo, chief of the Federal Film Supervising and Censorship Department, is expanding his production activities. He is now preparing a documentary short subject in the style of "The March of Time." Release is expected to begin in September.

Mr. Castillo also plans "Maria Cristina," a musical comedy. He intends to make of this an elaborate production.

A film is to be made for the first time of the colorful Mexican feminine national costume, "China Poblana," an integral part of which is the white lace petticoat. This picture is being prepared for early production by Ixtla Film, S. A. Chano Urueta, prominent writer and director, will direct.

Tito Guizar has returned here by plane from Brazil to play a leading role in "Que Lindo es Michoacan" ("Michoacan the Beautiful"), the first feature film to be made in color in Mexico, which the Rodriguez Brothers are to start producing shortly.

Mexican radio stations will be able to carry on at par for at least another year, in the opinion of managers of the leading local stations, thanks to their early stocking of material and equipment that must be obtained in the United States. Nevertheless, there are fears that some of the smaller stations soon will feel the lack of servicing and that probably before long they must curtail functions or perhaps totally suspend.

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Salvador Toscano, engineer who was one of the fathers of production in Mexico, has been accorded an unique memorial. A section of picturesque highway, a breath-taker for American tourists, between Mexico City and Puebla City, has been called "Toscanito" ("Little Toscano"), as the engineer-film man was affectionately known.

Labor Officials Tour Country

With the intention of making film labor outstanding in backing the national war effort, a tour of Mexico is being made to line up these workers for this endeavor by Salvador Carrillo, secretary general of the National Cinematographic Industry Workers, and other leaders of that union, with Fidel Velazques, chief of the Confedration of Mexican Workers, which is this country's strongest labor organization.

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Radio Station XERA, which was of 180,000 watts and the largest in Mexico, at Villa Acuña, on the American border, expropriated last summer because the Government considered it was breaking Mexican law and embarrassing Mexico in the United States with its medical treatment propaganda, now definitely belongs to the Government as the result of an odd verdict of the supreme court.

The court granted Ramon D. Bozquez, former owner of XERA, an injunction against the expropriation. But that was a mere technicality, on the ground that the expropriation was ordered against the station's operating company but not against Mr. Bozquez. The Government recently ordered payment of $52,500 to Mr. Bozquez as compensation for the expropriation. That sum was fixed by Government evaluators. Equipment of the station is to be brought here to form part of a large station the Government is preparing and which is expected to be inaugurated about the end of this year.

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Albert Saltiel, general manager of Panamerican Films, S.A., important producers with headquarters at Calle de Las Artes, No. 28 here, has gone to the United States in connection with the company's new production program.

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What amounts to a chamber of commerce has been organized by the commercial radio companies of Mexico. This is the Camara Nacional de la Industria de la Radiodifusion (National Chamber of the Radio Broadcast Industry.) The chamber is at Paseo de la Reforma, No. 35, Mexico City, and is in charge of Jose Luis Fernandez.

Reports Japs Seized 40% Of Receipts

Forty per cent of theatres gross receipts in territories seized by the Japanese was taken by them, according to reports which reached American internees in Bangkok, and which was repeated in New York last week by Leon von Haverbeck, Bangkok circuit manager and importer.

Mr. von Haverbeck, of Belgian descent, an American citizen, and long a resident of the Far East, arrived in New York on the diplomatic liner *Gripsholm*.

Since 1933, he had resided in Bangkok, going there from Manila. On December 7th the Japanese seized Bangkok, Thai capital, and on December 8th, Mrs. von Haverbeck, who with her mother accompanied her husband here, went to the bank in Bangkok where their savings were. It was closed—one of the first acts of the Japs. This was followed by internment at home from December 14th to the 23rd; and in a police encampment from December 23rd to June 29th, when the three boarded the *Asama Maru*, Japanese liner, which took them to Lorenco Marques, East Africa, where they then boarded the *Gripsholm*.

The von Haverbecks were treated well during their internment, he said, but they lost all their property and money. The Thai's, only a small minority of whom were described as pro-Japanese, seized Westerners' property outright and auctioned it under Japanese compulsion, he said.

The war resulted for Mr. von Haverbeck in the collapse of a large theatrical enterprise. He had resigned in 1939 as managing director of the United Cinema Company, a circuit of 42 theatres owned by the late King Prajahdipok, to form his importing company.

He then had become interested in the building by Prince Chau Amara of a large Bangkok theatre, the Pathanakorn. It was completed, and was to have been operated by Mr. von Haverbeck but the war intervened.

Last week he related that the prince had visited them several times during the internment at home, bringing food and news; but not at all during the internment in the police camp.

Mr. von Haverbeck said that during his direction of the United Cinema circuit, American pictures dominated the screen. British pictures "did not go—they didn't have action"; and Saimese films were shown only under compulsion by the Government.

In internment, he heard that the Japanese, in addition to seizing 40 per cent of theatres' gross receipts, brought to Bangkok films taken from the Singapore offices of American companies, and played them, including "That Hamilton Woman," an Alexander Korda British production.

Buys Mexican Theatre

Eugenio Lafarga, Spanish boot and shoe store operator of Mexico City, now is the sole owner of the Cine Margerit, leading first run theatre there. Antonio Santos, also a Spanish businessman, sold out his interests in the theatre to Mr. Lafarga for a reported $10,000. The Magerit is the newest first run theatre in the city. It opened last year.

Air Express Anniversary

The air express division of the Railway Express Agency marked its 15th anniversary on September 1st. It was on that day in 1927 that four airlines joined with the predecessor of the Railway Express Agency to offer shippers a coast-to-coast air shipping service. Among the leading items handled by the service is films.

THE *HOLLYWOOD SCENE*

By WILLIAM R. WEAVER, Hollywood Editor

44 FILMS IN WORK

The production score this week stood at 11 finished, nine started and 44 in work. In the cutting rooms (that stage through which films pass for release preparation) were 67. Fifty-six were being prepared.

MGM started five pictures to become the leader in the race to get more films in work. The tally follows:

COMPLETED

Columbia

Silver City Raiders

Monogram

West of the Law
'Neath Brooklyn Bridge

Paramount

High Explosive
Lucky Jordan

Producers Releasing

Outlaws of Boulder Pass

Republic

Valley of Hunted Men

20th Century-Fox

The Undying Monster
Life Begins at 8:30
The Meanest Man in the World

Warners

The Desert Song

STARTED

MGM

Assignment in Brittany
DuBarry Was a Lady
Cabin in the Sky
The Human Comedy
Three Hearts for Julia

Monogram

The Living Ghost

Republic

Heart of the Golden West

Universal

Lone Star Trail

Warners

Action in the North Atlantic.

SHOOTING

Columbia

Something to Shout About
The Frightened Stiff
City Without Men
The Commandos Come at Dawn

Goldwyn

They Got Me Covered

MGM

Lassie Come Home
Dr. Gillespie's New Assistant
Presenting Lily Mars
Keeper of the Flame
Reunion

Paramount

Buckskin Frontier
Night Train to Chungking
The Crystal Ball
For Whom the Bell Tolls

RKO

Stand by to Die
Tarzan Triumphs

Republic

Johnny Doughboy

20th Century-Fox

The Brasher Doubloon
Quiet, Please, Murder
Over My Dead Body
Crash Dive
My Friend Flicka

Universal

Pittsburgh
Nightmare
Passing the Buck
Corvettes in Action
Shadow of a Doubt
Arabian Nights
Forever Yours
Sin Town
Flesh and Fantasy

Warners

Edge of Darkness
Adventures of Mark Twain
Princess O'Rourke
Air Force

RKO has acquired an option to film the life of Sister Elizabeth Kenny, Australian nurse who discovered a treatment for infantile paralysis, a previously announced deal between United Artists and the nurse having been permitted to lapse, it was learned. Rosalind Russell, who was to have appeared in the United Artists picture by Sister Kenny's demand, also is included in the RKO plans, having interested the latter studio in the project when the United Artists arrangement fell through.

Mary McCarthy, who has worked on the scenario for the United Artists producer, Benedict Bogardus, has been engaged by RKO to continue writing the screenplay.

Dorothy Lamour has been named by Paramount for one of the leads in "Dixie," with Bing Crosby, replacing Barbara Britton. The cast will include also Marjorie Reynolds, Billie De Wolf and Lynne Overman. A. Edward Sutherland will direct, starting next month.

Major de Seversky In Disney Film

Major Alexander P. de Seversky, author of "Victory Through Air Power," will appear in Walt Disney's cartoon adaptation of the work, speaking a prologue for the film, Mr. Disney has announced. Major de Seversky is now in Hollywood collaborating on the picture.

Cole Porter has been signed to write the songs for Warner's "Mississippi Belle," which Everett Freeman is adapting from the Clements Ripley novel. The musical romance will be made in Technicolor and will star Ann Sheridan.

Annabella, French film actress who has been inactive since 1939, will return to the screen in "Project 47," a Commando story at Twentieth Century-Fox, the studio has announced. John Brahm will direct the picture from a screenplay by Rohama Lee and Arthur Caesar.

Jeff Donnell in "City Without Men"

The contract with the French star includes options for subsequent films. The studio brought her to this country in 1937 and she made several pictures in the next two years, the last of which was Metro-Goldwyn-Mayer's "Bridal Suite" in 1939. She retired soon after her marriage to Tyrone Power.

At Columbia, Miss Jeff Donnell has been added to the cast of "City Without Men." Republic has named John Hubbard and Virginia Grey for the leading roles in "The Corpse Came C. O. D," with William Morgan directing. The story, written by Geoffrey Holmes, deals with War Stamp counterfeiting. Gloria Dickson, who recently completed "The Affairs of Jimmy Valentine" at Republic, has been signed to a three-picture contract by the studio.

Paramount has announced that the scripts of two films have been submitted to Rosalind Russell in an effort to obtain her services for leading roles. The stories are "Four from Coventry," by Clare Boothe, and "Bill of Goods," by Charles Brackett and Billy Wilder. The studio has tested Simone Simon for the feminine lead in "Five Graves to Cairo," with Franchot Tone.

Fred MacMurray will play the leading role in "Mistress Mary," a comedy which Robert Pirosh and Rene Clair are writing for direction by Mr. Clair. The studio has abandoned plans for production of "The Man Who Had No Private Life," an unproduced play by Otto Furth, which Mr. Clair was to have directed, and "Mistress Mary" will replace it on the schedule. The Furth play, which Paramount has owned for some years, will be put aside.

Stars Set for "Caribbean Patrol"

Brian Donlevy has been named by Paramount to replace MacMurray in "Caribbean Patrol," a story by James Edward Grant formerly titled "Decoy." Alan Ladd will appear in the film with Donlevy, and Sol C. Siegel will produce, starting next month. The story deals with America's armed merchantmen.

At Metro-Goldwyn-Mayer, Robert Young has been assigned to the lead in "Nothing Ventured," with Lana Turner, supplanting Gene Kelly. Wesley Ruggles will direct the comedy.

MGM has confirmed the assignment of Greer Garson to the title role in "Madame Curie," which will be the actress' first film under a new seven-year contract with the studio.

Margaret Lindsay has been signed by Columbia for the feminine lead in the first of the new Columbia melodrama series, "The Crime Doctor," starring Warren William, which will be taken from the CBS radio program of the same name.

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David O. Selznick has purchased the full contract of Robert Stevenson, director, from RKO Radio. Mr. Selznick has a deal for one picture a year with Mr. Stevenson. "Jane Eyre" will be his first film under the new arrangement.

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Republic is changing the picture announced as "Yankee Girl," which would have told of the American WAAC, to "Thumbs Up," which will deal with the British WAAF.

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Gene Tierney's contract has been renewed by Twentieth Century-Fox. She has completed the film, "Thunder Birds," and has been cast tentatively in "Bird of Paradise," "Army Wife" and "Tampico."

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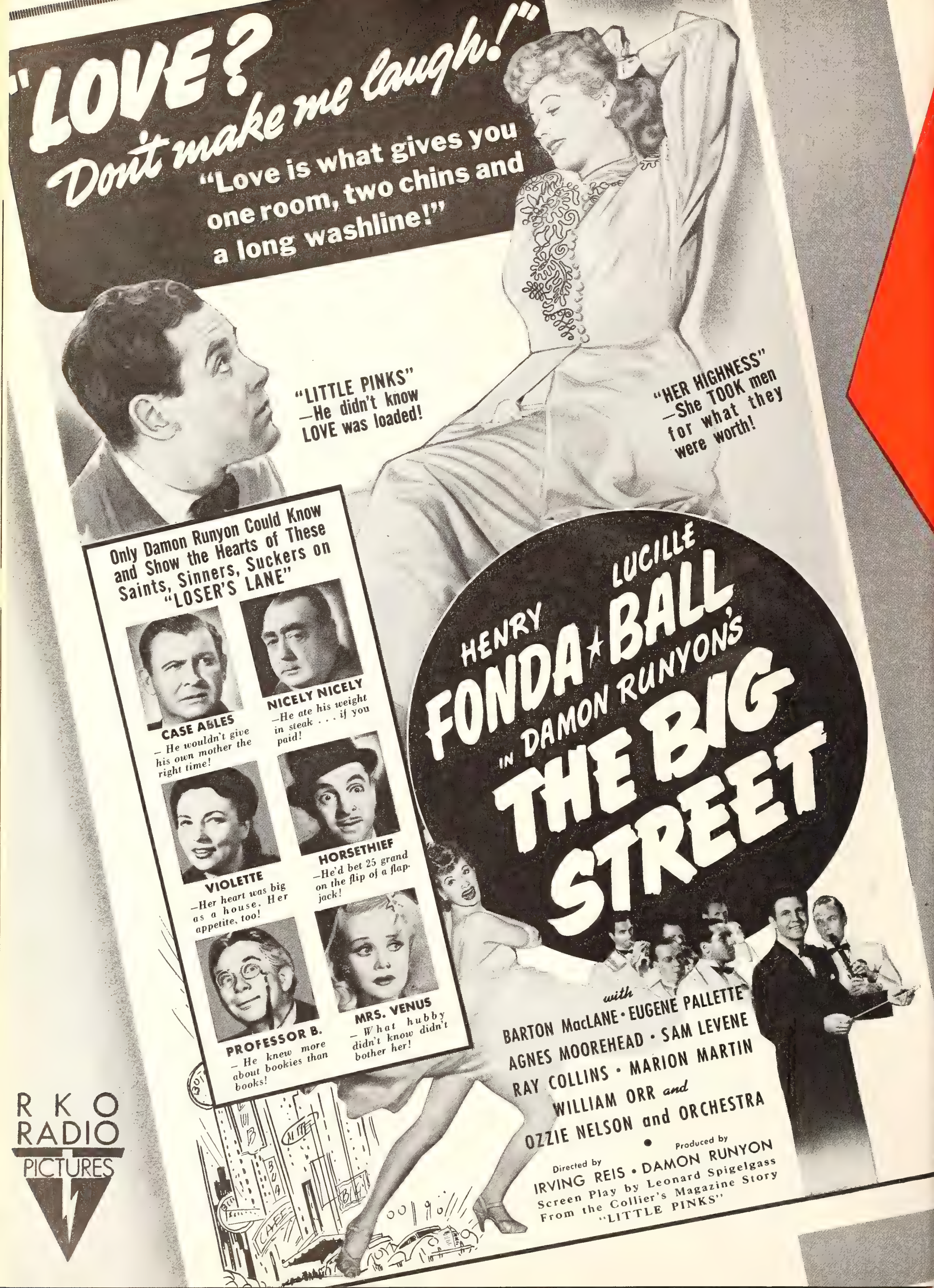
Colonel Jason Joy, public relations director at the Twentieth Century-Fox studio, has been given a new two-year contract. He has been with the company since 1932.



"LOVE? Don't make me laugh!"

"Love is what gives you one room, two chins and a long washline!"

"LITTLE PINKS" —He didn't know LOVE was loaded!

"HER HIGHNESS" —She TOOK men for what they were worth!

Only Damon Runyon Could Know and Show the Hearts of These Saints, Sinners, Suckers on "LOSER'S LANE"

CASE ABLES
– He wouldn't give his own mother the right time!

NICELY NICELY
–He ate his weight in steak . . . if you paid!

VIOLETTE
–Her heart was big as a house. Her appetite, too!

HORSETHIEF
–He'd bet 25 grand on the flip of a flapjack!

PROFESSOR B.
– He knew more about bookies than books!

MRS. VENUS
– What hubby didn't know didn't bother her!

HENRY FONDA ★ LUCILLE BALL in DAMON RUNYON'S

THE BIG STREET

with
BARTON MacLANE · EUGENE PALLETTE
AGNES MOOREHEAD · SAM LEVENE
RAY COLLINS · MARION MARTIN
WILLIAM ORR *and*
OZZIE NELSON and ORCHESTRA

•

Directed by IRVING REIS · Produced by DAMON RUNYON
Screen Play by Leonard Spigelgass
From the Collier's Magazine Story "LITTLE PINKS"

RKO RADIO PICTURES

300 LINES OF SHOW-SELLING DYNAMITE!

...and it's just one of the red-hot ads on a red-hot show—ads that are helping to fill seats all over the country for first runs playing this solid audience hit!...Lots more swell ads in the press sheet. Get it. Plan your own space—and you'll find sock ads to fit your budget and get 'em coming!

THE BIG STREET

one of the first five pictures from RKO RADIO for 1942-43. The others:

HERE WE GO AGAIN
WINGS AND THE WOMAN
MEXICAN SPITFIRE'S ELEPHANT
HIGHWAYS BY NIGHT

SEPTEMBER IS SALUTE TO OUR HEROES MONTH. SEL
A BOND TO HONOR EVERY MOTHER'S SON IN SERVICE

RKO Morning Premiere Set For Picture

A "Morning World Premiere" unique among film openings, will be held for RKO's "Here We Go Again," in RKO theatres from coast to coast on Saturday, October 10th, at 9:30 A.M. The picture stars Fibber McGee and Molly, Edgar Bergen with Charlie McCarthy and Mortimer Snerd, the Great Gildersleeve and Ginny Simms. As added features, there will Tim Holt in an outdoor feature and a Walt Disney cartoon in Technicolor.

Admission for the shows will be uniform throughout the circuit, 35 cents for adults and 25 cents for children. No adult will be admitted unless accompanied by a child. Tickets will be sold in advance but no seats will be reserved.

The idea for this coast-to-coast morning premiere originated with Edward L. Alperson, general manager of RKO Theatres. It follows closely the recent opening of Samuel Goldwyn's "The Pride of the Yankees" in 40 RKO Metropolitan New York houses simultaneously with the picture's Broadway debut at the Astor. Approximately 100,000 persons attended this multiple showing, it was reported.

RKO estimates that more than 250,000 patrons will be present at the "Here We Go Again" premiere, to be held at 36 houses in the Metropolitan New York area, and 19 in other cities.

Out-of-town houses include the Iowa theatre, Cedar Rapids; Virginia, Champaign; Palace, Columbus; Orpheum, Davenport; Orpheum, Denver; Orpheum, Des Moines; Orpheum, Dubuque; Orpheum, Kansas City; Keith's, Lowell; Strand, Marshalltown; Rivoli, New Brunswick; Orpheum, New Orleans; Albee, Providence; Palace, Rochester; Orpheum, Sioux City; Keith's, Syracuse; Capitol, Trenton; Brandeis, Omaha, and Orpheum, Waterloo.

Maugham Speaks at "Moon" Premiere

Premiere of "The Moon and Sixpence," the David Loew-Albert Lewin production, released by United Artists, was held last Saturday night in Edgartown, Mass., Martha's Vineyard, at the Playhouse. Newspaper and trade press representatives from New York and Boston attended. W. Somerset Maugham, author of the novel on which the picture is based, spoke at the showing. Mr. Maugham had been spending the summer in Edgartown. Alfred Hall, owner of the theatre, and Henry Beetle Hough, publisher of the *Vineyard Gazette,* also spoke.

With every seat in the house sold two days in advance, the War Bond premiere of Paramount's "Wake Island," at the Orpheum, Tulsa, Okla., was held last Wednesday night.

Double features will be discontinued at the Roosevelt theatre, Chicago, on September 16th, when "Wake Island" opens a dual run with the Apollo on the same day. The engagement marks the first effort by Balaban & Katz to re-establish the theatre as a run house, as it has been on a double feature policy for several months.

Highlight of the reserved seat opening in Cincinnati of Samuel Goldwyn's "The Pride of the Yankees," released by RKO, at the RKO Shubert last Thursday night was the "blind dates" for which Ruth Lyons of Station WLW introduced at the Hotel Gibson 50 local girls to 50 service men who were invited to be guests at the opening. Proceeds from the premiere were donated to the USO in Cincinnati and nearby Fort Thomas, Ky.

The film began a regular engagement at the Shubert the following day, when the house reopened after having been dark all summer.

FROM READERS

URGES GREATER CARE IN HANDLING PRINTS

To the Editor of the Herald:

The conservation brought on by the war is not helping the print conditions. Every print that we are receiving, regardless of the source, is scratched, and sprocket holes pulled. It seems that at this time, of all times, efforts should be made to keep projectors in good condition, for we all know that prints are going to be worked on more runs before they are retired. The cost is so little to replace the parts that cause this damage. It is the exhibitor's responsibility solely on this damage, and he should realize that he is not only harming himself but subsequent runs.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

ASCAP Members Meet In Hollywood

Hollywood members of the American Society of Composers, Authors and Publishers met at the Beverly-Wilshire Hotel Wednesday night for their semi-annual dinner and general business meeting. John G. Paine, general manager of the Society, who arrived on the coast with Oscar Hammerstein, II, for the event, presided. Deems Taylor, ASCAP president, was unable to attend.

Under ASCAP's new bylaws, both the eastern and western divisions of the Society are required to hold two such meetings a year, with the west coast session coming 30 days before the New York gathering.

Heads Warners Checking Area

R. C. Lightfoot has been placed in charge of a newly created territory, embracing St. Louis and Des Moines, in the Warner Bros. film checking service. He will make his headquarters in St. Louis.

D. S. Ramsdell, who has been supervising Chicago, St. Louis and Des Moines, with headquarters in Chicago, hereafter will handle the Chicago and Milwaukee territories. The latter formerly was handled from Minneapolis. R. P. Hagen, manager of the Warner checking service, has just returned from a six-week tour and reports that the organization now is functioning on a nationwide basis.

MGM Sets "Sweethearts"

Seven cities have been selected by MGM for simultaneous premieres of "Seven Sweethearts," it was announced by the company in New York Tuesday. The cities are: Houston, Hartford, Baltimore, Cleveland, Miami, Salina and Grand Rapids. The film will make its debut in these cities, plus Holland, Mich., the week beginning September 23rd.

Kelly Joins Pacific Net

Andrew Kelly has been named publicity director of the Columbia Pacific Network by Donald W. Thornburgh, vice-president of CBS. Mr. Kelly fills the post vacated by Hollister Noble, now in the Marine Air Corps. Mr. Kelly formerly was director of publicity for the Chrysler Corporation on the coast and recently was on Arch Reeves' staff handling public relations for the Association of Motion Picture Producers.

Theatre Company Formed

The Hartford Theatre, Inc., has filed certificate of incorporation with the Connecticut Secretary of State, naming Clark Hinman, Laura Hinman, and Augustus S. Horn, all of Hartford, as incorporators, and beginning business with $8,000.

RCA Raises War Loan

RCA Manufacturing Company, Inc., to finance war production contracts, has arranged with Bankers Trust Company and 34 other banks for a $60,000,000 credit for a term of three years, G. K. Throckmorton, chairman of the executive committee, and Robert Shannon, president of RCA Manufacturing Company, announced jointly this week.

This loan is the largest of its kind so far negotiated in the New York Federal Reserve District. The present intent, according to the announcement, is to make use of the entire sum in connection with the performance of war production contracts.

The following banks will participate in the credit: New York—Bankers Trust Company, The Chase National Bank, Guaranty Trust Company, The National City Bank, Central Hanover Bank and Trust Company, Irving Trust Company, Manufacturers Trust Company, The New York Trust Company, J. P. Morgan & Company, Incorporated, Chemical Bank & Trust Company, Bank of the Manhattan Company, The Marine Midland Trust Company, Bank of New York, The Commercial National Bank and Trust Company, The Public National Bank and Trust Company.

Chicago—The First National Bank, Continental Illinois National Bank and Trust Company, Harris Trust and Savings Bank. Philadelphia—The Philadelphia National Bank, Pennsylvania Company for Insurance on Lives and Granting Annuities. Indianapolis—American National Bank, Fidelity Trust Company. San Francisco—Bank of America National Trust and Savings Association, Crocker First National Bank. Pittsburgh—The Union Trust Company, Farmers Deposit National Bank, Mellon National Bank. St. Louis—Mercantile-Commerce Bank & Trust Company. Boston—The First National Bank, The National Shawmut Bank. Camden (N. J.)—First Camden National Bank & Trust Company. Cleveland—The National City Bank. Lancaster, (Pa.)—The Conestoga National Bank, Lancaster County National Bank. Harrison, (N. J.)—Harrison National Bank.

Chinese Film Star At Student Meeting

Yung Wang, China's foremost screen star, said this week in Washington that the youth of China will fight until the last Jap is driven from Chinese soil, but must have assurances they will not be "cheated" in the post-war world.

Miss Yung flew to Washington from Chungking to participate in the International Student Assembly.

Alaska Highway Filmed

Complete newsreels of the building of the Alaska highway, expected to be completed and ready for travel by December 1st, will be released shortly in "The Road to Tokyo," latest issue of "The World in Action," now being prepared for distribution by United Artists. "The Road to Tokyo" was made by Stuart Legg for the National Film Board of Canada.

Ruth Campbell with Columbia

Ruth Campbell, formerly with the Des Moines National Screen Service office, has been appointed biller at the Columbia exchange there, replacing Mrs. Joan Clayton, resigned.

Named Casting Aide

Russell Trost has been promoted to assistant to Philip Friedman, Warner casting director, replacing Irving Kumin, now in the Army Air Force.

THE KID STEPS OUT
ON HIS THIRD
YEAR with

The First 3

P.R.C.

Baby Face MORGAN

WITH
Mary CARLISLE • Richard CROMWELL
Robert ARMSTRONG
CHICK CHANDLER • WARREN HYMER
CHARLES JUDELS • VINCE BARNETT

They gave him the name of Killer . . . and he gave them a Laugh!

A Thrillaugh-Sock with a Box Office Cast.

Produced by JACK SCHWARTZ
Directed by ARTHUR DREIFUSS

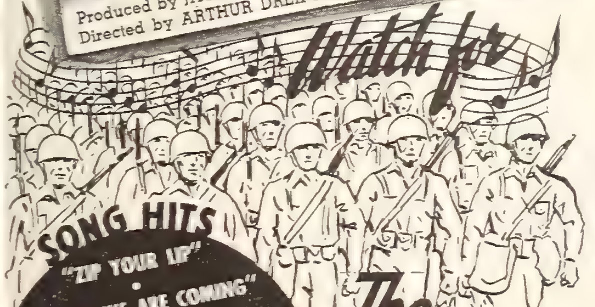
IT'S TOPS FOR CORTEZ and PARKER!

His hobby was collecting... women! But this lovely was beyond his reach... and it drove him berserk.

Ricardo CORTEZ
Jean PARKER in

Tomorrow WE LIVE

ATLANTIS PICTURES CORPORATION
Produced by SEYMOUR NEBENZAL • Directed by EDGAR G. ULMER • Assistant to Producer ANDRE DUMONCEAU



SONG HITS
"ZIP YOUR LIP"
•
"THE YANKS ARE COMING"
•
"I MUST HAVE PRIORITIES ON YOUR LOVE"
•
"THERE WILL BE NO BLACKOUT OF DEMOCRACY"
•
"DON'T FOOL AROUND WITH MY HEART"

The YANKS ARE COMING

Featuring
HENRY KING and HIS ORCHESTRA

Directed by ALEXIS THURN-TAXIS • Music by LEW POLLACK and TONY STERN • Lyrics by HERMAN RUBY and SIDNEY CLARE

PRODUCERS RELEASING CORPORATION

WAR SERVICES TAKE MANY MORE FROM INDUSTRY

Several Leading Players Called; All Branches of Trade Are Affected

The war continues to tap the motion picture industry's manpower. Scores more, from all branches of the industry, have gone to serve in the Army, Navy, Marines or Coast Guard. During August, two of Hollywood's consistent "money-making stars," Clark Gable and Gene Autry joined up. Tyrone Power entered the Marine Corps as a private and Henry Fonda became an apprentice seaman in the Navy. The singing cowboy star was inducted into the Army Air Corps as a flight sergeant and has reported to the Army air base at Santa Ana, Cal., for basic training.

Richard Ney, the young player who appeared in MGM's "Mrs. Miniver" and that studio's "The War Against Mrs. Hadley," is at Notre Dame University for naval training.

Tim Holt, young RKO Radio star, son of Jack Holt, who had an important role in "The Magnificent Ambersons," the Orson Welles-RKO production, is in the Army Air Corps and has bowed out of pictures for the duration, at a time when his screen career appeared most promising. Jack Briggs, another young RKO player, recently enlisted in the Marine Corps.

Binyon, Screen Writer, In Signal Corps

Recent addition to the armed forces from Hollywood's writing sector is Claude Binyon, scenarist, who joined the Signal Corps with the rank of first lieutenant. Mr. Binyon wrote the screenplay for Paramount's "Holiday Inn," the Irving Berlin musical.

Wesley Barry, child actor of the silent screen, was inducted into the Navy. Stewart Sargeant Barthelmess, son of actor Richard Barthelmess, recently was sworn into the Naval Reserve at Norfolk, Va., by his father, now a lieutenant in the Reserve.

From the studios have gone Fred Fox, Twentieth Century-Fox studio production manager, first lieutenant, Army Signal Corps, and Nate Slott, second assistant director at RKO, who reported for duty with the Coast Guard.

William Shirley, Republic's singing actor, is in the Army. C. Felix Jenkins, son of Felix A. Jenkins, general counsel of Twentieth Century-Fox, is now with the American Ambulance Field Service, serving with the British forces in the Near East; Glenn Haines, 21-year-old son of Roy Haines, Warner sales executive, Army Air Force and Sam Waxman, RKO's studio physical instructor, Army.

Home office personnel who joined the military forces during August include: Milton Cohen, formerly of Warners' Brooklyn Vitaphone Studio and more recently an inspector in the theatre department, now serving as a civilian member of the Signal Corps, stationed in Astoria, L. I., under Captain Frank E. Cahill, Jr., former chief of sound for Warner Theatres and now on active duty. Milton Marks, artist in Warner Bros. home office advertising department, is a lieutenant in the Army Air Corps, assigned to map drawing. Robert E. Matthews, general manager of Progress Films, Inc., and director of Lloyds Film Storage, also is in the Signal Corps. Robert Fleischer of the Warner foreign department, is in the Navy. Ben Washer, former eastern advertising and publicity representative for Samuel Goldwyn, has been assigned by the Army to "This is the Army," the all-soldier review on Broadway.

From exchanges have gone the following: Lawrence Peretta, office manager for Monogram, Pittsburgh, Army; Frank Childs, RKO salesman, Denver, Army; Max Shabason, chief booker, MGM's Pittsburgh exchange, Army; William Williams, Twentieth Century-Fox salesman, St. Louis, Army; Jack Carroll, Comerford booking office, Scranton, Army; Victor Beattie, booker, Warner Toronto branch, R.C.A.F.; Max Bonier, assistant cashier, Twentieth Century-Fox, Chicago, Air Corps.

Booker and Aide Both in Army

Also: L. H. Andrews, head booker, Universal's Memphis exchange, and R. W. Wilkinson, assistant, both in the Army; Fred Curd, Paramount booker, Memphis, Army; Ernest Reeves, Twentieth Century-Fox Dallas exchange, Navy; J. A. Carruth, salesman, Warner exchange, Memphis, Army; Ed Cruea, Monogram, Seattle, Signal Corps; Edward Fitzpatrick, head inspector, Pittsburgh MGM exchange, Coast Guard; C. Peacock and Harry Purdy, Atlanta office, Twentieth Century-Fox, Army; Ed Van Schassen, Warner branch booker, Milwaukee, and Erhardt Meske, ad-salesman in that office, both in the Army; Ernest Glover, shipper, Loew's Memphis exchange, Army; Don West, head booker and buyer for Central States Theatre Corp., Des Moines, Army; Merle Wagner, shipping clerk, St. Louis branch of National Screen Service, Army; Sam Meltzer of the RKO exchange poster department, Chicago, Army; Joseph Szymik, formerly in charge of the specialties department, National Screen, Pittsburgh, Army; and Samuel Rosen, for the past 18 years operator of the Rosen Film Delivery, New Haven, Army.

THEATRE MEN IN CANADIAN FORCES

Latest among Canada's theatremen who answered the call to the colors during the past month are:

Ernest Warren, manager of the Midtown, Twentieth Century circuit, Toronto, enlisted in the R.C.A.F., and was succeeded by Al Perley, manager of the Kenwood. Gordon Shea, assistant manager of the Midtown, resigned to enlist in the Canadian Army and was replaced by Allen Smith. W. J. Burke, manager of the Capitol, Sarnia, Ont., of Famous Players Canadian Corporation, enlisted in the Army and was succeeded by Thomas Dunbar. Myer Axler, manager of the Victory, Toronto, joined the R.C.A.F. Murray Mitchell, assistant booker of Empire Universal Films, Toronto, joined the Royal Canadian Navy.

From the exhibition field to the armed forces the following have gone: Wallace Hay, manager, Roxy, Tampa, Army; John B. Owens, manager, Summit, Clarks Summit, Pa., Navy; Paul M. Burke, manager, Orpheum, Wilkes-Barre, Navy; Joe Kelly, manager for Warners at Aberdeen, Wash., Army; Dan McLean, operator of the Embassy, San Francisco, Coast Guard; Jack Rosenberg, Evergreen circuit, Seattle, Coast Guard; George J. Stamos, assistant manager, Commercial, Chicago, Army; Andrew Anderson, head of Photoplay Theatres, Kentucky, Army; Cyril Grody, manager, Davidson, Milwaukee, Army; Stan Goodman, manager, Sterling Theatres, Seattle, Army; Joseph Sloan, manager, Broad, Columbus, O., Volunteer Officers Training Corps.

Theatremen Answer Call to Color

Also: Ancil Whitlow, manager, Memphian, Memphis, Army; J. Harold Rupp, assistant manager, Orpheum, Madison, Wis., Marine Corps; Henry Price, manager, Interstate Boulevard, Revere, Mass., Army; Jack Blumenfeld, assistant manager, Orpheum, San Francisco, Coast Guard; Lester Markosi, Proven Pictures Theatre, Hartford, Army; Joseph Goldstein, manager, Victory, St. Louis, Army; Marshall Adams, Warner Strand, Hartford, Navy; Thomas Kastern, manager, Empress, Chicago, Army; Sam McGill, Warner Strand, Hartford, Navy; Ronald E. Sellers, manager, Strand, Montgomery, Ala., Army; Charles Bradshaw, formerly at the E. M. Loew's Theatre, Hartford, Army.

Kenneth Means, manager of the RKO Palace, Cleveland, Army; Gil Fradeneck, manager, Capitol, York, Pa., Army; Leonard Kaplan, operator in Iowa City and Waterloo, Ia., Army; Anthony DeCarro, formerly with the Capitol, Springfield, Mass., Navy; Jerry Becker, assistant manager, Trans-Lux, Philadelphia, Navy; Vincent Monks, operator, Capitol, Milford, Conn., Navy; Harry D. Cohen, manager, Embassy, Lewistown, Pa., Army; Daniel Schwartz, assistant manager, Strand Holyoke, Army; Mervyn Mooney, assistant manager, Fox, Coast Guard; Glen Eldredge, manager, Florence and Circle theatres, Seattle, Army; Ira Beck, assistant manager, Loew's Rochester, Rochester, Navy; John Hodge, assistant manager, Strand, Providence, Army; Harry F. Harris, brother of John H. Harris, head of the Harris Amusement Co., and former manager of the Senator Theatre, Pittsburgh, Army; Howard Nelson, Warners Hamilton, Chicago, Army.

Managers Called From All Sections

Frank King, former manager, Colonia, Akron, Navy; George W. Otte, former manager of the American and State theatres, East Liverpool, O., Army; Franklin L. Ramsey, manager, Warner Lenox, Hartford, Army Air Corps; Roth Hook, West Alabama circuit owner, Army; William Rosenfeld, assistant manager, Warners' Variety, Cleveland, Army; Ray Summers, assistant manager, Manor, San Mateo, Calif., Army Air Corps; Tom Manning, manager, Coral, Coral Gables, Army Air Corps; Martin Miller, Warner's Ritz, York, Pa., Army Air Corps; Floyd Rice, manager, Belmont, Nashville, Tenn., Army.

Charles Rossi, eldest of the Rossi brothers operating the Strand and Paramount theatres, Schroon Lake, N. Y., reported for Army service September 1st.

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

A. T. P.

I SEE ICE: George Formby, Kay Walsh—Usual Formby slapstick and usual good Formby crowds. Outgrossed "Sergeant York" and most other specials—P. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

Metro-Goldwyn-Mayer

BUGLE SOUNDS, THE: Wallace Beery, Marjorie Main—A good Beery and pleased—C. L. Niles, Niles Theatre, Anamosa, Iowa.

JOE SMITH, AMERICAN: Robert Young, Marsha Hunt—Very timely and well liked. This picture had real direction—C. L. Niles, Niles Theatre, Anamosa, Iowa.

RIO RITA: Abbott and Costello, John Carroll, Kathryn Grayson—Appealed to youngsters, but did not get the adults. Audience mostly students and children. I wonder why?—C. L. Niles, Niles Theatre, Anamosa, Iowa.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—This is one of the finest pictures that I have ever shown on my screen. Was deserving of a lot more business. This picture is ideal for your family night. Played Wednesday, Thursday, July 22, 23—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

Paramount

FORCED LANDING: Richard Arlen—Nice action picture that did business—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

HENRY AND DIZZY: Jimmy Lydon, Charlie Smith—Very good and a natural for small towns. This series is one of my best bets and we cannot see why it should not be O.K. for any situation—P. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore—Enjoyable picture to good business. Weather spoiled attendance but those that came were well satisfied—P. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—Deliciously entertaining with favorable box office reactions—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

NIGHT IN NEW ORLEANS: Preston Foster, Patricia Morrison—I can safely say that from the title the public expected something entirely different from a murder mystery. However, it is better than a lot that we have run. It may be the war, but we have never encountered so much griping on the quality of pictures as we are experiencing at this time. And it is not just isolated cases, it is general—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TAKE A LETTER, DARLING: Fred MacMurray, Rosalind Russell—Smart clever comedy that will fit in anywhere. Did average business and we are satisfied. These small towns are losing a lot of patrons to the war. Every week we miss familiar faces.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Republic

HI! NEIGHBOR: Lulu Belle and Scotty—Good picture for small town audience and business was very good. These radio stars outdraw some of the highly advertised "First Ten at the Box Office." Played Friday, Saturday, August 28, 29—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOME IN WYOMIN': Gene Autry, Smiley Burnette—Autry is quite popular with our patrons here. We ran a beauty contest with this picture and enjoyed above average business—Harland Rankin, Centre Theatre, Chatham, Ontario.

OLD HOMESTEAD: Weaver Brothers, Elviry—Good picture and good business but some folks complained that it did not have enough hillbilly music and comedy in it. Played Sunday, Monday, August 23, 24—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOUTH OF SANTA FE: Roy Rogers, George "Gabby" Hayes—Rogers is coming into his own as a western star. Republic is in a class by itself on Westerns—C. L. Niles, Niles Theatre, Anamosa, Iowa.

STAGECOACH EXPRESS: Don "Red" Barry, Lynn Merrick—A good western for a double bill—Harland Rankin, Park Theatre, Chatham, Ontario.

RKO Radio

LAND OF THE OPEN RANGE: Tim Holt—Our patrons like these Holt Westerns—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Twentieth Century-Fox

MOONTIDE: Jean Gabin, Ida Lupino—Very strong picture that seemed to please well. Acting excellent from all members of cast—P. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

UNITED WE STAND: News Documentary—This is a good show if you can get them to come in and look at it. It is made up of newsreel clips showing the highlights from the last war to the present one, and what brought on this new world war. Teachers will go for it but kids will hate it. Business was fair. Played Tuesday, August 25—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WE GO FAST: Lynn Bari, Alan Curtis—About the poorest thing we have ever shown. Never should have been made—C. L. Niles, Niles Theatre, Anamosa, Iowa.

United Artists

BOMBAY CLIPPER: William Gargan, Irene Hervey—Good action picture. Double billed with Charles Starrett Western on weekend—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

FRIENDLY ENEMIES: Charles Winninger, Charles Ruggles—Just a program picture and business 'way

Continued on following page, column 2

RAILWAY EXPRESS AGENCY

Winning the War is all that Matters!

Today, when America's vast war effort demands that every muscle be strained in the interests of Victory, Railway Express is trying to do its part.

RAILWAY EXPRESS
AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

Charles House announces the completion of the most timely picture of the year —

HITLER-
DEAD or ALIVE

starring

WARD BOND
DOROTHY TREE

and a great supporting cast

Warren Hymer - Paul Fix
Russell Hicks - Felix Basch
Bob Watson-Bruce Edwards
Frederick Giermann

HITLER-
DEAD or ALIVE

Produced by BEN JUDELL
Directed by NICK GRINDE

It is the story of three American gangsters who accept the offer of $1,000,000 by an American business man to kill or kidnap Hitler.

It packs more punch than all the other anti-Nazi films ever made. Every person in America will want to see what happens to Hitler when the gangsters track him to his lair!

•

For information about this film, contact

BEN JUDELL
Hotel Astor, New York City

(*Continued from preceding page*)

below average. However, you need not be ashamed of the picture, if you can get them in—P. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada.

GHOST OF FRANKENSTEIN: Cedric Hardwicke, Lon Chaney—Played in conjunction with beauty contest; did outstanding business—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

REAL GLORY, THE: Gary Cooper, Andrea Leeds—A reissue that did business two days, Sunday and Monday—C. L. Niles, Niles Theatre, Anamosa, Iowa.

SUNDOWN: Gene Tierney, Bruce Cabot—A very nice picture that pleased in midweek — C. L. Niles, Niles Theatre, Anamosa, Iowa.

TURNED OUT NICE AGAIN: George Formby, Peggy Bryan—A very entertaining Formby picture, but delightfully refreshing. I thought one of his better pictures. Business good—Harland Rankin, Centre Theatre, Chatham, Ontario.

Universal

BACHELOR DADDY: Baby Sandy, Edward Everett Horton—Everybody liked this picture. Baby Sandy seems quite popular—Harland Rankin, Centre Theatre, Chatham, Ontario.

LITTLE BIT OF HEAVEN: Gloria Jean—Although I played this late my patrons thought that this was a very good production, comedy and music combined with a good cast—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

MAD DOCTOR OF MARKET STREET: Una Merkel, Claire Todd—These horror pictures do business every six or eight weeks. This combination did very well.—(Played with "White Zombie.")—Harland Rankin, Park Theatre, Chatham, Ontario.

PARIS CALLING: Elizabeth Bergner, Randolph Scott—Personally I thought it so far fetched as to be stupid but the public seemed to like it and it did business.—P. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

SOUTH OF TAHITI: Brian Donlevy, Broderick Crawford—I don't know why but this picture did big business and seemed to please the farmers. Personally I thought it very silly but the box office said otherwise—P. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

UNFINISHED BUSINESS: Irene Dunne, Robert Montgomery—Just a fair picture and business not good —P. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada.

Warner Bros.

FLOWING GOLD: John Garfield, Pat O'Brien—Nice weekend western that we played second run to a satisfactory weekend business — Harland Rankin, Park Theatre, Chatham, Ontario.

IN THIS OUR LIFE: Bette Davis, Olivia de Havilland, George Brent—Good picture but Bette Davis is no draw in a small town. Played Wednesday, Thursday, August 26, 27—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—A nice comedy that took very well. Suitable for any situation—Harland Rankin, Centre Theatre, Chatham, Ontario.

Short Features

Metro-Goldwyn-Mayer

FOR THE COMMON DEFENSE: Good two-reel subject from "Crime Doesn't Pay" series—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WEST POINT: Fitzpatrick Traveltalk—A fine colored Fitzpatrick Traveltalk; timely and pleased all—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Paramount

VOLCANO: Superman cartoon—The usual Superman cartoon in color—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

TIRE TROUBLE: Cartoon—Good black and white cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

CLASS IN SWING: Musical—A very good musical reel with some very clever dancing numbers—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

HOLLYWOOD MATADOR: Color Cartoon—These color cartoons as good as any on the market. Woody the Woodpecker a riot—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Vitaphone

FRESH HARE: Cartoon—Good color cartoon, with Bugs Bunny—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HORTON HATCHES THE EGG: Merry Melodies—An exceptional color cartoon. Our audience in an uproar. Give it your best time—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Serial

Republic

PERILS OF NYOKA NO. 1: Serial—This new serial from Republic started off well, and looks like another winner—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

National Decency Legion Classifies 17 Films

Of 17 pictures classified by the National Legion of Decency in its listing for the past two weeks, 10 were approved for general patronage, six were listed as unobjectionable for adults and one was condemned. The picture condemned was the J. H. Hoffberg reissue of Alexander Korda's "The Girl from Maxim's," originally released in 1936.

Class A-1, Unobjectionable for General Patronage: "Between Us Girls," "Cairo," "Counter Espionage," "Deep in the Heart of Texas," "For Me and My Gal," "George Washington Slept Here," "Get Hep to Love," "Here We Go Again," "Little Joe, the Rangler," "Riding Through Nevada." Class A-2, Unobjectionable for Adults: "Careful, Soft Shoulders," "The Glass Key," "Iceland," "Just Off Broadway," "Man's World," "Wildcat." Class C, Condemned: "The Girl from Maxim's."

Republic Gets Rights To Russian Film

Republic Pictures this week announced it had signed a contract with Artkino, Inc., distributor of Russian films, for distribution of "Moscow Strikes Back," latest Soviet war picture which is currently in its fourth week at the Globe theatre, New York. Republic will begin nationwide distribution by October 1st, it was said. Details of the deal were not disclosed, but it was understood that Artkino would share on a percentage basis.

Last week, it was reported in New York that Edward Small was negotiating with Artkino for distribution of the film through United Artists.

PRC Names Eddy Public Relations Consultant

The designation of Arthur Eddy as public relations consultant of Producers Releasing Corporation was announced this week by Leon Fromkess, in charge of production. Mr. Eddy, who has had long experience in the trade paper and publicity fields, will continue to operate his own publicity agency in Hollywood under the arrangement. Jack Harrower continues as director of PRC publicity in Hollywood.

No Crew in Alaska

Twentieth Century-Fox announced last week that its trade press release of August 28th listing short subjects for the 1942-43 season was incorrect in stating that Fox Movietone News had a crew in Alaska filming two Technicolor subjects. Furthermore, it was said that Father Hubbard is not now in Alaska.

Completes Tour

Ray Whitley, RKO Radio's cowboy player, has concluded a personal appearance tour which has taken him through West Virginia, Kentucky, Arkansas and Texas.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Selling Air Raid Precautions

The Middle West has now had its first blackout; the imminent rationings will shortly bring the realities of war even closer to the mountain states. The war will penetrate more and more into the consciousness of every American.

And that brings up again a problem which has been tossed aside by many circuits or has been handled with indifference. Should the theatre advertise to the public the precautions it has taken toward protecting the public from the dangers of air raids? Or should it take every precaution but hold the attitude that the theatre is a place of escape and therefore do nothing to remind the public of the possibilities of air raids?

The problem has given concern to many theatremen. Your editor was surprised to find that there was some doubt as to the wisdom of publicity on the subject in the minds of representatives of National Theatre Supply Co., who are selling a large part of Air Raid Precautions equipment. They were in doubt about it.

Arguments have been advanced on both sides. Those in favor of publicity point out that the public is fully aware of the dangers of enemy action in most sections of the country. Therefore, it would be wise to demonstrate just what precautions have been taken for safety. On the other hand it is pointed out that Civilian Defense in some cities has been handled somewhat inexpertly with the result that there are wide variances of opinion as to the precautions to take. Those people who held an opinion contrary to that of the theatreman might feel that he had ignored their well meant advice.

It is an interesting subject. The Round Table would welcome expressions from its members on how they have handled it.

War Bond Showmanship

War Bonds and Stamps seem to be uppermost in the minds of most showmen this month, and, as this is written, it seems the campaign will achieve the goals set for it. Some of the industry's best brains have been devoted to organizing this drive; everyone from top executives and stars to the clerks and shippers in the exchanges and through the ranks of exhibition has a vital part in it.

It is an unparalleled example of cooperation; cooperation of one branch of the industry with another; cooperation of the industry with leaders in their communities, and finally the cooperation of the public itself, without whom the campaign would fail.

Sometimes we forget the customers. We look upon them as the subjects of our endeavors. If they respond we ascribe it to our own astuteness; if they don't we are inclined to sneer or belittle or blame someone else.

Now we are confronted with an opportunity really to test our showmanship. The public no longer needs to be sold on the merits of War Bonds and Stamps. The past few months' endeavors have convinced most every one that they are an investment. But it is our job to convince that same already sold public that it hasn't enough of this good investment; that it must buy and buy and buy; and finally we must convince them that we're the boys who are going to sell them these Bonds and Stamps.

Lastly, it must be borne in mind that "Salute to Our Heroes Month", a fine idea, is but a stimulus to urge the public to buy more this month than before. When October comes, we've got to keep on selling them War Bonds and Stamps. And in between we've got to continue our own showmanship.

* * *

Sometimes, contact with people outside of our industry gives us an illuminating picture of just what our advertising, publicity and exploitation accomplish. It further shows us something of what the public thinks of us. The picture is often confusing.

Recent Round Table visitors have told us that on the one hand some people detest waiting in line for a show and feel highly resentful when they have to do so. On the other hand some patrons will go only to those theatres which are crowded on the assumption that where the largest crowd goes must be the best show.

* * *

Among the unusual promotions to come our way recently is that engineered by Charles Moyer of the State theatre, Hanover, Pa. Upon learning that a new bus line would be started between Hanover and neighboring Littlestown, he got the consent of the operators to establish a bus station adjoining the theatre. Charles and the bus company jointly appeared before the City Council and now bus riders from Littlestown and points between are discharged right at the door of the State theatre.

* * *

And here is another "joiner". "Operating a theatre in a small suburban town (pop. 6,784) is a 24-hour a day job", says Harry C. Thoms of the Glencoe theatre, Glencoe, Ill. "I have been here about one year and eight months", he writes, "and am vice-president and program chairman of the Rotary Club, a member of the Community Council and also write publicity for the O.C.D. and the Women's War Bond Group."

—BOB WILE

THEATRES GO ALL-OUT IN WAR BOND, STAMP DRIVE

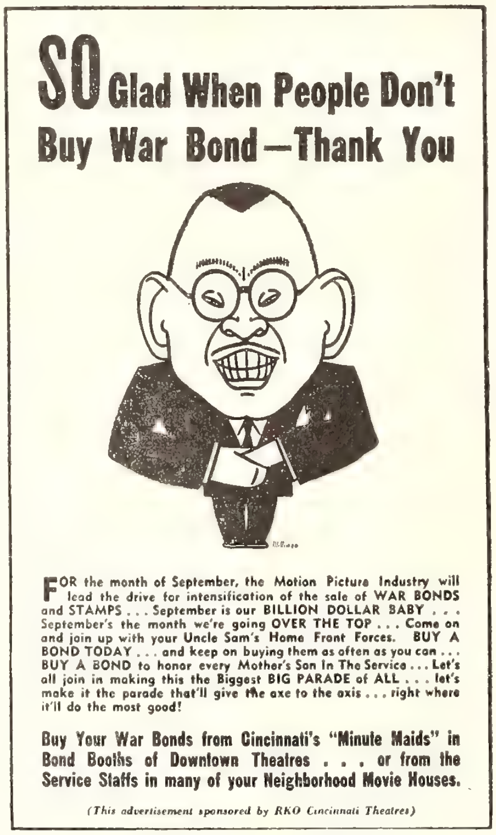
Hot Springs, Ark. Pop. 21,370

W. Clyde Smith, city manager for Malco Theatres, arranged a Victory Bondaree Dance. The cooperation of the local Marine recruiting office and the Garland County board were obtained for the promotion of Bond and Stamp sales. Music for the dance was promoted gratis through the courtesy of "The Skyliners," a local band. Guest artists included five local radio entertainers. Twenty-five girls were chosen Honorary Marine Marionettes to sell Bonds and Stamps at the dance. Smith promoted a huge truck that was bannered in keeping with the drive and used for a street ballyhoo as well as a stand for the orchestra. A thirty minute broadcast of the dance was carried on Station KWFC. The station also carried five daily spot announcements. Smith put out 200 window cards in the best available places. Arrangements were made with the local airport for 5,000 circulars to be dropped from two airplanes which flew over the city the day of the dance. The Malco Circuit in Little Rock issues a publication called "Movie News"; the front page carried stories a week in advance. The net result was that the total Bond and Stamp sales were in excess of $5,000.

Memphis, Tenn. Pop. 292,942

To accelerate the sale of War Bonds and Stamps, Maurice Druker at Loew's theatre coerced members of the local contingent of Women's Defense Corps of America to assist the theatre in its campaign. The organization, which numbers a little more than one hundred members, contacted all local business and social organizations, making speeches at various functions to urge the sale of bonds and stamps in the theatre.

In connection with the personal appearance of Johny Sheffield (Tarzan, Jr.), on his national tour of "Buy Tanks for the Yanks," Druker arranged for a welcome to the city by Commissioner Boyle, Vice-Mayor, who presented the star with the key to the city. Sheffield then visited Victory House and made a round of all bond sales booths in department stores and street corners and assisted in the presentation and raising of a U. S. Treasury Department minute man flag. This was followed by his appearance on the stage of the theatre for an appeal to purchase bonds and stamps.



SO Glad When People Don't Buy War Bond—Thank You

FOR the month of September, the Motion Picture Industry will lead the drive for intensification of the sale of WAR BONDS and STAMPS . . . September is our BILLION DOLLAR BABY . . . September's the month we're going OVER THE TOP . . . Come on and join up with your Uncle Sam's Home Front Forces. BUY A BOND TODAY . . . and keep on buying them as often as you can . . . BUY A BOND to honor every Mother's Son In The Service . . . Let's all join in making this the Biggest BIG PARADE of ALL . . . let's make it the parade that'll give the axe to the axis . . . right where it'll do the most good!

Buy Your War Bonds from Cincinnati's "Minute Maids" in Bond Booths of Downtown Theatres . . . or from the Service Staffs in many of your Neighborhood Movie Houses.

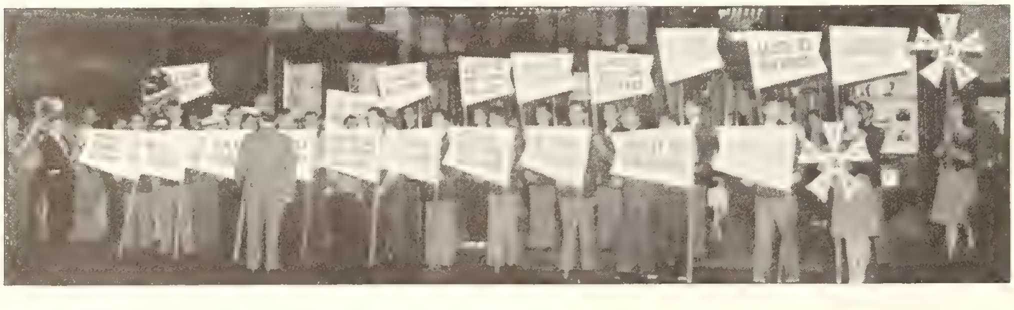
(This advertisement sponsored by RKO Cincinnati Theatres)

Cincinnati, O. Pop. 455,610

This all-industry ad was arranged by E. V. Dinerman of RKO Theatres and published in all Cincinnati papers.

Glencoe, Ill. Pop. 6,825

With a very successful Junior Minutemen club under way at the Glencoe theatre, Harry C. Thoms learning recently that Marjorie Weaver was visiting in a nearby town, contacted her and asked her if she would present the first month's prizes to the winners. The star graciously consented and in addition sold War Bonds and Stamps in the theatre's lobby booth and with each sale made, she gave an autograph. While Miss Weaver was giving the prizes, a group of Junior Minutemen presented her with an honorary membership in the local corps. In addition to the grand prize for the most sales that is presenetd each month, Thoms has promoted six weekly prizes from local merchants to stimulate the sales as he goes along. Thoms reports that for the month of August, these youngsters, ranging from six to 14 years of age, sold $12,500 in War Bonds and Stamps.



Rochester, N. Y. Pop. 324,975

An advance parade was held by all downtown and neighborhood theatres in Rochester, N. Y. A banner was donated by Local 25, Stage Hands Union. The pennants stressed "Buy War Bonds in September" and "Salute to Our Heroes Month".

Washington, Ind. Pop. 9,312

Rufe Davis happened to be nearby so A. J. Kalberger, manager of the Indiana theatre, obtained his services for a Bond and Stamp rally. Kal found that the town fathers were at first a bit averse to this sort of thing but he sold them on the idea and then followed it right through.

Kal had his own employees decorate the city hall, prevailed upon the firemen to move seven more decks and chairs with typewriters to city hall lawn, lined up all the banks in the city to have representatives there to sell Bonds and the postmaster to sell Stamps. The local high school band paraded from the theatre to the city hall and Boy and Girl Scouts as well as the American Legion color guard participated. Kal promoted the speakers, too. A tremendous amount of publicity was obtained. Real results were recorded in the sale of $10,140 worth of Bonds in one hour.

Brooklyn, N. Y. Pop. 2,857,000

A slightly different angle and of local interest is the service flag board featured in the lobby of the Fortway theatre by Chester W. Friedman. The ingenious slant here is that the center of each star carries a photo of the serviceman, together with his name, rank, branch of service and home address. Through a tieup arranged with a local merchant a fifty dollar bond was awarded to a lucky theatre patron, who in turn had the privilege of selecting any one of the boys names listed on the flag, who was also to be the recipient of a twenty-five dollar bond.

The flag board was built in the theatre with materials on hand and constructed by Chet and his porter. The color scheme is a white field with a red border, the stars are blue with the photos in a white circle.

At a recent meeting of the managers, Lou Preston, division manager, asked all employes to volunteer as blood donors. So complete was the response, that arrangements were made for the Red Cross to have a mobile unit at the theatre, patrons being urged to act as donors, too.

Philadelphia, Pa. Pop. 1,931,334

Recently instituted by Joseph D. Nevison at the Bromley theatre and sponsored by cooperating merchants is his "General MacArthur Victory Club." A Decoration Day War Stamp Matinee was held to inaugurate his lobby booth for the sale of War Stamps and Bonds. Free admission was given to the first 500 children members of the club upon the purchase of a War Stamp. A parade of members with banners was arranged, with copy on the banners reading: "We are on our way to inaugurate Bromley's Victory Booth," etc. The booth itself

(Continued on opposite page)

NOVEL IDEAS AS WELL AS STANDARD SELLING USED

(*Continued from opposite page*)

was dedicated on the stage by a member of the American Legion, with members of the MacArthur Club presenting the colors.

The cooperating newspapers carried stories on the event and featured coupon application forms for membership, which required each child applicant to purchase a war stamp. Signed applications pledged members to buy stamps, eat proper foods, conserve vital materials, study, observe rules of safety and fair play, be loyal to Flag and Country, cooperate to win the war and conduct ones self in a manner to make MacArthur proud. Membership cards which were distributed carried spaces to be punched for MacArthur buttons, photos, life stories, flag buttons, etc.

Waterbury, Conn. Pop. 99,314

In his effort to get ample publicity for the industry's billion dollar Bond and Stamp drive, Ed Fitzpatrick at Loew's Poli theatre persuaded all the local dailies to plug "Salute to Our Heroes" month via a special line to be incorporated into all newspaper ads, etc. In addition, Fitz also promoted a full page in the *American* and another in the *Republican*, both "saluting Heroes" and calling attention to the month's Bond Drive. For the past few weeks the Round Tabler has also been planting special stories, art, etc.

LaPorte, Ind. Pop. 16,180

To usher in his Junior Minutemen Club at the LaPorte theatre, Wayne Sweeney planted stories in the local dailies offering boys and girls the opportunity to assist in the national war effort through the sale of Bonds and Stamps. The club got underway through a giant rally and free show at the theatre with Buddy Ebsen and Skeets Gallagher participating. Official membership cards were distributed and the corps oath taken. Each boy and girl promised to sell at least a dollars worth of Stamps a day, which had to be purchased at the theatre, and Sweeney reports that the first few days brought the purchase of $425 in Stamps.

Glendale, Calif. Pop. 82,582

In order to add impetus to his local drive, Ed Harris at the Fox Glendale theatre started off a few days sooner to get off to a fast start. This was timed with the official opening of the Victory House, which was manned by the theatre personnel. Newspaper coverage included the full program of designating special weeks in "Salute to the Glendale Heroes," serving in all branches of the service, with the request to back them up through the purchase of Bonds. Quotas were set each week to purchase equipment and to act as an incentive to stimulate sales. This also allowed for numerous exploitation activities staged by the various civilian organizations and the theatres.

The merchants joined the band wagon by furnishing the theatres with sufficient merchandise to conduct Victory Auctions once a week in every theatre with leading city officials doing the barking. A trial auction in all theatres brought an aggregate sale of $40,000,000. A specially decorated house trailer on wheels to resemble a Victory House will visit all war plants during lunch hour and will be manned by female personnel from the theatres. The first trial trip made last week brought sales of $5,000. Planning daily trips during the month with entertainment, it is estimated that approximately $150,000 will be sold.

New Bedford Mass. Pop. 110,341

In conjunction with the War Bond campaign during September, Eddie Selette, at the Strand Theatre offered a $25 bond to the first child born in the vicinity of the theatre one minute past midnight of August 31st. The infant, whose birth had to be verified by a doctor, could be born either at a hospital or at home. In addition, a prize of a $2,000 War Bond was offered in the name of the motion picture industry for the first pair of twins born.

Hollidaysburg, Pa. Pop. 5,910

A full page of cooperative ads and headed "Hollidaysburg joins the motion picture industry in their billion dollar Bond Sale Drive" was promoted by Douglas W. Mellott and Charles Coussoule of the Blair theatre. The center of the page was devoted to a scroll, the center of which carried five reasons why folks should purchase bonds. The contributing merchants' names were listed on the lower half of the page.

Saranac Lake, N. Y. Pop. 7,138

A well-rounded campaign has been launched by Clayton Cornell at the Pontiac theatre to usher in his "Salute to Our Heroes Rally." The theatre's activity consists of supervising all arrangements with the cooperation of the Village Administrator, awarding a courtesy pass to each bond buyer at the theatre from September 1 to 5. A month's pass will also be awarded to the carrier boy selling the most stamps during the period.

The retail stores are cooperating by displaying the one-sheet slogan and theme of the Drive in their windows during the month. The American Legion is also cooperating and will serve as color bearers at the evening rally, and will also take over the victory booth in the lobby on September 13th, General Pershing's birthday. The Fife and Drum Corps will be present, all members appearing in uniform, while the post commander will give a one minute address from the stage.

All service clubs have been contacted and their activity includes commandeering the victory booth in the theatre lobby one night of the month and conduct stamp sales on the streets for a quarter hour period at noon.

Norwich, Conn. Pop. 23,652

Joseph Boyle at Loew's Poli-Broadway, in Norwich, Conn., broke the dailies with a story to the effect that the theatres on a certain night between the hours of seven and eight would doubtless sell the millionth bond. Each Loew patron purchasing a bond from twenty-five dollars up was given as a bonus a courtesy ticket to see the next show.

Whiting, Ind. Pop. 10,307

With the ladies from local organizations aiding in the sales of Bonds and Stamps at his theatre, Carroll Bradley, at the Hoosier, reports sales amounting to $11,803.15 for the week.

SENECA
GALA PREMIER THUR · AUG 27
CONTINUOUS INAUGURAL SHOW
FROM 1 PM SEVEN & 9.30 PM
SENECA THEATRE TICKET
ADMIT ONE
SOLD! To highest bidder of WAR BOND

Salamanca, N. Y. Pop. 9,011

Guy W. Hevia (center), manager of Schine's new Seneca, Salamanca, N. Y., printed up this huge ticket which was auctioned off for War Bonds. So were four others. A War Stamp-a-Dance Stomp was held, with dances sold for 10 cent Stamps. A parade was held, of which the photo shows a part. The five tickets and a special reserved section for the opening night were sold for $27,000 in War Bonds.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

BAMBI (Disney-RKO): As much of the campaign as possible should be directed at adults; the picture is a natural draw for children. For example, there are two coloring contests suggested. One is directed to adults, the other to children. There are a number of books available on which tieups can be arranged. Displays might be obtained in bookstore windows and on counters in stores which have book departments. This suggests the use of bookmarks for distribution to libraries, schools and through stores. The pressbook has an illustration of one which is also adaptable for use in department store billings, as laundry stuffers, etc. To possibly attract those who favor action in their pictures, fronts can be built which emphasize the forest fire scenes. These can be animated and also accentuated by the use of red cellophane. A photographic contest can be arranged with prizes for the best snapshots of a deer, a cottontail rabbit, and a skunk, the three leading characters in the picture. Special letters to Nature Study Clubs, Audubon Societies, Parent-Teacher Associations and Conservation groups can be sent out by the management, thus reaching people who would be especially interested in the picture. The term "twitterpated" is used in the picture to indicate the state of mind of anyone in love. This suggests a number of promotional ideas which would make use of the term. For example, a contest for pictures of twitterpated people would be appropriate. There's a list of lines in which the term is used in the pressbook; they can be reproduced on mailing pieces, throwaways, etc. A comedy contest can be arranged in which twitterpated women would tell how they got their men to propose. The iron deer from the front lawns should be collected by the theatre playing "Bambi" and with appropriate ceremony turned over to the Government. The music can be used in obtaining radio station tieups, window displays in music stores and announcements by orchestra leaders in hotels and night clubs. For lobby display purposes, it may be possible to obtain a young fawn to portray Bambi. The rabbit, Thumper, is easy to get. The skunk may well be dispensed with. The short title suggests the possibility that cards, each bearing one letter, can be tacked on fences and in other locations where they would act like a teaser. There is available an invitation with clever wording and space for playdates which can be used as a herald or mailing piece.

TALK OF THE TOWN (Columbia): A teaser campaign is suggested by the title of this picture. There are available some two-column cartoon ads with comedy slants which can be used in any part of the newspaper as advance teasers. They can also be used in enlarged form as lobby art. Similarly, the title can be used imprinted on a Benday background (available in the pressbook), tacked up on poles and fences. Another teaser idea is to have a film can beribboned and placed on a pedestal in the lobby with a sign reading, "When this is opened it will be the 'Talk of the Town'." A "hush" poster has been prepared, copy on which says, "Don't let America's secrets become the Talk of the Town". This poster also has illustrations of the three stars and room for theatre imprint. A venetian blind could be installed in an empty store window; on one side copy could read, "It's the Talk of the Town", and on the other side the playdates. There's a four-day contest suggested which sells the stars and the director; the idea is to have newspaper readers state the name of the picture which brought fame to each of the stars, given an illustration to help. Including the director makes the contest sufficiently difficult to be intriguing. There are a number of stills which are available for local exploitation purposes. One of Jean Arthur using the telephone might be placed in the telephone company's business office. Another, in which she is seen in Ronald Colman's pajamas, could be used in men's store windows with emphasis on the fact that, while these particular ones don't fit Miss Arthur, the store has pajamas to fit anyone. There's a still of Cary Grant busy in the kitchen which can be used to promote kitchenware. The fact that borscht figures prominently in the picture can be used to get space on the woman's page to list a recipe (given in the pressbook). A cooperative page with merchants each calling their wares "The Talk of the Town" seems feasible. Neither Ronald Colman nor Cary Grant has ever played in a picture in which they did not win the girl; obviously this is a first for Colman. Newspaper or program readers can state whether they think Jean Arthur made a wise choice, with prizes for the best answer. In the picture Jean Arthur plays the role of a secretary, suggesting the possibility that local secretaries can be circularized by means of a herald written in shorthand—Gregg on one side and Pittman on the other. The title phrase can be used by the newspaper as a peg on which to hang photos of past events which were the talk of the town in bygone days.

Druker Ties "This Above All" To Local Bond Drive Contest

To launch his date on "This Above All" at Loew's State, in Menphis, Maurice Drucker tied in with the local competition sponsored by the Junior Chamber of Commerce and the local daily to choose "The Girl We Fight For." Drucker purchased one hundred dollars worth of bonds in the name of Joan Fontaine and Tyrone Power to count as votes for the first two entries in the contest.

The paper came through with art work and reprinted the wire received from the stars which read: "Have just been informed through our Memphis representative that the Junior Chamber of Commerce and the Press-Scimitar are undertaking a splendid new bond sale promotion. We want to help. Buy the first bonds in our names and give the votes to the first two nominees."

Search for Perfect Man Heralds "Tarzan" Date

Reporting on the opening of "Tarzan's New York Adventure" at the Riviera, in Rochester, Bud Silverman, city manager, stresses a contest whereby each of the theatres made a search for the city's most perfect man. Outstanding in connection with the contest was the tieup effected by the boys, whereby Sears has been promoted for prizes, with the winner outfitted from head to toe. For the second prize, the theatre awarded a twenty-five dollar war bond. Sears came through with a window display of a model dressed in the clothes to be given to the winner. In addition, radio announcements were planted with stories in the daily paper.

Rockwell Offers Stamps In a "Mr. V" Search

A contest angle was injected in Ken Rockwell's "Mr. V" ad for that date at the Steuben theatre, in Hornell, N. Y. A box was included in the ad reading "Win five dollars in war stamps. Mr. V. will appear on Main Street for one-half hour at 1 P. M. All you have to do is tap him on the shoulder with a copy of today's *Tribune* and say: 'You are Mr. V.' If you are the first to do this correctly, you will receive five dollars in war savings stamps. If you are second, third or fourth, you will receive two guest tickets to see," etc. In addition, the paper also read readers on the stunt.

Deering's "Tish" Contest

Five dollars in war savings stamps and guest tickets to runnersup were awarded by Francis Deering at Loew's State, in Houston, in connection with a newspaper contest ahead of "Tish." Head outlines of Marjorie Main, Zazu Pitts and Aline MacMahon were run in the cooperating paper and folks were requested to fill in funny faces for the prizes.

"Jackass" Hitching Post

A jackass was hitched to a parking light meter and carried a sign saying: "I'm the biggest jackass in town! I can't see Wallace Beery in 'Jackass Mail'!" as a feature of the campaign for the picture put over by Oscar Nyberg, Fox, at the Spokane, Wash.

Shaw and Brown Run Spectacular New Haven Rally

The September "Salute to Our Heroes" drive is just a continuation of the campaign that started May 30 and even before in most of the theatres of the country and since then has developed so that the showmen are the nation's best Bond salesmen. Most of the ideas developed earlier in the Summer are just as applicable to this month's drive.

For instance, the campaign put on in New Haven by Harry Shaw, division manager, and Lou Brown, publicity director, of the Loew New England theatres, is worthy of attention for this reason.

New Haven was designated by the Treasury Department as the city for the final official rally of National Retailers for Victory Month. The merchants in town saw that the job was too big for them to handle alone, so they called in Harry to handle the entertainment and program and Lou to arrange the publicity not only in New Haven but throughout the state.

Festivities in Yale Bowl

The celebration was arranged for the Yale Bowl. Incidentally, this was the first time Yale University has ever permitted use of the Bowl for any type of rally.

The fact that, as Lou put it, "Jupiter Pluvius opened up the spigots and it rained cats and dogs," did more than dampen the crowd unfortunately; the rain was so heavy, the whole affair had to be called off.

But the program was such that it can be copied, at least in part by any showman who desires to stage a similar rally during "Salute to Our Heroes" month.

The program was arranged by Harry Shaw and Lou Brown arranged to have it carried as a full page ad in the *New Haven Journal Courier*. Four well known armament manufacturers sponsored the ad in cooperation with the *Journal-Courier*.

Tickets Given with Bond Purchases

The affair was held at 5:30 in the afternoon. The portals were opened at 4 p.m. Free tickets were given with every purchase of War Stamps or Bonds. All downtown stores and municipal offices closed at 4 p.m. to allow employes to go to the Bowl. The affair was called a "City of New Haven Event sponsored by its government, its civic organizations, its business concerns, and put on by the United States Treasury Department as the official nation-wide climax of the 'Retailers for Victory' Campaign to sell $1,000,000,000 worth of War Bonds."

A military parade comprised the prologue of the affair with the following units participating: United States Infantry Band; U. S. Infantry troops; Connecticut Foot Guard Band; U. S. Naval escort; U. S. Coast Guard unit; U. S. Army color guard; Yale University naval unit color guard; United States war heroes, etc.

An invocation was pronounced by the Rev. Father Charles M. Kavanagh. The masters of ceremony were Walter O'Keefe and Bert Lytell, who both appealed to the crowd to buy Bonds. An augmented orchestra of the New Haven Federation of Musicians Local played an overture following which James W. Hook, general chairman, and Thomas S. Smith, State Administrator of the Treasury Department, were introduced. Mayor John W. Murphy welcomed the visiting celebrities each of whom spoke. Among them were Irene Dunne, Pola Negri, Henry Hull, Rose Marie (who sang), Carol Bruce and Pierre J. Huss, war correspondent. Each of them urged the huge audience to buy War Bonds. In addition there was a demonstration by the Yale Physical Fitness Group, selections by some of the bands and songs by some noted singers. The war heroes, a Connecticut war mother and some well known Connecticut people were all introduced. The rally closed with a benediction by Rabbi Louis Greenberg.

Lucy Monroe opened the ceremonies singing "The Star Spangled Banner." The rain came down at that time and the newspaper published a picture on its front page of Harry Shaw holding an umbrella over the singer.

This huge program was arranged by Harry Shaw and, take it from Harry, it required some arranging.

The publicity was terrific. Front pages were obtained with the greatest of ease, of course, but nevertheless the material had to be supplied.

From time to time in advance, different firms sponsored full page ads announcing various features of the program. Even the sports pages were cracked for publicity stories as such sporting figures as Gene Sarazen were named as among those slated to appear. Editorials appeared in the papers, too.

THEY'RE OUT FOR AWARDS

The showmen listed below have submitted material within the past two weeks for the Quigley Awards. The Third Quarter is now well under way; there is still time to submit material.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

CHRIS CHAMALES
Roxy, Delphi, Ind.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

BENJAMIN COHN
Hamilton, Chicago, Ill.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

EDGAR DOOB
Aldine, Wilmington, Del.

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

SAM GILMAN
Loew's Regent, Harrisburg, Pa.

EDGAR GOTH
St. George, Staten Island, N. Y.

TED KIRKMEYER
Egyptian, Ogden, Utah

SIDNEY KLEPER
Poli Bijou, New Haven, Conn.

BUD KORNBLITE
Capitol, Waverly, N. Y.

ARTHUR KROLICK
Century, Rochester, N. Y.

JOSEPH LONGO
Loew's State, Boston, Mass.

ED MAY
Russell, Maysville, Ky.

DOUGLAS MELLOTT
Blair, Hollidaysburg, Pa.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

MILLARD OCHS
Strand, Akron, Ohio

MICHAEL PICCIRILLO
Globe, Bridgeport, Conn.

HARLAND RANKIN
Centre, Chatham, Ont., Canada

JACK ROBERTSON
Capitol, Victoria, B. C.

LEO ROSEN
Troy, Troy, N. Y.

BUD SILVERMAN
JACK HAMILTON
Riviera, Rochester, N. Y.

JOSEPH SAMARTANO
Poli Palace, Meriden, Conn.

BOYD SCOTT
Grand, Holdenville, Okla.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY STEARN
KEN CARTER
Manring, Middlesboro, Ky.

Educational Exhibit Launched by M-G-M

Life masks taken directly from the faces of a group of leading stars, along with original fashion sketches, original charcoal sketches of movie sets and other colorful material used in preparation of a film, will comprise an elaborate Travelling Educational Exhibit shortly to be launched on an extensive tour by Metro-Goldwyn-Mayer.

The exhibit will be displayed at leading universities, schools, department stores, civic and educational societies and at other points where it can be inspected by the public.

Open Forum to Be Featured

Accompanying the exhibit will be Frances Parker, lecturer and radio speaker, who will deliver an explanatory talk on the exhibit at local showings and also over the air. Following her talk she will answer questions from her audiences on the uses made of the material included in the exhibit.

The tour was devised by Howard Dietz, M-G-M vice-president in charge of advertising and publicity, and will be supervised on the road by W. R. Ferguson, director of exploitation.

Lobby Bride Kisses for Bonds

J. Lester Stallman, manager of Schad's Astor Theatre, Reading, Pa., sold both pictures and war bonds in "They All Kissed the Bride." A model dressed as a bride was stationed in the lobby, with the "bride" kissing everyone making a purchase of a war bond.

Cornell Holds Rally For "Mrs. Miniver"

In connection with his opening of "Mrs. Miniver" at the Pontiac, in Saranac Lake, N. Y., Clayton Cornell sponsored a War Rally, conducting a Bond Sale on the stage of the theatre. The postmaster assisted and resided at the Rally. Speakers were a county judge and present on the stage was the local Civilian Defense Chairman and a representative of the bank, who took the signed applications.

Cornell secured the gratis services of an organist, a local soldier in uniform home on furlough. The program opened with him at the organ playing "America" and at this time the grand drape was opened and the stage set with standee flags and palms. A 10 by 20-foot American flag was lowered from the flies into full view of the audience as the foots and overhead borders came up

Cohen's Pennies for Bonds

Nate Cohen, manager of the Apollo Theatre, Atlantic City, flooded the town with thousands of small cards, each bearing a shiny penny, as the highlight of his campaign on "Mrs. Miniver." The copy read: "Mrs. Miniver wants her friends to buy war bonds. She contributes this penny toward the purchase of your next bond."

Six Editorials Landed By Longo for "Miniver"

A press agent's dream came true for Joe Longo of Loew's State and Orpheum theatres, in Boston, when for a reported first time in the history of the city a motion picture received six editorials, this for "Mrs. Miniver." Additional newspaper coverage was landed when Longo held a special screening for the Governor, Mayor, Police Commissioner and other local bigwigs.

A "Lucky Horseshoe" with 20 holes containing test tubes with water and a "Miniver" rose was planted in the lobby. A large display card in the center of the horseshoe advised patrons that the first 25 women to purchase tickets to see the picture would receive one of the roses. This stunt also broke in the newspapers.

An elaborate and dignified dinner was held for the press of both Boston and Providence papers to meet Walter Pidgeon, who was making a personal appearance. Immediately after the dinner the star was given a police escort to Station WEEI, where he made a recording to be broadcast by short wave over WRUL to Europe. Pidgeon's appearance on the stage was the signal for a record sale of Bonds and Stamps. He finally wound up by selling his handkerchief for $80 worth of Bonds and Stamps. Advance stories and pictures were landed in all papers announcing the star's arrival and inside and front page layouts with stories in all papers after his appearance on the stage of the theatre.

Eytinge's Lobby Contest

A special contest in the lobby, asking patrons to guess the names of the pictures in which John Boles had appeared, was arranged by Henry Eytinge, manager of the Vernon Theatre, Philadelphia, for "Road to Happiness." Stills from films the star had appeared in, placed on a 40 x 60, served as clues for the patrons.

Ed Harris, who has been manager of the Glendale Theatre, Glendale, Calif., this week joined the Marines. The photo above shows him receiving a Citizenship medal from the Veterans of Foreign Wars for his efforts to sell War Bonds in Glendale. The presentation was made in connection with a farewell get-together of Civic and City officials upon the occasion of Ed's entering the service. He received considerable newspaper publicity; one paragraph cited his Round Table achievements—"Twice winner (within the last two quarters) of the coveted Quigley Showmanship Plaque presented by Motion Picture Herald, and this year's 'outstanding citizen' in the eyes of Glendale Veterans of Foreign Wars, Harris has maintained an unbroken string of promotional victories in the field of motion picture and civic endeavor."

Left—George Seed, city manager for Fabian Theatres in Cohoes, N. Y., in town for a brief stay, paid a visit to the Round Table office. Above—David Fineman of the Shapiro-Fineman Circuit of Pittsburgh, who was in town celebrating with Mrs. Fineman their 13th wedding anniversary, was another Round Table visitor. Right—Rowland Lloyd, booker for the Aaron Goldberg Circuit of San Francisco, dropped in while on a combined business and pleasure trip.

Photos by Staff Photographer

Halifax Manager Must Cater To Seamen Patrons

A recent visitor to the Round Table department of the HERALD reports that managing a theatre in Halifax, now one of the leading ports of the world, is not without its vicissitudes. In the first place, the men who attend the shows are hungry for amusement, having been at sea for periods of a month or more.

One of the first things the crew of a merchant ship is up against is a local law prohibiting the sale of draft beer. Beer is as dear to the heart of a seaman who has been without it as it was to Americans during Prohibition. So the seaman hies himself to a package store where he shares a case with a buddy. Looking for a place to imbibe they choose the nearest movie house, regardless of the screen attraction.

From then on the picture's various scenes are punctuated by the rhythmic dropping of the bottles as they are methodically emptied by the thirsty seamen. The length of the patron's stay in a Halifax cinema is thus governed not by the length of the show but rather by the rapidity with which the patrons can imbibe.

Wash Room Supplies Disappear

One of the managers' difficulties in Halifax is the propensity of seamen to remove toilet paper in quantities suggesting that it might be a case of forearming on their part. Liquid soap also disappears. It is pointed out that the intentions of the seamen are not larcenous: Their reasoning follows the tortuous channel that they are entitled to wash their hands as often as they like while in the theatre; not being of a nature which would prompt such frequent ablutions, they feel that they are justly entitled to remove the soap which they do not consume in the exercise of the aforementioned privilege.

The kleptomania of seamen also veers toward the artistic side at times, our informant says. For example, in one theatre there was a beautiful pewter tray hanging on the wall as a decoration. The first time it was appropriated to dignify some seaman's bunk, the shore patrol, upon learning of its size, merely stationed a man at the gangway of each ship. When a man with outsize bulges appeared, they examined the cause and found it to match the description of the pewter tray as given by the manager. Subsequently on the four or five occasions when the tray has again gone seaward, the manager merely called the patrol and said, "It's gone again." They're keeping a score and making book on the tray now; as soon as a ship comes in the odds on its removal go down.

Types Letters in Lobby for "Take a Letter Darling"

As an attractor ahead of "Take a Letter, Darling" at Schine's Riviera theatre, in Rochester, Bud Silverman and Jack Hamilton planted their secretary in the lobby seated at a desk with her typewriter and copy reading: "Take a Letter, Darling." Remember a boy in the service and drop him a line. Our secretary will type it for you now."

In addition, 1,000 penny postcards were available with a message printed on them reading: "We are visiting a Schine theatre tonight. Sorry you can't be with us. Trust that you are well and that we will see you soon." Space was left for the sender's signature and the cards were mailed by the management.

Favorite Blond Contest Used By Bob Kessler

BUY
U.S. WAR BONDS and
SAVING STAMPS HERE
Next Attraction

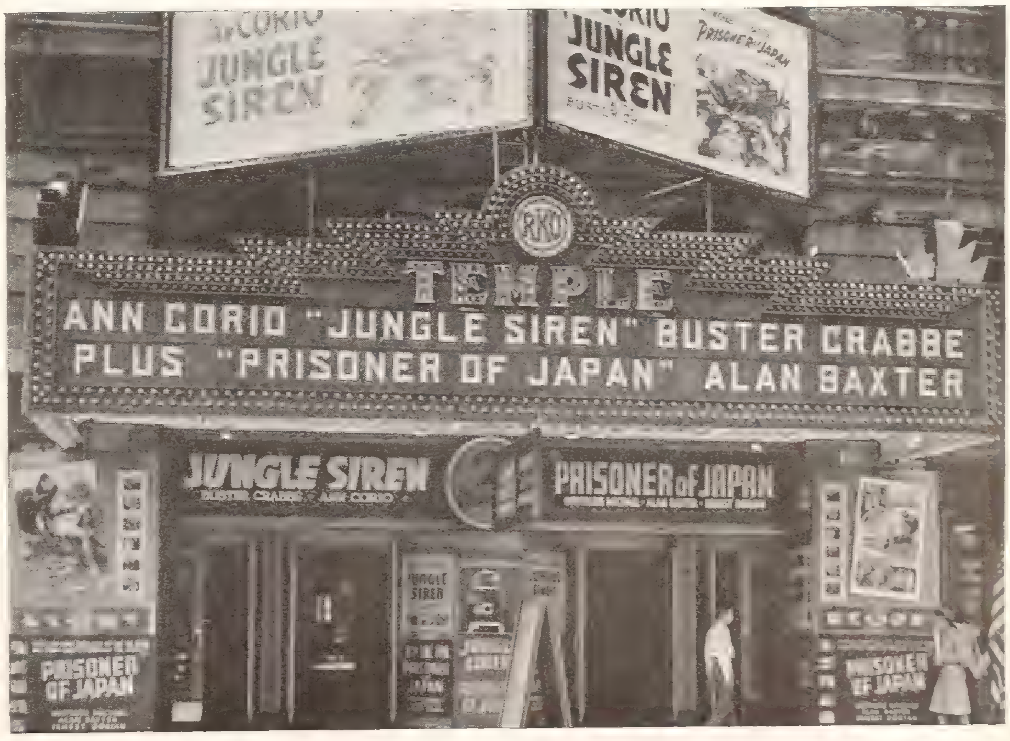
By Zev Pressman

Bob Kessler, manager of the Benn theatre, Philadelphia, poses with his section's favorite blondes selected as part of the exploitation campaign on "My Favorite Blonde". The girls sold War Stamps for kisses. The cup for the winner is at the right of the booth.

Bob Kessler, manager of the Penn Theatre, Philadelphia, sold "My Favorite Blonde" by running a contest to determine who was the favorite blonde in his section of Philadelphia. Fourteen prizes were promoted from neighborhood stores for the winners and Herb Gellis, representing the House of Westmore, was on hand to present the winner. A House of Westmore tie-up enabled the theatre to give a coupon worth 25 cents to every lady who attended the show during the run of "My Favorite Blonde." Names of Westmore outlets were printed on the back.

Bob gave out 5,000 novelty trick heralds 10 days in advance of the contest. Publicity was obtained on the front page of the local newspaper and even the Philadelphia *Daily News*, a metropolitan paper, gave the contest a break on the amusement page; this was regarded as quite a feat for a neighborhood theatre. The local newspaper continued its cooperation right up to the day of the contest and afterward with front page stories, plenty of art and the printing of an entry blank.

The blondes sold war bonds in the lobby later offering a kiss to each purchaser.


JUNGLE SIREN
PRISONER OF JAPAN
RKO
TEMPLE
ANN CORIO "JUNGLE SIREN" BUSTER CRABBE
PLUS "PRISONER OF JAPAN" ALAN BAXTER
JUNGLE SIREN
PRISONER of JAPAN

Lou Mayer had the honor of playing a double bill of two PRC pictures at their world premiere. Here is the front he devised for the date at the RKO Temple, Rochester.

Matilda Pysyk, New Assistant To Boyle at Loew's Norwich

Matilda J. Pysyk, a new member of the Managers Round Table, is assistant to Joe Boyle at Loew's Poli theatre, Norwich, Conn. She started as cashier in February of this year and when Russell Grant, who had been assistant manager, was promoted to the assistant managership of Loew's State, Norfolk, Va., she was promoted. Joe says she is doing a fine job.

In New Posts

A. ALBERT COHAN, former manager of the Apex theatre, in Washington, D. C., has been promoted to the Senator theatre there.

WALTER ROONEY, manager of the Hart theatre, in Wilkes-Barre, Pa., has been transferred to the Orpheum theatre, succeeding Paul M. Burke, who is in the Navy. Curtis Homnick, assistant manager of the Comerford theatre, has been advanced to manager at the Hart.

J. H. RADABAUGH is now in charge of Hunt's Indian theatre and the Rose theatre, in Roseburg, Ore.

WELDON W. PARSONS is now house manager at the Interstate Majestic theatre, in San Antonio. Other circuit changes include Mary Grimes going in as assistant at the Prince theatre and Beulah Green as assistant at the State.

GUY HEVIA, formerly manager of Schine's Hippodrome theatre, in Gloversville, N. Y., has been appointed manager of the circuit's Seneca, in Salamanca, N. Y.

HIAWATHA M. TAYLOR has been appointed assistant manager of the Pearl theatre, in Philadelphia.

JOHN LATIMER, manager of Warners' Lansdowne theatre, in Philadelphia moves over to the Waverly, succeeding Abe Goldsmith, who transferred to the Karlton.

ARTHUR PICCOLA, manager of the RKO Family theatre, in Cincinnati, has been transferred to the RKO Shubert there. Joseph Hansberry, of the suburban RKO Orpheum, has been placed in charge of the Family, while Elwood Jones, manager of the RKO Paramount, will also handle the Orpheum.

RICHARD LYNDENBERG is now assistant manager at Loew's theatre, in Indianapolis.

BOYD F. SCOTT, formerly at the Broadway theatre, in Lubbock, Tex., is now at the Grand, in Holdenville, Okla.

HARRY GANS is now handling publicity for the Beverly theatre, New York City.

HAPPY BIRTHDAY

September 5th
Edwin G. Austin
Fred Naify
Herman B. Abrams
John B. Tucker
Mort Rosevold
Maurice M. Meet

6th
Harry Sefton
Rockwood Bailey
James A. Kakley
Clarence A. Turbin
Joseph M. Rubenfield
William J. Burke

7th
Jack L. Johnson
Herbert Hairrell
Robert G. Patterson
H. R. Hellerich

8th
Bert Gildersleeve
Ralph C. Ressler
Richard Bauke
Art Weber
Herbert C. Lewis
Sidney Selig, Jr.
Pete Egan

September 9th
Frank D. Solomont
Sam Rothstein
Morris Simms
Sam Schiewtz
Earle C. Potter
Albert E. Crowder, Jr.

10th
Robert J. Rydeen
Alan Peters
Ben Blackmon
Frank Boucher
Bill C. Miller
Harold Turner
Robert Duberstein
Sidney Grill
Clifford Mowry
Herbert Graefe
Budd Guttman
Perry Reavis
Clifford H. Reid
Leonard C. Herbert

11th
Mike Guttman
Wesley R. Griffith
Vincent F. O'Leary

Walter Goldstein Climbed from Usher to Assistant to Manager

Walter Goldstein, manager of the Ambassador Theatre in Brooklyn, is one of the newest members of Managers Round Table. Wally, as he is known throughout the city of churches, has been an active showman for a long time, however.

He came up through the ranks, having started as an usher, progressed to assistant manager and finally reaching the managership itself. Among the theatres at which he has served in one capacity or another are the Stadium, Riviera, Supreme, Ambassador, Benson and Carroll, all Randforce houses. Wally is 33 years old and married. He and Mrs. Goldstein are anticipating the arrival of their first child.

TO DAY
SPECIAL
RUBBER
MATINEE
THIS COMING
WED. AFT.

By Albert Colan

Walter Goldstein, manager of the Ambassador Theatre in Brooklyn, stands before the huge pile of scrap rubber he collected at a special rubber matinee. Three of the donors are shown with him.

G. Clanton Envied by Showmen; Owns Theatres and Newspaper

Many a treatreman has wished he also owned the newspaper in his town. So many of his problems would then be solved. But take it from George C. Clanton, t'ain't so. George runs the Daw theatre in Tappahannock, Va., as well as the Reed Theatre in Reedville, Va. He was born in Danville, Va., Jan. 22, 1911. He entered the motion picture business in 1940. "I like the business fine," he says. The Daw theatre is regarded as the most beautiful playhouse in tidewater Virginia.

Fadal, Now in Valley Mills, Wants House in Home Town

E. Wilson Fadal, known as Eddie to his pals, is now the owner-manager of the Ritz theatre, Valley Mills, Texas. It is quite a way, but not too far from his birth place of Waco. The great event took place on September 22, 1918. Eddie's ambition is to own a theatre in his home town, equipped with the best machinery on the market—the finest projectors, lamps and sound.

Eddie is a graduate of Baylor University, where he studied speech and acting and directed several plays. He has always been interested in theatres, so on graduation he bought the Ritz.

Eddie is a firm believer in showmanship and he follows the Round Table assiduously to learn how other showmen are conducting their houses. Among his activities is to prominently display the flag in the lobby at all times, to run "The Star Spangled Banner" on all programs and to run all Victory Films. He has given free admissions at various times to those who brought scrap iron, old auto license plates and rubber. A kiddies matinee is on his schedule for each Saturday. From time to time he conducts a house-to-house canvass asking people what is the attraction at the Ritz. If they can name the picture and stars they are awarded guest tickets. Eddie is a member of the Lions Club and the Episcopal Church and always cooperates with them on special shows. He sells War Stamps at the box office and conducts a lucky seat night each week when the winner receives War Stamps, groceries or passes. Each year he honors the local football team and their dates, whether the team is victorious or not. Eddie's hobbies are writing ads for weekly papers and keeping a collection of them; other interests are exploitation, dogs and horses.

Miguel Ortiz Has Widely Varied Career in Own, Circuit Theatres

Miguel R. Ortiz is one of the latest of the many showmen on the island of Puerto Rico to join the Round Table. He is manager of the Broadway theatre at Ponce for the Habana-Delicias Circuit. Miguel was born May 15, 1904, at Sabana Grande.

His theatrical career started in 1927 while a high school student, when he worked as assistant manager of the Oriente theatre at Sabana Grande. Later he was promoted to the managership. From this position he resigned in order to lease the Borinquen theatre in the same town. He worked there until 1930 when he sub-leased the house and went to New York where he spent two years. In 1932, he resumed operation of Borinquen and continued there until 1936. In that year he leased the Puerto Rico theatre at Guayanilla and worked there until October, 1940, when he was appointed manager of the Capitol Theatre, Santurce. He resigned that post in March of last year to accept his present one, which is at a larger theatre.

OBITUARIES

Bernard Hyman Of MGM Dies

Bernard Hyman, who had been associated with the MGM studios since 1924 and had been a member of the executive staff for the past four years, died at his home in Los Angeles, September 7th, of a heart attack. He was 45. Mr. Hyman recently had discontinued activities as a producer to devote his entire efforts in an advisory capacity.

Mr. Hyman was born in Grafton, W. Va., August 20, 1897. He was educated in the public schools of New York and later attended Yale University. In 1919 he became associated with S. A. Lynch, distributor for Triangle, as a salesman. He subsequently entered the state rights field, representing Phil Goldstone productions, and in his spare time wrote scenarios and story treatments. He joined the Universal Studios as a reader. His first effort for that studio was a treatment of the Louis Vance novel, "The Black Bag," in 1921.

He came to the attention of studio executives and particularly the late Irving G. Thalberg, at that time general manager of Universal. Mr. Hyman was selected as Mr. Thalberg's assistant and served in that capacity until the latter left Universal and became aide to Louis B. Mayer at the MGM studios. In 1924 Mr. Thalberg named Mr. Hyman a production executive. Among Hyman's productions were "Conquest," "Saratoga," "San Francisco," "I Live My Life" and "Escapade."

He is survived by his widow.

John C. Mosher

John Chaplin Mosher, film critic of *The New Yorker* magazine, died September 3rd of a heart ailment at Doctors Hospital, New York. He was 50.

Mr. Mosher was one of the oldest staff members of *The New Yorker*. He joined the magazine in June, 1926, and became its motion picture critic two years later. A collection of sketches about "Mr. Opal" were reprinted from *The New Yorker* and edited in book form by him under the title "Celibate at Twilight." They were published in June, 1940.

Mr. Mosher was born in Albany, N. Y., in 1892 and attended the Boys' Academy there. He was graduated from Williams College and served in the World War with the American Medical Department, attached to a shell-shock ward of a base hospital overseas. After the war he taught English at Northwestern University. He was unmarried.

Oliver Edwards Dead

Oliver C. Edwards, 63, former manager for 27 years of theatres in the Poli circuit in New Haven and Hartford, Conn., and recently advertising manager of the Poole dry goods store in Springfield, Mass., died August 30th at Mercy Hospital there.

Harry Doyle

Harry C. Doyle, 44, who operated a theatrical booking office in Columbus, Ohio, died in St. Francis Hospital there September 1st. He formerly operated the Doyle, now known as the Uptown theatre.

Paul Lastayo

Paul H. Lastayo, 44, president and general manager of the Bremer Broadcasting Company, owner of Station WAAT, died September 5th at his home in Jersey City.

M. M. Paggi Dies In Plane Crash

The death of M. M. Paggi, 42, former chief sound recorder for Twentieth Century-Fox in England, and serving as a ferry pilot since 1939, has been announced by the British Ministry of Information.

Well known as a sound technician in Hollywood before his transfer abroad by Twentieth Century-Fox, Mr. Paggi's death occurred in a plane crash.

J. Walter Ruben

J. Walter Ruben, motion picture producer under contract to Metro-Goldwyn-Mayer, died September 4th in Good Samaritan Hospital, Hollywood. He was 43.

Mr. Ruben began his motion picture career as a scenario writer in 1924. Among his earliest scenarios were "Under the Tonto Rim," "Dead Game" and "Check and Double Check."

Born in New York in August, 1899, Mr. Ruben was graduated from Columbia University, where he specialized in psychology, philosophy and drama. Soon after his graduation, he was playing junior roles in stage productions. He then turned to writing publicity and vaudeville material and eventually to scenarios.

By 1932 he was widely known as a director and had earned a reputation as a "mystery specialist" with his direction of such RKO Radio pictures as "Secret Service," starring Richard Dix, and "The Roadhouse Murder," with Eric Linden and Dorothy Jordan.

In 1935, he directed "Java Head," and in the same year collaborated on the story and directed "Public Hero No. 1." He became a producer in 1939. Among the pictures he produced that year were "Maisie," and "Thunder Afloat," both for MGM.

Other films he produced in recent years included "20 Mule Team" and "The Bad Man," both starring Wallace Beery, the Maisie series and "Flight Command."

Mr. Ruben married Virginia Bruce, actress on December 18, 1937.

Leonard Bergman Dies

Leodnard E. Bergman, 57, legitimate stage manager and producer, died September 4th at Doctors Hospital, New York, after a long illness. He was a nephew of the late A. L. Erlanger. Mr. Bergman received an interest in the Erlanger enterprises in 1926 and later became general manager.

Sidney Schubach

Sidney Schubach, 48, for six years booker at the Columbia exchange in Seattle, died September 6th in Portland, Ore. He formerly was an exhibitor in Portland.

Lieut. Charles Preston

Lieut. Charles J. Preston, 21, son of Jack Preston, film writer, died in the crash of an Army bomber at Barksdale Field, Va. Before joining the Army he had appeared in several screen musicals as a musician.

William Black

William J. Black, 45, owner of the Star theatre, only neighborhood house in East Liverpool, Ohio, died September 4th.

Missing in Action

Maurice Daly has been reported missing in action in the Pacific, where he had been on duty with the Marines. He is the son of Michael Daly, Hartford, Conn., exhibitor.

Theatre To Mark Policy

The New York Strand theatre this month celebrates the fourth year of its present policy combining an "in person" presentation with films.

IN THE COURTS

Fox Seeks to Alter Plea

William Fox, former motion picture executive and founder of the Fox Film Company, contended in a petition filed with the U. S. supreme court September 4th that he should be permitted to withdraw a plea of guilty to charges of conspiracy to obstruct justice because the United States Attorney General had agreed to this action and because the case against two alleged co-conspirators had been dropped.

Mr. Fox said that he consented to plead guilty and to testify for the Government after Hugh A. Fulton, a special assistant to the Attorney General, agreed that the plea might be withdrawn if the co-defendants should not be convicted.

He told the supreme court that, even though the Attorney General joined in the request, the Federal district court at Philadelphia had refused to permit withdrawal of his plea and had sentenced him to a year and a day in a Federal penitentiary and fined him $3,000.

The indictment charged that Mr. Fox conspired with Federal Circuit Judge J. Warren Davis of Philadelphia and Morgan S. Kaufman, bankruptcy referee, to obstruct justice in connection with Mr. Fox's bankruptcy proceedings.

Court Halts Company's Radio Production

In the first court action of its type, Federal Judge Samuel Mandelbaum last week signed a consent decree at the request of the War Priorities Board forbidding the continued illegal production of radios and phonographs by Record-O-Vox, Inc., and its president, Samuel Solat. The decree also forbids the sale or disposal of radios, phonographs and materials and parts usable in their production.

According to the Department of Justice further action in the case is being considered. Because of the "flagrancy" of the violation, the WPB said, the usual procedure of holding a hearing before the Regional Compliance Commissioner was omitted and direct recourse to the court was taken. Record-O-Vox had been authorized to produce 1,114 radio sets from January 23 to May 31, 1942, a release stated, but the firm produced and sold in excess of 9,000 sets above its quota. Materials in the hands of the company are being investigated and will be directed to essential war production, the WPB declared.

Witmark & Sons Sued

M. Witmark & Sons last week filed application in the New York supreme court for an order directing Buddy G. De Sylva and Joseph Meyer to submit to an examination before trial in the latter's $50,000 damage suit against the music publishing concern. Mr. De Sylva and Mr. Meyer assert that the defendant sold performance rights to their song "California, Here I Come" to Twentieth Century-Fox Film Corp. for the film "Rose of Washington Square" for the inadequate sum of $150 after allegedly taking a secret profit on the deal.

Sues Over Radio Title

Claiming exclusive right to use the name "Star Spangled Theatre" in radio, Ted Lloyd last week filed suit for an injunction, accounting and damages against Standard Brands, Inc., and Arthur Kudner, Inc., in the New York supreme court. The defendants are charged with unfair competition in the selection of the name "Star Spangled Vaudeville" for a weekly broadcast over the Red network on Sundays between eight and eight thirty o'clock.

Harrison Fiske Dead at 81

Harrison Grey Fiske, famous theatrical producer, champion of independent management of stage enterprises against the theatrical "trusts" of the early part of the century and husband of the noted actress, the late Mrs. Minnie Maddern Fiske, died of a heart attack September 2nd at his home in New York. He was 81.

Mr. Fiske also was well known as a manager, playwright and journalist. He had produced more than 140 plays, one of the most notable having been "Kismet," in which the late Otis Skinner starred in New York in 1911.

Mrs. Fiske, whom he married in 1889, died in 1932. Her husband was her manager for many years, directing her plays and producing many of them, including Ibsen's "Ghosts." He also produced Shakespearean plays.

During the last 10 years Mr. Fiske had been in semi-retirement, although he had devoted much of his time to writing his memoirs, which have not yet been published.

Mr. Fiske was adjudged a bankrupt in 1914. His liabilities exceeded his assets by $16,000. A year later he had paid off his creditors and started anew. Looking back over that troubled period, Mr. Fiske expressed the opinion that the war in Europe and the rise of motion pictures cast a pall over the American theatre, from which it never fully recovered.

Ned Wayburn

Ned Wayburn, the dance director, who had charge of many productions for Klaw and Erlanger, the Shuberts and Florenz Ziegfeld, died at his home in New York, September 2nd, after an illness of eight months. He was 68.

Mr. Wayburn, who changed his name from Edward Claudius, directed and staged more than 600 musical comedies, plays, revues, pantomines and dancing shows in his 41 years as a stage executive. He was the most prominent director in the development of the modern American musical comedy with its emphasis on color, dancing and tuneful melody.

Besides his work on the stage, Mr. Wayburn had maintained a dancing school for 37 years, emphasizing a shift from the old-fashioned waltz of earlier musical shows to the modern speed of acrobatic and tap dancing.

At his death he was interested in television, believing that it would be the greatest entertainment medium of the future. He had been associated briefly with motion pictures in the early days of the screen, but returned from Hollywood to New York with the conviction that substance was greater than shadows. His best known shows were the "Ziegfeld Follies.'

File Tax Liens

Income tax liens against 21 persons in Hollywood for amounts ranging from $488 to $43,576 were filed in Los Angeles this week. The $43,576 is demanded on the 1941 earnings of Busby Berkeley. Others named: Basil Rathbone, $17,773, and his wife, $18,008; Dean Jagger and his wife, $1,886 each; Seymour Felix, $1,281; Allan Jones, $7,069, and his wife, Irene Hervey, $8,429; Jeanie MacPherson, $1,596; John Meehan, $2,258; Eddie Moran, $2,279; Roger Pryor, $2,262; Wolfgang Reinhardt, $1,926; Bob Steele, $488; Ralph H. Blum, $5,245; Carmel Myers, $5,245; Eric Blore, $2,655; Jerry Cady, $6,216; William Dieterle, $15,831, and Maria Ouspenskaya, $2,763. Slim Somerville also was named in liens for 1936-37 demanding $1,152 and $1,066, respectively.

MGM Transfers Morris

Theodore Morris, Metro-Goldwyn-Mayer exploitation representative in Indianapolis, has been transferred to the company's Hollywood studios.

SHORT PRODUCT PLAYING BROADWAY

Week of September 7th

ASTOR

How to Play Baseball	RKO Radio
Feature: The Pride of the Yankees	RKO Radio

CAPITOL

America Sings	Columbia
Romance in Celluloid	MGM
Feature: Somewhere I'll Find You	MGM

CRITERION

Women at the Plough	Universal
Juke Box Jamboree	Universal
Crater City	Universal
Feature: Pardon My Sarong	Universal

PARAMOUNT

Tulips Shall Grow	Paramount
Quiz Kids, No. 4	Paramount
Feature: Holiday Inn	Paramount

RIALTO

Stroke of Twelve	Vitaphone
Art of Skiing	RKO Radio
Feature: World at War	U. S. Government

RIVOLI

Mickey's Birthday Party	RKO Radio
Keeping in Shape	Paramount
Feature: Wake Island	Paramount

ROXY

Blabbermouth	MGM
All Out for V	20th Cent.-Fox
Community Sing, No. 10	Columbia
Feature: Footlight Serenade	20th Cent.-Fox

STRAND

Fresh Hare	Vitaphone
Spirit of Annapolis	Vitaphone
Blabbermouth	MGM
Sweeney Steps Out	Vitaphone
Feature: Across the Pacific	Warner Bros.

James, Cowboy Writer, Dies

Will James, writer of Westerns and painter, died September 3rd at Hollywood Presbyterian Hospital. Author of more than a score of self-illustrated books and uncounted short stories and articles, Mr. James had been in ill health for months, but entered the hospital only a week ago. He was 50.

Born in a covered wagon, William Roderick James was a writer of Westerns who knew all about the cow country from personal experience. Mr. James went to Hollywood about a year ago. He accepted a film writing assignment, but as a friend described it, "he and the studios didn't get along very well," and it was soon terminated. His first disagreements were over his conception of the West in comparison to the Hollywood version. He objected to black-mustached villains, cutting-up in saloons and singing troubadours.

Cruze Estate Valued

The superior court in Los Angeles was informed that the estate of James Cruze, director, who died August 3rd, was valued at only $1,000, when his will was filed for probate by his widow, Mrs. Alberta Beatrice McCoy Cruze.

Promoted by Warners

Henry Mulbauer has been promoted to ad salesman in the Pittsburgh Warner exchange, succeeding Robert Munn, who joined the Army.

Radio Dispute Back in Court

The reopening of the law courts for the fall sessions heralds the renewal of the action of the Columbia Broadcasting System and the National Broadcasting Company against the Federal Communications Commission to restrain enforcement of the network monopoly rules. Although the FCC won the first round in this suit from a three-judge statutory Federal court in New York by obtaining a dismissal on jurisdictional grounds, the U. S. supreme court reversed the decision and sent it back for trial.

The FCC, however, is now asking for a decision on its motion for dismissal of the suit on the law. Briefs were filed by the FCC three weeks ago, the networks are scheduled to file their opposition briefs shortly, and a hearing has been set for October 8th or 9th.

A decision either way probably will be appealed, but if the motion finally is decided in favor of the networks a trial on the merits will follow, with probable appeals thereafter.

Raw Stock Order Halts Elman Company

Henri Elman, Chicago exchange man who recently announced the proposed formation of a new producing company to be known as Premier Pictures, Inc., said on his return from California last week, that plans were being withheld until more was known about the raw film stock situation.

If the Government adhered to its ruling that no film stock would be issued to new film companies this would automatically prevent formation of Premier Pictures. It was planned to produce films for distribution through state rights exchanges and all finances were said to have been completed when the Government order on film stock was issued.

DeLapp to Universal; Smith Joins MGM

Terry DeLapp has been appointed studio publicity director at Universal by John Joseph, national director of publicity and advertising for the company. He succeeds Lou Smith. Mr. DeLapp for the last two years headed his own publicity advertising agency. Prior to that he was studio publicity director for Paramount.

Mr. Smith resigned from Universal to take an executive position with Howard Dietz, Metro-Goldwyn-Mayer director of publicity and advertising.

SPG News Wins Award

The *SPG News,* monthly newspaper of the Screen Publicists Guild of New York, local 114, United Office and Professional Workers of America (CIO), this week won the award for the best local union publication, at the UOPWA's fourth constitutional convention in Albany. The paper was selected for the honor from among 16 entered in a contest.

Dunn Joins 20th-Fox

James Dunn, formerly at the Rivoli theatre, New York, has joined the Twentieth Century-Fox publicity department as New York newspaper contact. He was at the Rivoli 10 years, five years as house manager and for the last five years as publicity director.

Loew Dividend Voted

The board of directors of Loew's, Inc., on September 2nd declared a dividend of 50 cents per share on the common stock, payable September 30th, to stockholders of record on September 18th.

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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SALE: ONE PAIR POWERS 6-B, FAIR CONDItion. Argus sound heads, less motors. STAR THEATRE, Bluffton, Ohio.

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EARLY FALL EDITION ANNIVERSARY SALE bulletin ready. Ask for yours! Typical values, spotlight carbons, 80% discount; Underwriters Fire Extinguishers, $11.25; Exciter lamps, 32c. S.O.S. CINEMA SUPPLY CORPORATION, New York.

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PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

Pennsylvania Parks Slump

Business in Pennsylvania amusement parks this season has been considerably under last year, excepting isolated instances such as Willow Grove and Woodside in Philadelphia, according to the consensus of operators at the annual summer meeting of the Pennsylvania Amusement Parks Association, held August 19th and 20th at the Hotel Schenley and Kenywood Park in Pittsburgh.

Gasoline rationing in the eastern part of Pennsylvania, tire shortages everywhere, the ban on chartered buses and trains, departure from civilian life of thousands of men now with the armed forces, and unfavorable weather during much of the summer, combined to cause decreased attendance and grosses at one of warm weather's big theatre competitors.

Swimming pools have been well patronized due to the cut in normal vacations, created by transportation problems. Ballrooms have dropped in attendance due to so many younger men being in military service. Rides, concessions and other attractions have dropped in most sites, parallel with the over-all decline.

Family trade, especially on Sunday, because of men working longer hours on week days, has picked up in many parks. The gain has failed to offset the loss of many chartered outings that were the nucleus of usual seasons, however. Service men customers of the parks have been above the average in orderliness and neatness, it was said. The general practice is to allow service men in uniform half price admission to rides, pools and ballrooms. Business has been concentrated in the evening more than in previous years, the operators have reported.

Inland parks removed from cities have been hardest hit, because of the transportation problems. Philadelphia parks have been exceptions because many of the eastern Pennsylvania people who ordinarily travel to New Jersey coastal resorts have stayed closer to home. Service men stationed around the state's biggest city and transients also have helped.

KRS Fails to Agree On Sunday Bookings

A long discussion of the Sunday bookings situation last week by the Kinematograph Renters Society in London failed to develop a formal policy despite recent talks with the circuits. It resulted, however, in decisions of some individual distributors that there will be no further Sunday bookings.

Discontent at the circuit associations of certain KRS members and the failure of the Society to formalize a policy was apparent at the meeting. It was reported that no conclusion had been arrived at in the recent talks with J. Arthur Rank and associates.

Nevertheless, three major distributors individually said that there would be no more Sunday bookings and two others tentatively promised support where possible.

Chance Games Net $152,701

Chance games licensed in Cincinnati during July grossed $201,261, compared with $199,903 in June, according to a report submitted to City Manager C. O. Sherrill and based on sponsors' figures. There were 225 games last month with total attendance of 273,974; prizes amounted to $46,580, leaving a net of $152,701.

Himmelein Back with Paramount

John Himmelein, recently a theatre manager for the Gordon circuit, Cleveland, has joined Paramount's sales force in that city. He had been its manager there before joining the Gordon enterprises.

IN NEWSREELS

MOVIETONE NEWS—No. 104, Vol. 24.—Roosevelt answers Jap taunts at dedication of Naval Medical Center. . . . Malta convoy gets through. . . . Launching of *Iowa*. . . . Kaiser speeds "bridge of ships", . . . Bondmobile. . . . Army relief game in Los Angeles. . . . Training commando style at Villanova. . . . Doggy patriots join Army.

MOVIETONE NEWS—No. 1, Vol. 25.—President talks to American boys fighting overseas. . . . Convoy battle in the Mediterranean. . . . Making Bofors guns. . . . Testing giant air bombs. . . . Hedy Lamarr spurs Bond drive. . . . Tyrone Power joins Marines. . . . Tennis. . . . The capture of the Solomons.

NEWS OF THE DAY—No. 302, Vol. 13.—Convoy arrives at Malta. . . . President tells enemies Navy victories "just a starter." . . . Kaiser does it again. . . . *Iowa* launched. . . . Canine corps drafted. . . . Bondmobile pushed in New York. . . . Rangers train in England. . . . Villanova trains team commando style.

NEWS OF THE DAY—No. 303, Vol. 13.—Marines in Solomons. . . . Battle of Malta convoy. . . . Air Corps tests block busters. . . . Hedy Lamarr spurs War Bond sale. . . . Roosevelt speaks. . . . U. S. troops around world. . . . Tennis. . . . Notre Dame gridders report.

PARAMOUNT NEWS—No. 3.—Message from workers. . . . Launch *Iowa*. . . . Kaiser sets cargo ship record. . . . Navy gets new hospital. . . . Film Bond drive gets big push. . . . Dogs join WAGS. . . . Rangers training. . . . American girl tells of Japanese internment.

PARAMOUNT NEWS—No. 4.—More Mosquito boats. . . . FDR calls labor chiefs. . . . Air Force symbol. . . . Army mails first checks. . . . FDR speaks to youth of world. . . . Meat rationing. . . . Sky guns in peak output. . . . Two-man plant wins honors. . . . English sailors retreat on Hudson. . . . AEF gets service club.

RKO PATHE NEWS—No. 3, Vol. 14.—President answers question: "Where Is Navy?" . . . Battleship *Iowa* launched. . . . Kaiser launches 24-day ship. . . . Trujillo now Dominican President. . . . Bonds send Axis heads. . . . WAVES train at Smith College. . . . WAGS train at Fort Royal. . . . Football.

RKO PATHE NEWS—No. 4, Vol. 14.—Marines in Solomons. . . . FDR addresses world youth. . . . Churchill returns from Russia. . . . Malta convoy heavily bombed. . . . Hedy Lamarr sells War Bonds. . . . Sky guns made in rubber plant. . . . WPB displeased by "Zoot suits."

UNIVERSAL NEWSREEL—No. 116, Vol. 15.—Malta convoy attacked. . . . FDR dedicates Navy hospital. . . . Football. . . . Rangers in training. . . . *Iowa* launched. . . . Canines join the WAGS. . . . Film Bond rallies top quota.

UNIVERSAL NEWSREEL—No. 117, Vol. 15.—Marines take Solomons. . . . Army tests one-ton bombs. . . . Churchill arrives home. . . . Making Bofors guns. . . . Bulkeley helps launch PT-boats. . . . Stunting. . . . FDR speaks to service men. Girls paint war slogans on legs.

PRC Is Moving to Talisman Studios

Producers Releasing Corporation will move its Hollywood headquarters to the Talisman Studios from 1440 N. Gower Street, September 15th. The company will continue to use its studio at 1440 N. Gower Street, the move to Talisman being dictated by need for more space, it is said.

Fair Ground to Army

The U. S. Government has leased the Reading Fairground, comprising 76 acres at Reading, Pa. It will be taken over on October 1st, 10 days after the close of the 28th annual Reading Fair, which opens on September 13th for eight days. The leasing of the fair grounds, which will be used, it is said, as a remounting station by the Army, will in no way interfere with this year's exposition, which will be the last one for the duration.

Thompson to Fox West Coast

Edward Thompson, author of the novel, "Listen for the Laughter," and New York *Daily News* writer, has been appointed assistant to Seymour Peiser, head of the Fox West Coast Theatres publicity department.

Altec Lists New Service Deals

Exhibitors are becoming increasingly concerned with the necessity of conserving war materials, L. W. Conrow, president of Altec Service Corporation, said this week, in announcing new service and replacement agreements.

Sound service and projection room replacement parts agreements have been signed with the following theatres:

Madison theatre, Madisonville, La.; State and Palace, Thomasville, N. C.; Gordon, Westwego, La.; Carolina and Orpheum, Oxford, N. C.; Royce, Royston, Ga.; Farini, Scranton, Pa.; Strand, Fayetteville, N. C.; Park, Woonsocket, R. I.; Lake, Lake George, N. Y.; Opera House, New Brunswick, N. J.; Laurel and Lido, Long Beach, L. I.

Capitol, Bend, Ore.; Rio, San Leandro, Cal.; Empire, Los Angeles; Studio, Richmond, Cal.; Grand, Bremerton, Wash.; Princess, Prosser, Wash.; Victory, Pueblo, Colo.; Dresden, Sequim, Wash.; Roxy, Shelby, Mont.; American, Los Angeles, and Seville, Inglewood, Cal.

New Keyser, Keyser, W. Va.; Lincoln, Hamlin, W. Va.; State, Big Springs, Tex.; La Rita, Dalhart, Tex.; Overton, Overton, Tex.; Cadet, Claremore, Okla.; Belvedere and Evanston, Cincinnati, O.; Satte and American, East Lierpool, O.; Ritz, Kansas City, Mo.; Rex, Sinton, Tex.; Orpheum, Pipestone, Minn.; Oak, Manistique, Mich.; Omro, Omro, Wis.; Strand, Stuttgart, Ark.; Star, West Point, Miss.; Dublin, Dublin, Va.

Hastings, Hastings-on-Hudson, N. Y.; Globe, Holyoke, Mass.; Parkway, Mt. Vernon, N. Y.; American Movies, New York, N. Y.; Lyric, Riverside, R. I.; Rustic, Sacandaga Park, N. Y.; Storm King, Cornwall, N. Y.; Webster, Rochester, N. Y.; Strand, Seymour, Conn.; Victory, New York City.

Emanuel Silverstone Handling "Outlaw"

Emanuel Silverstone, formerly general sales manager for Alexander Korda, has been named sales representative for the road-showing of Howard Hughes picture "The Outlaw," it was announced this week by Russell Birdwell, personal representative for Mr. Hughes. Mr. Silverstone will make his headquarters in the Birdwell offices in New York. He plans to leave soon on a tour of midwest cities before setting the first engagements for the picture.

Mr. Silverstone entered the industry in 1931 in the sales department of the Samuel Goldwyn New York office, after having been associated with J. and W. Seligman and Company, Wall Street brokers. He later joined United Artists and was branch manager for the company at Panama. He subsequently became associated with Mr. Korda and in 1938 was elected to the United Artists board. In 1940, he was elected vice-president and a director of Alexander Korda Films.

Two Theatres To Open

Despite priorities on building materials, two new theatres are expected to open soon in the San Francisco area. At Richmond, site of two of the Henry J. Kaiser shipyards, Robert Lippert, who recently opened the Studio, is remodelling a store building for another house. The Lark at Larkspur is being dismantled and moved to Sausalito, where another shipyard is now under construction.

Writes Foreword to Book

Oveta Culp Hobby, director of the Women's Army Auxiliary Corps, has written the foreword to Russell Birdwell's "Women in Battle Dress," to be published by the Fine Editions Press late in September.

PRODUCT DIGEST

THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

For Me and My Gal

(Metro-Goldwyn-Mayer)

Vaudeville in World War I

It's a big show that MGM has put together around the voice and charm of Judy Garland—big and varied enough to have dwarfed the talents of a lesser artist—but the young lady who was twice voted among the top ten box-office stars in the annual HERALD-*Fame* poll carries it in grand style.

Not that "For Me and My Gal" is a one-girl film. It is not restricted even to one theme or one plot. But as a combination of life in vaudeville's hey-day, wartime drama and dogged romance it adds up to excellent entertainment, nostalgic but not without pertinence today.

The background is show business in the years 1916-1919, with the war which marked those years insinuating itself into the lives of the hopeful transients whose heaven was a week at the Palace. The characters are principally a girl, a man who loves her and the man she loves. The course of romance can be traced in the succession of familiar but welcome melodies of another day, sung by the principals, solo and duet: "Oh, You Beautiful Doll," "For Me and My Gal," "After You've Gone," "Til We Meet Again," "How're You Gonna Keep 'em Down on the Farm," "When Johnny Comes Marching Home" and once again the title song for the fadeout. But this is not just a musical love story. The film approaches genuine dramatic conflict as a man who had sought to insure his personal goal finds himself excluded from a bigger battle and labeled a coward by the girl who loved him.

With the shift of scene from Broadway to Paris, where war is a series of montage shots between confetti-strewn arrivals and hectic furloughs, the semblance of reality is lost. But even here Judy Garland remains entirely believable as the darling of the A.E.F.

Gene Kelly, as the ambitious hoofer who achieves maturity with the collapse of his self-centered world, turns in a moving performance. George Murphy, too, rises above the stock character of the faithful friend by fine acting and superb dancing. The supporting cast, of which Ben Blue, Marta Eggerth and Kennan Wynn deserve special mention, is completely satisfactory.

It is, however, as a salute to vaudeville that "For Me and My Gal" will be warmly remembered. For Busby Berkeley, the director, has managed to recapture some of the unique charm of that almost legendary profession. He rarely patronizes or sentimentalizes; yet he does not miss the subtle humor of its time-honored conventions. Arthur Freed, who produced it, deserves congratulations for a sincere approach to what might easily have degenerated into slapstick. It was entertainment then and still is, as millions of customers in these days of World War II will attest.

Previewed at the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, not set. Running time, 104 min. PCA No. 8464. General audience classification.

Jo Hayden..................................Judy Garland
Harry Palmer..................................Gene Kelly
Jimmy Metcalfe.......................George Murphy
Ben Blue, Marta Eggerth, Lucille Norman, Keenan Wynn, Horace McNally, Richard Quine.

Sherlock Holmes and the Voice of Terror

(Universal)

Sherlock Holmes, 1942

Howard Benedict, producer, John Rawlins, director, and their screen writers have accomplished deftly the transplantation of Sir Arthur Conan Doyle's characters, "Sherlock Holmes," and "Dr. Watson," from their bindings to the present day of the war between the United Nations and the Axis. In "Sherlock Holmes and the Voice of Terror," first of three modernized versions of the Doyle subjects, Universal has prepared for its 1942-43 season, the famous detective without his customary garb is called upon to solve the mystery of a mysterious broadcast from Germany which tells of sabotage attempts almost as they are happening. By a series of deductions for which he is famous—and also by some physical action, the detective solves the riddle and prevents an invasion of England by the Nazis.

Basil Rathbone and Nigel Bruce appear in their respective roles of "Holmes" and "Watson," this, however, being their first such venture for Universal. They are supported ably by Evelyn Ankers, who does well with her role of a Limehouse girl who aids in rounding up the Nazis in England; Reginald Denny, Thomas Gomez, Montagu Love, Henry Daniell, Olaf Hytten and Leyland Hodgson.

Veteran Doyle fans will find the transformation of the period enjoyable; addicts of melodrama will find it more than adequate.

Lynn Riggs and John Bright, who wrote the screenplay, and Robert D. Andrews, who did the adaptation of "His Last Bow," a Doyle story, leavened the conversation neatly with humor and action.

Previewed at the Universal studio projection room. Reviewer's Rating: Good.—VANCE KING.

Release date, September 18, 1942. Running time, 65 min. PCA No. 8457. Adult audience classification.

Sherlock Holmes..........................Basil Rathbone
Doctor Watson.................................Nigel Bruce
Kitty ....Evelyn Ankers
Reginald Denny, Thomas Gomez, Montagu Love, Henry Daniell, Olaf Hytten, Leyland Hodgson.

Sunset Serenade

(Republic)

Western Musical

Following in the tradition of its "streamlined" Westerns, Republic offers another smooth saga in "Sunset Serenade" for the legion of film-goers who like the wide-open spaces on the screen. This one stars Roy Rogers, third on the 1941 HERALD-*Fame* poll of western stars, and George "Gabby" Hayes. It features such well-known players as Helen Parrish, Onslow Stevens and Joan Woodbury.

Under the direction of Joseph Kane, associate producer, the picture is fast-paced and pulls no punches in the hard-hitting scenes of the hero grappling with the villain. The photography is good and the musical interludes, directed by Morton Scott, are adroitly woven into the plot, with no time out for lagging action. For those who like their melodramas served up with well-delivered tunes, there are six lilting saddle ballads sung by Rogers and Bob Nolan and the Sons of the Pioneers. They are: "Song of San Joaquin," "Mavourneen O'Shea," and "I Am a Cowboy Rockefeller" by Jim Spencer; "Home Corral," "Sandman Lullaby," and "He's a No Good Son of a Gun" by Bob Nolan.

Rogers plays the part of a ranch hand who, with cowpunching pals, rescues Helen Parrish, a personable ingenue, from the machinations of Onslow Stevens and his friend, Joan Woodbury. Helen is guardian to an infant who falls heir to the ranch. Stevens tries to steal the property, but Roy and his colleagues fail him at every turn.

The plot is inconsequential, but the western adherents won't mind a bit. There is plenty of action and good entertainment contained in this Rogers vehicle.

Previewed before a trade press audience at Republic's home office projection room. Reviewer's Rating: Good.—J. E. SAMUELSON.

Release date, September 14, 1942. Running time, 58 min. PCA No. 158. General audience classification.

Ray ....Roy Rogers
"Gabby" ...."Gabby" Hayes
Helen Parrish, Bob Nolan and the Sons of the Pioneers, Joan Woodbury, Onslow Stevens.

Eyes in the Night

(Metro-Goldwyn-Mayer)

Spy Melodrama

Here is another melodrama that has espionage for its theme. Axis agents in the guise of a butler, a feminine stage director, who is the head of the spy ring; a ladies maid, an actor and sundry other characters attach themselves to the household and family of an inventor who has perfected a new war device. Their carefully laid scheme for obtaining posession of the plans is thwarted by a blind detective and his "seeing eye" dog.

The blind detective is played by Edward Arnold and the accomplished canine is named "Friday." The inventor is Reginald Denny, his wife, Ann Harding, and his daughter by another marriage, Donna Reed. The two principal espionage agents are played by Katherine Emery, as the stage director, and Stanley C. Ridges, as the butler.

The spy ring gets its first setback when one of their number, an actor, John Emery, becomes enamoured of the daughter, Miss Reed. The actor is promptly "rubbed out." The daughter accuses her stepmother of the murder, and she seeks advice from the blind detective. While tracking down the murder clues, the detective comes abreast of the spy ring and the battle of wits begins. The denouement occurs in the home of the family with the detective stalling the agents while "Friday" sets out for aid.

It was produced by Jack Chertok and directed by Fred Zinnemann.

Previewed at the company New York exchange projection room. Reviewer's Rating: Fair.—PAUL C. MOONEY, JR.

Release date, not set. Running time, 79 min. General audience classification.

Duncan MacLain	Edward Arnold
Norma Lawry	Ann Harding
Barbara Lawry	Donna Reed

Horace McNally, Allen Jenkins, Stanley C. Ridges.

Find, Fix and Strike

(Ealing Studios—A.B.F.D.)

War Documentary

A straightforward factual documentary, this epitomises the training and work of the Fleet Air Arm, the flying sailors who find the enemy, and fix him, when the Navy sets out to strike. The picture with its realist subject matter, spotlighting vividly a section of the war about which the public is constantly curious, and with its excellently photographed and inspiring flying sequences, looks like a completely safe proposition for the wartime screen, in England at any rate.

Its painfully Oxford accents—from both the commentator and the characters—are likely to irritate American audiences, but if they can stomach this they will find the film's pictorial qualities and its sense of gusto and action of considerable appeal.

The film traces the training of a pilot in the Fleet Air Arm, takes the commissioned pilot right on to the aircraft carrier and sets him forth on the track of the enemy. Its conclusion is abrupt, and when interest is highest, the story ends without any but a distant glimpse of the enemy.

But the aerial passages, with some rousing photography of naval planes, the training in landing on the carrier, and the routine aboard the craft itself, keeps the interest high throughout. None but F. A. A. officers and men appear in the film; the locations are authentic and the camera-work and cutting are of the highest quality.

Trade shown to a mixed audience, the film obviously held interest throughout even with the older generation, with exhibitor opinion leaning towards the conviction that it was not only good propaganda and even better recruiting ballyhoo but good honest interest matter as well. Reviewer's Rating: Excellent.—AUBREY FLANAGAN.

Release date, not set. Running time, 37 min. General audience classification.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Deep in the Heart of Texas

(Universal)

Western

Johnny Mack Brown and Tex Ritter share starring honors in this typical Western, set in the Texas of the days immediately following the Civil War, and involving the abortive attempt of a self-styled dictator to set up a "private republic" in the Rio Grande country.

The dictator happens to be the father of Brown, and the latter succeeds in making his father see the light, with the help of Ritter and Fuzzy Knight, his partner. William Farnum plays the would-be-dictator, and Jennifer Holt provides the romantic interest.

The title of the film obviously has been utilized chiefly to capitalize on the current popularity of the song, "Deep in the Heart of Texas." The piece offers a substantial portion of action, inclusive of gun battles and fist fights, and should be quite satisfactory to the large numbers of patrons who like their screen action fast. Ritter sings "The Cowboys Lament" and the Jimmy Wakely Trio contribute.

Elmer Clifton directed for Oliver Drake, associate producer.

Seen in the Universal home office projection room. Reviewer's Rating: Fair.—CHARLES S. AARONSON.

Release date, September 25, 1942. Running time, 62 min. PCA No. 8617. General audience classification.

Jim Mallory	Johnny Mack Brown
Brent	Tex Ritter
Happy	Fuzzy Knight
Nan Taylor	Jennifer Holt

William Farnum, Kenneth Harlan, Earle Hodgins, Harry Woods, Pat O'Malley, Jimmy Wakely Trio.

City of Silent Men

(Producers Releasing)

Melodrama

Rehabilitation of ex-convicts through the co-operation of a cannery forms the background of "City of Silent Men," a good melodrama produced by Dixon R. Harwin and his associate, Bartlett Carre, for Producers Releasing Corp. Given a cannery by the mayor of a small town who goes against the opposition of a newspaper publisher and other townsfolk, the convicts face mob violence when a girl is found murdered near the plant. However, to clear themselves, the felons use third degree methods on one of their members to obtain a confession.

Frank Albertson, Emmett Lynn, William Gould, June Lang, Jan Wiley, Richard Clarke, Dick Curtis, Barton Hepburn, Frank Jacquet head the cast.

The story is paced in a somber mood by William Nigh, director, who builds to a strong climax. Joseph Hoffman wrote the script from an original by himself and Robert E. Kent. Added exploitation campaigns are justified by the picture.

Previewed at the RCA projection room, Hollywood. Reviewer's Rating: Good—V. K.

Release date, November 9, 1942. Running time, 64 min. PCA No. 8534. Adult audience classification.

Frank Albertson, June Lang, Jan Wiley, Richard Clarke, William Gould, Emmett Lynn, Dick Curtis, Barton Hepburn, Frank Jacquet, Frank Ferguson, Richard Bailey, Jack Bailey, William Kellogg, Charles Jordon, Pat Gleason.

THE ROAD TO TOKYO (UA)

World in Action

The strategic position of Canada in the Pacific War is surveyed in this product of her National Film Board. The training of special task forces out of Canada's relatively small man-power supply, is shown as part of the basic Pacific plan of action—to secure the coastal defenses and to equip a force to strike into enemy territory. In this sense, the Alaska Highway has become a "road to Tokyo," clearing a path for supplies from the industries of America to reach Russia and China over the Northern Seas.

The treatment of the subject and the commentary of Stuart Legg are marked with dramatic vitality and a pleasing lack of solemnity.—E. A. C.

20 *minutes*

INSIDE FIGHTING CHINA (UA)

World in Action

The Canadian National Film Board's release on China in the war is the story of the rise of a new nation from the land of the oldest civilization in the world. It is the story, also, of the aggressor whose ruthless execution of long-cherished plans made the transformation possible. The subject is a picturesque and inspiring one, and the commentary, as written by Stuart Legg and spoken by Lorne Greene, is calculated to point up the dramatic qualities of the pictures. The spirit of China and its new leaders is presented graphically, while the cause of her fight—ten years longer than ours—becomes identified with our own. The material is not new, but the presentation is the pointed, intelligent work, characteristic of the "World in Action" series.—E. A. C.

20 *minutes*

FEATURE SYNOPSES

SIN TOWN

(Universal)

Outdoor Special

PRODUCER: George Waggner. Directed by Ray Enright.

PLAYERS: Constance Bennett, Patric Knowles, Brod Crawford, Anne Gwynne, Andy Devine, Leo Carrillo, Ward Bond.

SYNOPSIS

A high budget action picture, "Sin Town" is the story of an oil town inhabited on one side by confidence men, gamblers and thieves and on the other by a reform element headed by a newspaper editor. Miss Bennett and Crawford enact the roles of swindlers who in turn are swindled by others, help bring about the downfall of the criminals, and obtain a new stake by fleecing the man who fleeced them.

YOU CAN'T ESCAPE FOREVER

(Warner Bros.)

Melodrama

PRODUCER: To be credited. Directed by Jo Graham.

PLAYERS: George Brent, Brenda Marshall, Gene Lockhart, Roscoe Karns, Edward Cianneli, Paul Hervey, George Meeker.

SYNOPSIS

Thelma Strabel's *Cosmopolitan* magazine story of the newspaper world and newspaper people furnished source for this metropolitan melodrama in which the reporter encounters adventure and love in about equal quantities and under equivalent conditions of risk.

SHORTS
advance synopses and information

WELL-ROWED HARVARD (20th-Fox)

Sports Review (3301)

The scene is Cambridge—the Newell Boathouse on the Charles River. Head Coach Tom Bolles and Freshman Pilot Harvey Love scan the turnout of freshman and varsity veterans. To Bolles falls the task of harnessing the Harvard man-power, building the endurance. Instruction begins with lowliest fundamentals, and youth slowly grasps the art of oarsmanship. How to pull, then feather, go to the reach, then pull again. The training is over a period of seven months and the high spot of the oarsman's season is the annual race with Yale.

Release date, August 14, 1942 8 *minutes*

OLD BLACKOUT JOE (Col.)

Phantasy Cartoon (3705)

The problems of a Negro air-raid warden during a blackout are described in this short subject. His sector includes a street light without a sense of civic duty which keeps blinking on and off and other annoying problems.

Release date, August 27, 1942 6 *minutes*

CANVAS CUT-UPS (Col.)

World of Sports (3810)

This is a wrestling jamboree with matches to twos and fours, Poles and Americans, and even a bout between two feminine wrestlers, replete with groans and grimaces, brawn and action.

Release date, August 27, 1942 10 *minutes*

TEDDY POWELL AND ORCHESTRA (Col.)

Famous Bands (4951)

The first of the 1942-43 Columbia Band shorts presents Ted Powell and his orchestra, introduced by Allan Courtney of radio's "1280 Club." Musical numbers include "San Cullottes," "My Little Cousin" and "Joltin' Joe Di Maggio," the last two sung by Tommy Taylor and Peggy Mann.

Release date, August 27, 1942 9½ *minutes*

YANKEE DOODLE SWING SHIFT (Univ.)

Color Cartune (7242)

The Zoot Suit Swing Cats have lost their instruments to Uncle Sam's priorities and join the Swing Shift of a defense plant. Their enthusiasm carries over to the new work, and quantities of war material are turned out by the Hep Cats.

Release date, September 21, 1942 7 *minutes*

TROUBLE SPOT OF THE EAST (Univ.)

Variety View (7351)

The title refers to Ceylon, gateway to India. The city is one of strange contrasts, modern office buildings and native huts, business efficiency in a setting of East Indian mystical beauty.

Release date, September 7, 1942 9 *minutes*

THE SECRET CODE (Col.)

Serial (4120)

Columbia's first serial of the new season is the story of a mysterious spy ring and the government agents whose duty it is to break it. A formula for the production of synthetic rubber is the prize sought by the saboteurs. Paul Kelly plays the police lieutenant charged with rounding up the group and is supported by a cast including Anne Nagel, Clancy Cooper, Alex Callam, Trevor Bardette, Robert Davis, Gregory Gay and Louis Donath. A special feature of the serial is the code used for communication between the spies. In this connection, Columbia has added a three-minute short to each episode entitled "How to Code and Decode Secret Writings." The material is presented by Major Henry Burton of the Military Intelligence department.

Ralph Cohn produced the serial and Spencer Bennet directed. The first episode runs for 30 minutes, while the following chapters are 20 minutes each.

Release date, September 4, 1942 15 *episodes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 900-901

THE KITCHEN QUIZ, No. 1 (Col.)

(*Series* 3) (4601)

The radio housewife helper screens another group of hints to enliven things. Ed East and Polly show you how to frost a cake without sugar by substituting a chocolate bar; how to darn socks; how to hammer tacks without smashing fingers; how to make children like bread by cutting it into fancy shapes; how to remove inkstains with moistened matches; how to induce canaries to bathe by sprinkling seeds in the bird bath; how to save wear on rubber gloves, and many more.

Release date, August 21, 1942 10 *minutes*

WESTERN WHOOPEE (Univ.)

Variety View (7353)

Las Vegas, Nev., has become, with the aid of irrigation a desert paradise. Dude ranches dot the country and furnish much of the life of the town. Nearby Boulder Dam furnishes the power and Nevada's liberal laws offer the opportunity for "Western Whoopee."

Release date, October 5, 1942 7 *minutes*

PHONY CRONIES (Col.)

El Brendel (4421)

Brendel and Kennedy, partners in many a fantastic venture, have a try at the moving business. Things move from bad to worse until the final sequence in a haunted museum where the business partners are delivering a crate, unexpectedly containing two thugs.

Release date, August 27, 1942 17 *minutes*

A WEDDING IN BIKANER (20th-Fox)

Magic Carpet (*Color*) (3152)

At the court of a maharajah of Hindustan, marriage festivities are a pageant of power and splendor. The native princes who rule their domains under British sovereignty have their own traditional armies. Hence, at a regal wedding, a review of the armed forces has an inevitable place. The principality of Bikaner is in northern India, in the territory of Rajputana. Because of the military display, this wedding in Bikaner has a point with relation to the war. If the enemy should come they would fight along with the regular British India Army. The wedding—the granddaughter of the maharajah is getting married—is solemnized at the court.

Release date, August 28, 1942 8 *minutes*

SMOKE PAINTER (Univ.)

Stranger Than Fiction (6385)

In this issue of the series, George P. Fayko, Jr., paints pictures with lighted matches, Philadelphia, Pa.; Mrs. Leona Felter, with but one arm, creates knitted pieces, West Palm Beach, Fla.; strange magnetic force repeals all laws of gravity, Santa Cruz Mountains; strange brook turns to stone anything thrown in it, Pine Gulch, Cal.; Ed Leedskalnin carves furniture out of coral, Miami, Fla., and students study marine life under water, Rainbow Springs, Fla.

Release date, August 31, 1942 9 *minutes*

JIVIN' JAM SESSION (Univ.)

Sonny Dunham Musical

Sonny and his orchestra are rehearsing for a show in a new musical featurette. The numbers include "Memories of You," "I Never Knew," "From One Love to Another" and "Lunceford Special." Jimmie Dodd sings a cow-boy version of "Don't Go West, Young Man." Acrobatic and tap dances complete the entertainment.

Release date, September 22, 1942 15 *minutes*

TRUMPET SERENADE (Univ.)

Harry James Musical

This musical featurette presents Harry James and his Music Makers and features the dancing of Grace McDonald, a vocal by Helen Forrest and a jitterbug routine by the Jivin' Jacks and Jills. Two trumpet solos by the conductor are included.

Release date, September 9, 1942 15 *minutes*

SERENADE IN SWING (Univ.)

Musical (7123)

The music of Jan Savitt and his orchestra is supplemented by the talents of Martha Tilton, Kenny Stevens, Six Hits and a Miss, and the Rhythm Rascals in the presentation of a swing session of eight lively musical numbers.

Release date, October 14, 1942 15 *minutes*

AMERICA SINGS WITH KATE SMITH (Col.)

Kate Smith (4751)

Columbia's new song series features the popular voice of Kate Smith, radio songstress. The first release is devoted to patriotic airs, including the songs of the armed forces, Army, Navy and Marine. The audience is encouraged to join in the chorus.

Release date, August 21, 1942 10 *minutes*

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. For 1941-42 short subject releases prior to March, 1942, see pages 874-876.

COLUMBIA

ALL STAR COMEDIES

(Average 17 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3430	Yoo Hoo General (Billy Vine)	3-12-42	602
3431	What Makes Lizzy Dizzy (Langdon-Ames)	3-26-42	587
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matador (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	704
3412	A Study in Socks (Glove Slingers)	5-21-42	700
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	784
3435	Olaf Laughs Last (Brendel)	6-18-42	784
3436	All Work and No Pay (Clyde)	7-16-42	859
3407	Matri-Phony (Stooges)	7-2-42	784
3408	Three Smart Saps	7-30-42	856′

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4421	Phony Cronies (Brendel)	8-27--42	899
4422	Carry Harry (Langdon)	9-3-42	..
4401	Even As IOU (Stooges)	9-18-42	..
4423	Kiss and Wake Up (Downs)	10-2-42	..
4424	Sappy Pappy (Clyde)	10-30-42	..

COLOR RHAPSODIES

(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3506	Concerto in B-Flat Minor	3-20-42	587
3507	Cinderella Goes to a Party	5-3-42	700
3508	Woodman Spare That Tree	6-19-42	784

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4501	Song of Victory	9-4-42	..
4502	Tito's Guitar	10-9-42	..

PHANTASIES CARTOONS

(Average 9 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3702	Dog Meets Dog	3-27-42	625
3704	The Wild and Woozy West	4-30-42	700
3703	A Battle for a Bottle	5-29-42	784
3705	Old Blackout Joe	8-27-42	899

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4701	The Gullible Canary	9-18-42	..
4702	The Dumb Conscious Mind	10-2-42	..

FABLES

(8 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3754	Wolf Chases Pig	4-30-42	704
3755	The Bulldog and the Baby	7-24-42	856

COMMUNITY SING (Series 6)

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3658	No. 8 (Sweetheart Songs)	3.27-42	625
3659	No. 9	4-30-42	704
3660	No. 10 (Songs of the Times)	6-5-42	700

1942-43

(Series 7)

Prod. No.	Title	Rel. Date	P.D. Page
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	..

QUIZ REELS

(Average 10 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3605	So You Think You Know Music No. 2 (Series 2)	3-13-42	625

1942-43

(Series 3)

Prod. No.	Title	Rel. Date	P.D. Page
4001	Kitchen Quiz No. 1	8-21-42	899

PANORAMICS

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3905	Health for Defense (Gallup Poll No. 2)	3-13-42	602

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	..

TOURS

(10 Minutes)

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	..

SCREEN SNAPSHOTS (Series 21)

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3857	No. 7	3-6-42	587
3858	No. 8	4-10-42	653
3859	No. 9	5-8-42	700
3860	No. 10	6-19-42	755

1942-43

(Series 22)

Prod. No.	Title	Rel. Date	P.D. Page
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	..

WORLD OF SPORTS

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3807	Wrestling Octopus	3-26-42	652
3808	Fit to Fight	5-22-42	755
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-28-42	899

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4801	Trotting Kings	9-11-42	..

KATE SMITH

(10 Minutes)

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4751	America Sings With Kate Smith	8-21-42	899

FAMOUS BANDS

(10 Minutes)

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	..

M-G-M

TWO REEL SPECIALS

(20 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
A-304	For the Common Defense	6-20-42	613
A-305	Mr. Blabbermouth	8-8-42	877

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	652
T-321	Picturesque Patzcuaro	5-23-42	729
T-322	Exotic Mexico	6-13-42	755

PETE SMITH SPECIALTIES

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S-366	Acro-batty	3-28-42	652
S-367	Victory Quiz	5-9-42	729
S-368	Pete Smith's Scrapbook	5-23-42	700
S-369	Barbee-Cues	5-30-42	700
S-370	Self Defense	7-25-42	856
S-371	It's a Dog's Life	8-22-42	877

PASSING PARADE

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
K-384	The Woman in the House	5-9-42	704
K-385	The Incredible Stranger	6-20-42	755
K-386	Vendetta	7-18-42	813

MINIATURES

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M-333	Lady or the Tiger	3-28-42	652
M-334	Soaring Stars	4-25-42	704
M-335	Further Prophecies of Nostradamus	5-9-42	700
W-336	The Greatest Gift	9-5-42	..

OUR GANG COMEDIES

(Average 11 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
C-395	Going to Press	3-7-42	587
C-396	Don't Lie	4-4-42	652
C-397	Surprised Parties	5-30-42	700
C-398	Doin' Their Bit	7-18-42	813
C-399	Rover's Big Chance	8-22-42	856

TECHNICOLOR CARTOONS

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W-345	The First Swallow	3-14-42	587
W-346	The Bear and the Beavers	3-28-42	652
W-347	Dog Trouble	4-18-42	652
W-348	Little Gravel Voice	5-16-42	700
W-349	Puss 'N Toots	5-30-42	754
W-350	Bats In The Belfry	7- 4-42	813
W-351	The Bowling Alley Cat	7-18-42	813
W-352	The Blitz Wolf	8-22-42	..
W-353	The Early Bird Dood It	8-29-42	..

PARAMOUNT

SPECIAL COLOR CARTOON

(Two Reels)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
FF1-1	The Raven	4-3-42	625

UNUSUAL OCCUPATIONS (Color)

(11 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
L1-4	No. 4	4-10-42	625
L1-5	No. 5	6-26-42	754
L1-6	No. 6	8-21-42	877

BENCHLEY COMEDIES

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S1-3	The Witness	3-20-42	602
S1-4	Keeping in Shape	6-12-42	754
S1-5	The Man's Angle	8-14-42	..

FASCINATING JOURNEYS (Color)

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M1-2	Indian Temples	9-4-42	..

SUPERMAN COLOR CARTOONS

(8 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W1-5	Superman in the Bulleteers	3-27-42	625
W1-6	Superman in the Magnetic Telescope	4-24-42	653
W1-7	Superman in Electric Earthquake	6-5-42	754
W1-8	Superman in Volcano	7-10-42	856
W1-9	Superman in Terror on the Midway	8-28-42	877

HEDDA HOPPER'S HOLLYWOOD

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Z1-4	No. 4	6-19-42	754
Z1-5	No. 5	8-14-42	877
Z1-6	No. 6	9-18-42	..

HEADLINERS

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
A1-3	Carnival in Brazil	3-6-42	578
A1-4	Hands of Victory	5-22-42	653
A1-5	Nightmare of a Goon	5-1-42	653
A1-6	The McFarland Twins and Their Orchestra	8-28-42	..

MADCAP MODELS (Color)

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
U1-3	The Sky Princess	3-27-42	578
U1-4	Mr. Strauss Takes a Walk	5-8-42	653
U1-5	Tulips Shall Grow	6-26-42	813.
U1-6	The Little Broadcast	9-18-42	..

POPEYE THE SAILOR

(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
E1-6	Fleets of Stren'th	3-13-42	625
E1-7	Pipeye, Pupeye, Poopeye & Peepeye	4-10-42	652
E1-8	Olive Oyl and Water Don't Mix	5-8-42	729
E1-9	Many Tanks	6-5-42	755
E1-10	Baby Wants a Bottleship	7-3-42	856
E1-11	You're a Sap, Mr. Jap	8-7-42	859
E1-12	Alona on the Sarong Seas	9-4-42	..

POPULAR SCIENCE (Color)

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
J1-4	No. 4	4-3-42	625
J1-5	No. 5	6-12-42	755
J1-6	No. 6	7-31-42	856

SPEAKING OF ANIMALS

(8 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Y1-4	In the Circus	5-29-42	729
Y1-5	At the Dog Show	8-28-42	..

SPORTLIGHTS

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
R1-8	Timing Is Everything	3-20-42	625
R1-9	Personality Plus	4-17-42	653
R1-10	Hero Worship	5-15-42	729
R1-11	Parachute Athletes	6-19-42	754
R1-12	Let 'Em Go Alive	7-17-42	856
R1-13	Timber Athletes	9-11-42	..

QUIZ KIDS

(11 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Q1-4	No. 4	4-17-42	652
Q1-5	No. 5	5-22-42	729
Q1-6	No. 6	7-31-42	859

RKO

MARCH OF TIME

(Average 20 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,108	The Argentine Question	3-13-42	554
23,109	America's New Army	4-10-42	587

Prod. No.	Title	Rel. Date	P.D. Page
23,110	India in Crisis	5-8-42	647
23,111	India at War	6-5-42	714
23,112	Men in Washington-1942	7-3-42	751
23,113	Men of the Fleet	7-31-42	794

WALT DISNEY CARTOONS (Color)

(8 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	653
24,104	The Army Mascot	5-22-42	700
24,105	Donald's Garden	6-12-42	754
24,106	The Sleepwalker	7-3-42	856
24,107	Donald's Gold Mine	7-24-42	856
24,108	T-Bone for Two	8-14-42	856

INFORMATION PLEASE

(Average 11 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,205	No. 5 John Carradine	4-3-42	625
24,206	No. 6 Howard Lindsay	4-24-42	704
24,207	No. 7 Cornelia Otis Skinner	5-22-42	700
24,208	No. 8 Russell Crouse	6-19-42	767
24,209	No. 9 John Gunther	7-17-42	813
24,210	No. 10 John Carradine	8-14-42	877

SPORTSCOPE

(Average 9 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,308	Public Sport No. One	3-20-42	602
24,309	Cruise Sports	4-17-42	653
24,310	Byron Nelson	5-15-42	700
24,311	Cinderella Champion	6-12-42	767
24,312	Polo Pony	7-10-42	856
24,313	Record Breakers	8-7-42	877

PICTURE PEOPLE

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,408	Palm Springs Weekend	3-27-42	602
24,409	Star Portraits	4-24-42	704
24,410	Hollywood at Home	5-22-42	700
24,411	All Around Hollywood	6-19-42	767
24,412	Hollywood Starlets	7-17-42	813

EDGAR KENNEDY

(Average 18 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,405	Inferior Decorator	4-3-42	602
23,406	Cooks and Crooks	6-5-42	729

LEON ERROL

(Average 19 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,704	Wedded Blitz	3-13-42	652
23,705	Framing Father	5-15-42	700
23,706	Hold 'Em Jail	6-26-42	767

RAY WHITLEY

(Average 15 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,503	Cactus Capers	4-23-42	653
23,504	Range Rhythm	7-17-42	813

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN

(Average 9 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2205	Wings of Defense	4-10-42	602
2206	Guardians of the Sea	7-17-42	767

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
3201	Along the Texas Range	10-9-42	..

MAGIC CARPET

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2104	Jewel of the Pacific	3-27-42	511
2106	Heart of Mexico	5-1-42	704
2107	Gateway to Asia	5-8-42	700
2108	India the Golden	6-19-42	755

1942-43 (Color)

Prod. No.	Title	Rel. Date	P.D. Page
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	..
3154	Royal Araby	10-23-42	..
3155	Gay Rio	11-20-42	..

SPORTS REVIEWS

(8 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2306	Setting the Pace	4-24-42	729

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughter	11-6-42	..

TERRYTOONS (TECHNICOLOR)

(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose in Lights Out	4-17-42	652
2561	Neck and Neck	5-15-42	700
2562	All About Dogs	6-12-42	755

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
3551	All Out for "V"	8-7-42	..
3552	Life with Fido	8-21-42	..
3553	School Daze	9-18-42	..
3554	Night Life in the Army	10-2-42	..
3555	The Mouse of Tomorrow	10-16-42	..
3556	Nancy in Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..

TERRYTOONS (Black & White)

(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	625
2510	Gandy Goose in Tricky Business	5-1-42	704
2511	The Stork's Mistake	5-29-42	700
2512	Wilful Willie	6-26-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose in Tire Trouble	7-24-42	767

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
3501	The Big Build-Up	9-4-42	..
3502	Ickle Meets Pickle	11-13-42	..

THE WORLD TODAY

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
2404	Hub of the World	3-13-42	602
2405	Courageous Australia	6-5-42	754
2406	Men of West Point	7-3-42	754

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
3401	Alaska	9-11-42	..

UNITED ARTISTS

WORLD IN ACTION

(Two Reels)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
....	Churchill's Island	4-3-42	599
....	This is Blitz	5-1-42	539
....	Food—Weapon of Conquest	6-5-42	599
....	The Battle for Oil		539
....	New Soldiers Are Tough		699
....	Inside Fighting Russia		784
....	Hitler's Plan		854
....	Road to Tokyo		898
....	Inside Fighting China		898

UNIVERSAL

TWO REEL SPECIALS

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6111	Menace of the Rising Sun	4-8-42	612

COLOR CARTUNE

(Average 7 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	755
6251	Ace in the Hole	6-22-42	755
6252	Juke Box Jamboree	7-27-42	767
6253	Pigeon Patrol	8-3-42	813

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
7241	Andy Panda's Victory Garden	9-7-42	..
7242	The Loan Stranger	10-26-42	..

SWING SYMPHONIES

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
7231	Yankee Doodle Swing Shift	9-21-42	899

STRANGER THAN FICTION

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	653
6380	Tom Thumb Church	5-18-42	729
6381	Mysterious Fountain of Health	6-15-42	755
6382	Master Carver	7-6-42	767
6383	Women at the Plough	7-20-42	813
6384	Mile of Dough	8-10-42	877
6385	Smoke Painter	8-31-42	899

PERSON—ODDITIES

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
7371	Human Sailboat	9-14-42	..
7372	Jail Hostess	9-28-42	..

VARIETY VIEWS

(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports in the Rockies	4-6-42	625
6362	Call of the Sea	5-4-42	729
6363	Wings of Freedom	6-8-42	755
6364	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	859

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
7351	Trouble Spot of the East	9-7-42	899
7352	Canadian Patrol	9-21-42	..
7353	Western Whoopee	10-5-42	899

MUSICALS

(Average 18 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	813
6231	Shuffle Rhythm	8-19-42	877

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session		899

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7005	Spanish Fiesta	5-16-42	700
7004	March On America	6-27-42	755
7006	Men of the Sky	7-25-42	856

BROADWAY BREVITIES

(20 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right	3-21-42	602
7109	California Jr. Symphony	4-18-42	653
7110	Pacific Frontiers	5-30-42	729
7111	Daughter of Rosie O'Grady	7-11-42	767
7112	"Divide and Conquer"	8-29-42	794

HOLLYWOOD NOVELTIES

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7306	There Ain't No Such Animal	5-9-42	653

THE SPORTS PARADE

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7406	Shoot Yourself Some Golf (color)	4-4-42	625
7407	Rocky Mountain Big Game	5-2-42	704
7408	Hatteras Honkers	6-13-42	755
7409	Hunter's Paradise	7-18-42	859
7410	Argentine Horses	8-8-42	877

MELODY MASTERS BANDS

(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7507	Richard Himber & Orch.	4-11-42	652
7508	Don Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-15-42	877

LOONEY TUNES CARTOONS

(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7608	Saps in Chaps	4-11-42	652
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	700
7611	Hobby Horse Laffs	6-8-42	754
7612	Gopher Goofy	6-27-42	755
7613	Wacky Blackout	7-11-42	877
7614	The Ducktator	8-1-42	859
7615	Eatin' on the Cuff	8-22-42	877
7616	The Impatient Patient	9-5-42	877

MERRIE MELODIES CARTOONS (Color)

(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	653
7716	Dog Tired	4-25-42	704
7717	The Wacky Wabbit	5-2-42	704
7718	The Draft Horse	5-9-42	700
7719	Lights Fantastic	5-23-42	700
7720	Hold the Lion, Please	6-6-42	754
7721	Double Chaser	6-20-42	755
7722	Bugs Buuny Gets the Bird	7-11-42	856
7723	Foney Fables	8-1-42	856
7724	The Squawkin' Hawk	8-8-42	877
7725	Fresh Hare	8-22-42	877
7726	Fox Pop	9-5-42	877

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OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Major Exchanges)

Title	P.D. Page
Bomber	509
Pots to Planes	509
Food for Freedom	509
Red Cross Trailer	509
Women in Defense	509
Safeguarding Military Information	509
Tanks	509
Any Bonds Today	509
Ring of Steel	587
Fighting Fire Bombs	587
Lake Carrier	715
United China Relief	...
Winning Your Wings	674
Keep 'Em Rolling	674
Mr. Gardenia Jones	674
Your Air Raid Warden	770
Vigilance	771

U. S. TREASURY DEPT.

(Released Through National Screen)

Title	P.D. Page
The New Spirit	529

MISCELLANEOUS

Title	P.D. Page
Your Ringside Seat with Tex McCrary (Newsreel Distributors)	497
Soviet Women (Artkino)	612
Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)	854
Shock Troops for Defense (Brandon Films)	871
Scrap for Victory (Brandon Films)	871

▽

SERIALS

COLUMBIA

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4120	The Secret Code (15 Episodes)	9-4-42	899

REPUBLIC

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)	6-27-42	767

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
281	King of the Mounties (12 episodes)	10-10-42	..

UNIVERSAL

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6581-93	Gang Busters (13 Episodes)	3-31-42	529

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	..

Tabloid Reviews

Reviews appearing on pages 902 and 903 are condensed versions of reviews of 1942-43 product appearing in Product Digest prior to the issue of September 5, 1942. They are carried for their reference value.

Just Off Broadway

(20th Century-Fox)

Shayne Does It Again

This adventure of Michael Shayne, detective, is tops for the series or thereabouts. It excels all or most of the others in nicety of plotting, steadiness of development and in humor.

A socialite is about to be convicted on testimony of a night club singer. A witness is ordered to the stand. Locked up for the night in a hotel room, Shayne lets himself out by the fire escape, is joined by the girl reporter, whereupon they spend the night tracing clues, incidentally discovering a third murder related to the first two.

Reviewer's Rating: Good.

Michael Shayne..............................Lloyd Nolan
Judy Taylor..............................Marjorie Weaver
Phil Silvers, Janis Carter, Richard Derr, Joan Valerie, Don Costello, Chester Clute, Francis Pierlot.

Complete review published August 15, 1942

The War Against Mrs. Hadley

(Metro-Goldwyn-Mayer)

Silver Cord in 1942

Stella Hadley has been playing ostrich all her adult life. This fact is recognized and tolerated by her two children, Patricia, played by Jean Rogers, and Theodore, in the person of Richard Ney, whose performance of the elder Miniver son was hailed by film critics and audiences.

Following December 7th, her way of life subtly becomes changed and the picture sets out to show how Mrs. Hadley's resistance against being drawn into the war is finally broken down by a pivotal experience which at long last achieves emotional maturity for the lady who has been escaping "unpleasantness" all her life.

The picture's humor, true characterizations and lack of heavy-handed propaganda speeches make it enjoyable. It is a family picture for the family. Fay Bainter, Edward Arnold, Jean Rogers, Richard Ney and Sara Allgood are excellent. A newcomer to the screen, Van Johnson, remembered for his role in George Abbott's Broadway musical comedy, "Too Many Girls," is appealing.

Reviewer's Rating: Excellent.

Elliott Fulton..............................Edward Arnold
Stella Hadley..............................Fay Bainter
Theodore Hadley..............................Richard Ney
Patricia Hadley..............................Jean Rogers
Sara Allgood, Spring Byington, Van Johnson, Isobel Elsom, Halliwell Hobbes, Connie Gilchrist.

Complete review published August 8, 1942

Seven Sweethearts

(Metro-Goldwyn-Mayer)

Tuneful Romance

MGM gives a group of its brightest new faces starring roles in this tuneful romance set against a heritage of the Dutch in America.

Van Heflin, already established as a contender for honors among the stars of tomorrow, plays the role of Henry, reporter covering Little Delit's tulip festival. He arrives at the inn kept by Van Maaster, an eccentric old Dutchman, to find that it is run by his seven daughters, all bearing masculine names. Vna Maaster had expected all his children to be boys.

Miss Grayson displays her voice to advantage in several lilting songs at the tulip festival and in the inn. S. Z. Sakall, heretofore seen in bits, makes Van Maaster a grumpy but lovable parent with a skill and humor which should win him wider attention.

Reviewer's Rating: Excellent.

Billie Van Maaster..............................Kathryn Grayson
Henry Taggart..............................Van Heflin
Regina ....Marsha Hunt
Van Maaster..............................S. Z. Sakall
Cecelia Parker, Peggy Moran, Diana Lewis, Isobel Elsom, Carl Esmond, Louise Beavers, Donald Meek

Complete review published August 15, 1942

Now, Voyager

(Warner Bros.)

Study in Psychiatry

Showmen who inform their customers that this picture gives Bette Davis opportunity to display her versatility to the utmost in a story that they're not going to forget will have done her followers a service.

Miss Davis enters the story as the daughter of a Boston socialite who resented her prior to birth and has dominated her since. A psychiatrist leads the girl out of her confusion and sends hear on a cruise alone. She meets an unhappy husband, father of another unwanted child, and they fall in love, spend a few days together in South America and separate, presumably forever.

She returns to the phychiatrist's sanitarium and is attracted to an unhappy child which turns out to be the daughter of her shipboard sweetheart. She befriends the child, becomes the psychiatrist's assistant, finding happiness finally in dedicating her life to the child's upbringing in platonic collaboration with its father.

Reviewer's Rating: Excellent.

Charlotte Vale..............................Bette Davis
Jerry Durance..............................Paul Henreid
Dr. Jaquith..............................Claude Rains
Gladys Cooper, Bonita Granville, Ilka Chase, John Loder, Lee Patrick, Franklin Pangborn.

Complete review published August 22, 1942

Iceland

(Twentieth Century-Fox)

Sonja Henie at the Peak

Superbly staged skating sequences with Sonja Henie at her best make this offering by the Norwegian star well worth playing.

The story creaks from repetition and slows down the picture, but is of little consequence when balanced by the superb skating of Miss Henie and entourage. It has to do with the manipulations of the skater's family to marry her off in a hurry to the first taker so that her younger sister by "Icelandic" tradition may be free to marry the wealthy son of a herring merchant.

There is a skating sequence which rivals and to this corner surpasses all the others. It is in three parts, China, Panama and Hawaii. Some of the finest "dance" skating Miss Henie has ever done and some of the most attractive costumes ever seen on an ice floor make this sequence something to remember.

Reviewer's Rating: Good.

Katina Jonsdottir..............................Sonja Henie
Corporal James Murfin..............................John Payne
Slip Riggs..............................Jack Oakie
Felix Bressart, Osa Massen, Joan Merrill, Fritz Feld.

Complete review published August 15, 1942

Somewhere I'll Find You

(Metro-Goldwyn-Mayer)

Gable, Turner and Bataan, Too

In this script, written by Marguerite Roberts in complete conformity with precedent, the girl is hot in pursuit of Gable's attentions from the opening gong with no holds barred or conditions stipulated, but he finds out his young brother is in love with her and spends the picture doing everything but the obvious to prove to the boy that the girl is no good, a point he waives in favor of presumable matrimony after the boy dies for his country on Bataan. The three are reporters for the same New York newspaper which sends them to cover Indo-China, whence they drift to Manila and finally Bataan. Robert Sterling plays the brother and gives the character a lot more than the script did.

Pandro Berman produced the picture and Wesley Ruggles directed it, both concentrating on the "sexcitement" content.

The paying guests laughed delightedly at a number of comedy stretches. The passionate passages got some rises from the adolescents in the balcony, but the crowd cooled down when repetition set in. Then everybody got interested in the Bataan sequence, which comes at the end and takes the slack out of the tale. Reviewer's Rating: Good.

Johnny Davis..............................Clark Gable
Paula ....Lana Turner
Junior Davis..............................Robert Sterling
Patricia Dane, Lee Patrick, Reginald Owen, Charles Dingle.

Complete review published August 8, 1942

Wake Island

(Paramount)

Heroic Defense

The page which a small garrison of United State Marines at Wake Island, in the Far Pacific, wrote into the splendid history of the Corps has been translated into the language of the screen with magnificent results.

Completely devoid of romance, it is basically a day-by-day factual record of the terrible onslaught of the Japanese sea and air forces, vastly superior in numbers, upon the garrison. However, there are humorous moments, chiefly supplied by William Bendix, pugilistic type, who is the butt of the garrison's jokes.

There is little to choose in performance quality among the players, from Brian Donlevy, as Major Caton, who takes up his post just prior to the Japanese attack, down through the list, including Robert Preston, Macdonald Carey, Albert Dekker, Walter Abel, Damian O'Flynn and Frank Albertson.

Reviewer's Rating: Excellent.

Major Caton..............................Brian Donlevy
Joe Doyle..............................Robert Preston
Lt. Bruce Cameron..............................Macdonald Carey
Shad McCloskey..............................Albert Dekker
Barbara Britton, William Bendix, Mikhail Rasummy, Walter Abel, Damian O'Flynn, Bill Goodwin.

Complete review published August 15, 1942

The Big Street

(RKO Radio)

Damon Runyon in Top Form

It is another story from Damon Runyon, produced by him. It brings again to the screen, in a warm, human tale of a bus boy's love for a night club star, the genuinely improbable characters and language of the Broadway smart money set for whom he has been laureate for 25 years. Runyon's many readers should welcome this chance to see his characters in a film which nears the par set by "Lady for a Day" or "Little Miss Marker."

Henry Fonda is excellent as Little Pinks, the bus boy, who loves and aids Gloria Lyons. Lucille Ball, as the singer, is contemptuous of the bus boy as adversity forces her to depend on him and his Broadway pals.

Eugene Pallette, Agnes Moorehead, Ray Collins and Sam Levene are excellent in supporting parts, as are most of the cast selected by Runyon. Interest is sustained and Irving Reis' direction contributes many laughs. Leonard Spigelgas wrote the screenplay and Green and Revel contributed a tuneful song.

Reviewer's Rating: Excellent.

Little Pinks..............................Henry Fonda
Gloria Lyon..............................Lucille Ball
Nicely Johnson..............................Eugene Pallette
Violette Shumberger..............................Agnes Moorehead
Ray Collins, Sam Levene, William Orr, Barton MacLane, Louise Beavers, George Cleveland.

Complete review published August 8, 1942

The Pied Piper

(20th Century-Fox)

About People in Wartime

The experiences of an Englishman whose fishing holiday in the south of France is interrupted by the fall of that nation's army in 1940 are told here in terms of people with that power which, Hollywood is now learning, surpasses that of melodramas which dramatize the war itself rather than the human characters caught up in its effects.

Monty Woolley portrays with assurance the Englishman who, deciding his place is at home now that England is threatened with invasion, sets out for the Paris that is falling, taking with him two children he has promised to safeguard on their way there. Other children join him at various points of his difficult trip. Finally on the point of escaping by a hired boat, the party is apprehended by Nazis who accuse him of espionage.

The picture depicts the ruthlessness of the Nazis in terms of deeds rather than words, although it uses those also, and it places in contrast the merits of the democracies, likewise without shouting.

Howard	Monty Woolley
Ronnie	Roddy McDowall
Nicole	Anne Baxter
Major Diessen	Otto Preminger

J. Carrol Naish, Lester Matthews, Jill Esmond, Ferike Boros, Peggy Ann Garner, Merrill Rodin.

Complete review published July 11, 1942

Wings and the Woman

(RKO Radio)

Biographical Chronicle

Continuing his contributions to the screens' biographical archives, Herbert Wilcox, with the aid of Anna Neagle, here directs his attentions to the British woman flier, Amy Johnson.

The film is biography rather than drama, a chronicle record of Amy's life and career, her schooldays—with Amy in pigtails and a gym skirt—her determination to fly, her trip to Australia, and the one to the Cape, her unsuccessful marriage with Jim Mollison, and her death while ferry piloting during the War.

Anna Neagle is sympathetic and sincere as the woman flier, though her semi-Yorkshire accent is, the realists know, neither Yorkshire nor Amy Johnson. Robert Newton's performance as Mollison is flawless in its creation of an elusive, impulsive playboy, with little attractive to commend him. The inference cast upon a living character propounds an odd problem for the showman. Edward Chapman, as Amy's father, tries hard to infuse the breath of Yorkshire life into all too scanty material, and Brefni O'Rourke calls for mention for his work.

Amy Johnson	Anna Neagle
Jim Mollison	Robert Newton
Mr. Johnson	Edward Chapman
Mrs. Johnson	Joan Kemp-Welch

Brefni O'Rourke, Muriel George, Martita Hunt, Anthony Shaw, Ian Fleming.

Complete review published May 2, 1942

Journey into Fear

(RKO Radio)

Spy Intrique in Turkey

A story of spy intrigue in Turkey is Orson Welles' third Mercury production. Into it he packs many of the tricks which distinguished his radio thrillers and left a distinct mark on his previous films. But technique and mood are not quite enough to link episodes into a smooth melodrama.

Joseph Cotten carries the action as Graham, an armament engineer, whose life is sought by Nazi agents. His difficulties in a strange land, and uncertainty as to who among the weird characters are his friends should hold interest. But the tale lags when he flees on a tramp steamer followed by Nazi agent and hired killer. Suffice it to say they are outwitted by the Turkish secret police, or Welles in person as Colonel Haki, and Graham safely returns to his wife, Ruth Warwick. Meantime, a Eurasian dancer, Dolores del Rio, guides and solaces him. The climax is a chase on a rainswept cornice.

Previewed at a customs' screening in New York. The inspector and an office boy were puzzled. Reviewer's Rating: Fair.

Graham	Joseph Cotten
Josette	Dolores del Rio
Stephanie	Ruth Warrick
Colonel Haki	Orson Welles

Agnes Moorehead, Jack Durant, Eustace Wyatt, Frank Readick, Edgar Barrier, Jack Moss.

Complete review published August 8, 1942

One of Our Aircraft Is Missing

(UA)

War Drama

Emeric Pressburger, and Michael Powell, who documented the case for the democracies against Nazism in such vivid dramatic form in "49th Parallel," have once again scored a box-office bullseye in this vivid and convincing story of British fliers grounded in Holland and escaping with the aid of the Free Dutch. It is as realistic in its treatment and detail as its eminent predecessor, lacking maybe the same swift phantasmagoric movement, but no less heartening and truthful in its message.

The picture tells of a British air crew and their raid on Stuttgart, how they have to bale out over Holland, are cared for and protected, and at last helped to escape to England again. The last sequence shows them taking off again in a bomber, this time bound for Berlin.

There are no marquee names in the film, but the front line players, Eric Portman, Hugh Williams, and Bernard Miles, for instance, make their characters live.

A packed trade audience in London gave the film a wrapt attention, and a vigorous hand at the close.

Sir George Corbett	Godfrey Tearle
Tom Earnshaw	Eric Portman
Frank Shelley	Hugh Williams

Emrys Jones, Pamela Brown, Goggie Withers, Ray Petrie, Robert Helpman, Peter Ustinov.

Complete review published April 11, 1942

Yankee Doodle Dandy

(Warner Bros.)

Flags, Romance and George M. Cohan

"Yankee Doodle Dandy" is a wartimely inspiration.

It has been correctly calculated to play not only upon every normal emotion, but also to rouse the patriotic fervor of any American. The material at hand, the life of George M. Cohen, is perfect for the purpose and Hal B. Willis, executive producer, and William Cagney, associate producer, have used it to the full.

The picture is one of Hollywood's finest. Photographically, musically, and in choreography, too, it is well nigh perfect. Sight and sound have been blended to make a screen masterpiece.

James Cagney, star of the picture, demonstrates his versatility as he sings and dances his way through it and plays emotional scenes as well. There is a long distance from the Cagney of "Angels With Dirty Faces" to the Cagney of "Yankee Doodle Dandy." Walter Huston and Rosemary DeCamp capably enact the roles of Jerry and Nellie Cohan. A showmanlike touch is the casting of James Cagney's sister, Jeanne, in the role of Josie Cohan, his screen sister.

A projection room audience of reviewers gave the picture marked attention, laughed at its sallies and applauded at its conclusion.

George M. Cohan	James Cagney
Mary	Joan Leslie
Jerry Cohan	Walter Huston
Sam Harris	Richard Whorf
President Roosevelt	Capt. Jack Young

Irene Manning, George Tobias, Rosemary DeCamp, Jeanne Cagney, Frances Langford, George Barbier.

Complete review published June 6, 1942

Baby Face Morgan

(Producers Releasing)

Gangster Comedy-Drama

A cast of dependables whose names bulk up in billing, plus a story that avoids the commonplace in situation and point, sets this comedy-drama of gangsterism apart from and above the flow of moderately-budgeted product.

The script by Edward Dein and Jack Rubin, from a story by Rubin and Oscar Brodney, is about a small town boy, son of a big town gangster, deceased, whose former followers draft the youth to leadership of their mob, find him unsuited to the job and keep him under cover while they use his name to terrorize transportation companies via the protection racket. The boy utilizes an insurance company, maintained by the mobsters as a front, to insure the transportation companies, with the result that money collected from them by the gangsters is returned to them in compensation for damage administered. Right comes out right and wrong wrong at the finish, naturally.

Richard Cromwell as the boy and Robert Armstrong as the chief mobster stand out in the cast, with Warren Hymer, Vince Barnett and Ralf Herolde leading the support.

Reviewer's Rating: Good.

Baby Face Morgan	Richard Cromwell
Virginia Clark	Mary Carlisle

Robert Armstrong, Chick Chandler, Warren Hymer, Charles Judels, Vince Barnett, Ralf Herolde.

Complete review published July 25, 1942

Busses Roar

(Warner Bros.)

Sabotage Melodrama

Warners' "Busses Roar" is a melodrama dealing with the attempts of a Jap spy ring to plant a time bomb on a bus going through a military zone in order that the resultant fire might guide the shells of a submarine off the California coast to their oil field target. Slow to start, the picture goes through to an action-packed climax, then fades as a Marine sergeant, the hero of the story, delivers some patriotic speeches.

All the standard ingredients of such stories are used—a murder, a counter-espionage agent posing as a panhandler, fights and the chase.

Reviewer's Rating: Fair.

Sergeant Ryan	Richard Travis
Reba Richards	Julie Bishop

Charles Drake, Eleanor Parker, Elisabeth Fraser, Richard Fraser, Peter Whitney, Frank Wilcox.

Complete review published August 22, 1942

A Night for Crime

(Producers Releasing)

Exploitation Feature

In addition to the names of Glenda Farrell, Lyle Talbot and Lina Basquette to sell, this Lester Cutler production supplies showmen a variety of materials for featuring in exploitation.

It is a picture about Hollywood, written by a Hollywood columnist, Jimmy Starr, and includes himself and three other columnists, Edwin Schallert, Harry Crocker and Erskine Johnson, in the cast, portraying themselves in plain view of their readers. It returns Miss Farrell to the role of newspaper woman, this time a Hollywood newspaper woman, and it ensnares her in a series of distressing incidents which impede for a proper length of time her ultimately successful effort to unravel the mystery of a disappearing film star suspected of murder.

Reviewer's Rating: Good.

Susan	Glenda Farrell
Joe	Lyle Talbot
Mona	Lina Basquette

Donald Kirke, Ralph Sanford, Forrest Taylor, Lynn Starr, Ricki Vallin, Edna Harris, Marjorie Manners.

Complete review published August 1, 1942

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 900-901.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 891.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
•ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	612	...	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	853	726	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	...	...
•Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	...	575	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	766	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	....	....	...	871	...
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	66m	June 27,'42	737	726	...
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	Oct. 16,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	873
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	....	....	...	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
BABY Face Morgan	PRC	....	Mary Carlisle-Richard Cromwell	Oct. 12,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	....	....	...	...	...
•Bambi (color)	RKO	....	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	...
Bandit Ranger	RKO	....	Tim Holt	Sept. 25,'42	....	....	...	...	...
•Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	563	487	795
•Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Not Set	61m	July 5,'41	840	...	...
Battle for Siberia	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	....	....	...	872	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	838	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	795
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	....	Buster Crabbe-Al St. John	Aug. 21,'42	....	....	...	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The	20th-Fox	....	Tyrone Power-Maureen O'Hara	Not Set	....	....	...	855	...
•Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	750	575	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	....	...	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	...	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
•Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	....	...	613	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	....	....	...	...	...
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	Not Set	....	....	...	794	...
•Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	634	...	...
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645	...	756
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CAIRO	MGM	....	Jeanette MacDonald-Robert Young	Not Set	101m	Aug. 15,'42	838	...	...
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	853	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulders	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	839	...	...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	....	....	...	...	...
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	Not Set	....	....	...	872	...
City of Silent Men	PRC	....	Frank Alperson-June Lang	Nov. 9,'42	64m	Sept. 12,'42	898	...	...
Clear for Action	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
•Come On, Danger	RKO	285	Tim Holt	June 5,'42					
•Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Counter Espionage	Col.	....	Warren William-Eric Blore	Sept. 3,'42	....	....	...	871	...
Cover Girl, The	Col.	....	Jinx Falkenburg	Not Set	....	....	...	...	...
•Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	873
•Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
•DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	56m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	....	Joe E. Brown-Margaret Chapman	Not Set	....	....	...	871	...

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						M. P. Herald Issue	*Product Digest Page*		
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deep in the Heart of Texas	Univ.	....	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	...	871	...
●Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	109m	Aug. 22,'42	854	...	873
Destination Unknown	Univ.	....	Irene Hervey-William Gargan	Oct. 9,'42	....	....	...	...	...
Destiny	Univ.	....	Richard Dix-Wendy Barrie-Lon Chaney	Not Set	....	....	...	...	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	....	....	...	...	...
●Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
●Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	809	...	...
●Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	873
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
●Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	Not Set	79m	Sept. 12,'42	898	797	...
●FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	....	George Sanders-Jane Randolph	Not Set	....	....	...	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Not Set	....	....	...	796	...
●Fantasia (color) (Revised	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	494	2	590
●Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	674	364	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
●Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	549	526	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	...
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	109m	June 27,'42	737	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	....	....	...	772	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	765	715	873
Foreign Agent	Mono.	....	John Sheldon-Gail Storm	Oct. 9,'42		....	...	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	...	872	...
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Not Set	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
●Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	622	...	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
●Frontier Marshal in Prairie Pals	PRC	....	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	....	....	...	...	...
●GALLANT Lady	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	....	...	648	...
●Gay Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	873
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	...	...	...
George Washington Slept Here	WB	....	Jack Benny-Ann Sheridan	Not Set	....	....	...	871	...
Get Hep to Love	Univ.	....	Jane Frazee-Robert Paige	Oct. 2,'42	....	....	...	...	...
●Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	622	...	...
Girl Trouble	20th-Fox	....	Don Ameche-Joan Bennett	Not Set	....	....	...	855	...
●Give Out, Sisters	Univ.	....	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	869	...	...
●Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	551	...	795
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
●Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Not Set	....	....	...	...	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	...	...
●Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	612	...	...
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Sept. 18,'42	....	....	...	...	...
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	....	Ida Lupino-Dennis Morgan	Not Set	....	....	...	796	...
●Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	810	...	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	663	...
●Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
●Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	869	...	...
Hidden Hand, The	WB	....	Craig Stevens-Elizabeth Fraser	Not Set	....	....	...	...	...
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	827	715	...
●Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	794	772	...
●Holiday Inn	Para.	4143	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	...
●Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	633	...	...
●House of Errors	PRC	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	...	539	...
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	Not Set	....	....	...	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	...
●I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
●I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	873
I Married a Witch	Para.	....	Fredric March-Veronica Lake	Not Set	....	....	...	797	...
●In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
●Inside the Law	PRC	218	Wallace Ford	May 8,'42	62m	....	...	613	...
●In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	795
●Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	537	...	795
●Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	840	772	...
•It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	...
•I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	599	574	...
•JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	795
•Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	....	....	...	...	...
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	69m	Aug. 8,'42	903	796	...
•Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	873
•Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	573	396	873
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 21,'42	68m	....	...	...	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
•KID Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	551	495	873
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
•Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	429	320	705
•LADY Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
•Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	795
•Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	407	387	...
•Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
•Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	766	...	...
•Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	766	751	...
Lucky Legs	Col.	....	Jinx Falkenburg-Kay Harris	Not Set	....	....	...	797	...
•Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
•MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
•Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	....	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	749	507	756
•Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
•Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	869	...	...
•Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	537	464	795
Man in the Trunk, The	20th-Fox	....	Lynn Roberts-George Holmes	Not Set	....	....	...	855	...
Manila Calling	20th-Fox	....	Lloyd Nolan-Carole Landis	Not Set	....	....	...	871	...
Man on America's Conscience, The	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	...	...
•Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	....	M. Chapman-Wm. Wright	Sept. 17,'42	....	....	...	...	...
•Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
•Meet the Mob	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
(formerly So's Your Aunt Emma)									
•Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
•Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
•Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	827	...	...
•Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
•Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	873
•Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	611	...	...
•Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr.. '42	88m	Mar. 28,'42	574	...	...
•Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
•Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	795
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	....	....	...	...	...
Moscow Strikes Back (Russian)	Artkino	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	....	....	...	...	...
•Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	661	527	795
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	....	....	...	663	...
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	Not Set	....	....	...	...	...
•Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	598	575	...
•My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
•My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	...	...
•My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	795
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	....	....	...	871	...
•My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 24,'42	....	....	...	772	...
•Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	597	507	...
NAVY Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	....	....	...	715	...
•Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Sept. 15,'42	78m	Aug. 1,'42	903	...	...
•Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
•North of the Rockie	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	...	575	...
•Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	....	...	613	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	....	Bette Davis-Paul Henreid	Not Set	119m	Aug. 22,'42	902	...	...
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	870	855	...
Omaha Trail	MGM	....	James Craig-Dean Jagger	Not Set	....	....	...	796	...
(formerly Ox Train)									
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Not Set	....	....	...	...	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	903	...	...
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	750	662	...
(formerly Do Not Disturb)									

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	838	797	...
•Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train	MGM	....	James Craig-Dean Jagger	Not Set	....	....	...	796	...
(now Omaha Trail)									
•PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	....	....	...	663	...
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	79m	July 25,'42	793	396	...
•Panther's Claw, The	PRC	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	563	...	...
•Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
•Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	...
•Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	599	...	...
•Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
•Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	....	...	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	873
•Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
•Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	....	....	...	800	...
•Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
•Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
•Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	781	...	873
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block I	79m	Aug. 1,'42	810	...	...
•Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	...
•Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...
RANDOM Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	....	....	...	796	...
•Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	795
•Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
•Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
•Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
•Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	549	...	795
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Not Set	....	....	...	872	...
•Rolling Down the Great Divide	PRC	253	Bill (Radio) Boyd	Apr. 24,'42	60m	....	....	635	...
•Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	...
•Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	...
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
•Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	634	508	756
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
•Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	....	....	...	...	...
•Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	550	542	705
Secret Enemies	WB	....	Craig Stevens-Faye Emerson	Not Set	59m	Aug. 22,'42	854	...	...
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	Not Set	....	....	...	872	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Not Set	98m	Aug. 15,'42	902	...	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
•She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
•Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	795
•Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
•Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	61m	Aug. 8,'42	826	726	...
Silver Queen	Para.	....	George Brent-Priscilla Lane	Not Set	....	....	...	...	...
Sin Town	Univ.	....	Constance Bennett-Brad Crawford	Sept. 25,'42	....	....	...	898	...
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	...
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	Not Set	....	....	...	797	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	....	...	796	...
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Not Set	107m	Aug. 8,'42	902	726	873
•Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
•Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
•SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	611	...	...
•So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
Spirit of Stanford, The	Col.	....	Frankie Albert-Marguerite Chapman	Sept. 10,'42	....	....	...	796	...
•Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Springtime in the Rockies	20th-Fox	....	Betty Grable-John Payne	Not Set	....	....	...	855	...
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	....	John Beal-Florence Rice	Not Set	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
•Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	...	...
•Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	586	...	705
•Strangler, The	PRC	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	647	613	...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	....	....	...	871	...
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	Not Set	60m	July 4,'42	751	...	...
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
•Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
•Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	622	...	705
•Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
•Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
•Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
•Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795

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•TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	873
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	118m	Aug. 8,'42	825	701	...
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	...
•Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	873
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	...	...
•Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	....	....	...	...	...
•Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
•There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
•They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	873
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
•They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
•This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	795
•This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
•Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	....	....	...	635	...
•Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds	20th-Fox	....	John Sutton-Gene Tierney	Not Set	....	....	...	796	...
•Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
•Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Not Set	83m	July 25,'42	793	772	...
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	....	Jean Parker-Ricardo Cortez	Sept. 29,'42	....	....	...	...	...
•Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	....	...	...	...
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	...	...
•Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	873
•To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	549	542	756
•Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
•Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	750	635	...
•True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
•Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
•Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	705
•Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	621	442	873
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
•Undercover Man	Para.	4140	William Boyd-Andy Clyde	Block 6	68m	May 9,'42	647	...	...
•United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	795
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
•Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	585	...	...
•VENGEANCE of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	...
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Not Set	86m	Aug. 8,'42	902	797	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	...	...
•Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	633	...	...
•Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
•Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	....	....	...	...	...
White Cargo	MGM	....	Hedy Lamarr-Walter Pidgeon	Not Set	....	....	...	871	...
•Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	551	...	...
•Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	621	613	756
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	870	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
•Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	873
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Not Set	....	....	...	...	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Not Set	87m	Aug. 15,'42	837	726	...
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	903	674	873
•Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 31,'42	67m	....	...	772	...
You Can't Escape Forever	WB	....	George Brent-Brenda Marshall	Not Set	....	....	...	898	...
•You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	Not Set	....	....	...	796	...
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	....	Robert Morley-Robert Donat	Not Set	118m	July 4,'42	749	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Sept. 24,'42	....	....	...	872	...
•Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	647	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 891.

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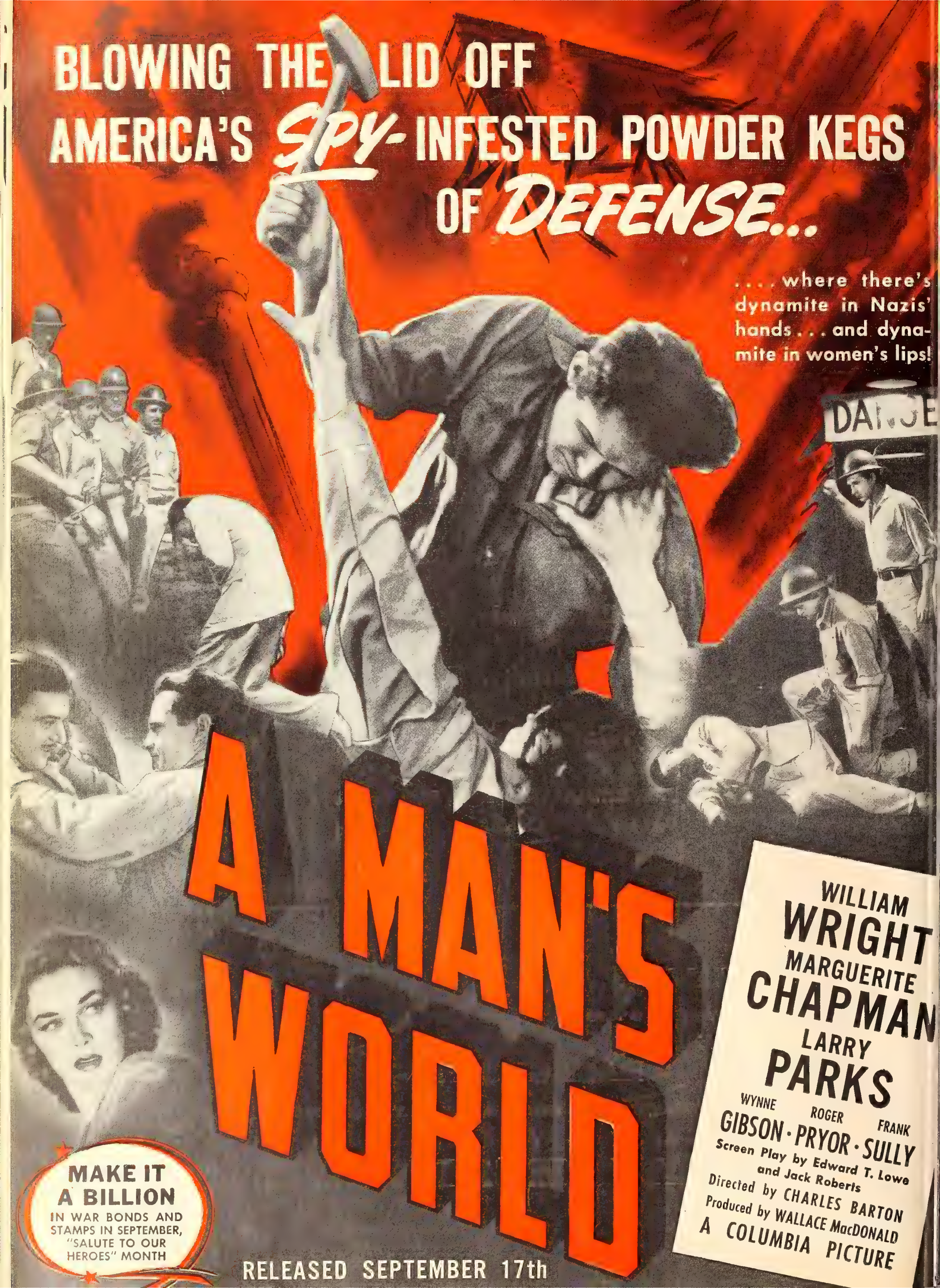

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A MAN'S WORLD

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MARGUERITE
CHAPMAN
LARRY
PARKS
WYNNE GIBSON · ROGER PRYOR · FRANK SULLY
Screen Play by Edward T. Lowe and Jack Roberts
Directed by CHARLES BARTON
Produced by WALLACE MacDONALD
A COLUMBIA PICTURE

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REVIEWS

(In Product Digest)

- My Sister Eileen
- George Washington Slept Here
- Bells of Capistrano
- Boss of Hangtown Mesa
- The Hidden Hand
- Spring Song
- Secrets of a Co-Ed
- Foreign Agent
- Not a Ladies' Man
- Soliga Solberg
- Manila Calling
- The Man in the Trunk

LATE REVIEWS

(In News Section)

- Girl Trouble
- White Cargo
- The Hard Way
- Omaha Trail
- Half Way to Shanghai

128 Films in Production to Rush Record Backlog

■

Independents Push Fight for Raw Stock & Survival

■

Industry Puts on Pressure for Billion Bond Goal

■

U. S. Works to Get Our Films on Soviet Screens

—in

Better Theatres

Auditorium Planning for Good Vision

VOL. 148, NO. 12 In Two Sections—Section One SEPTEMBER 19, 1942

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TRADE TALK!

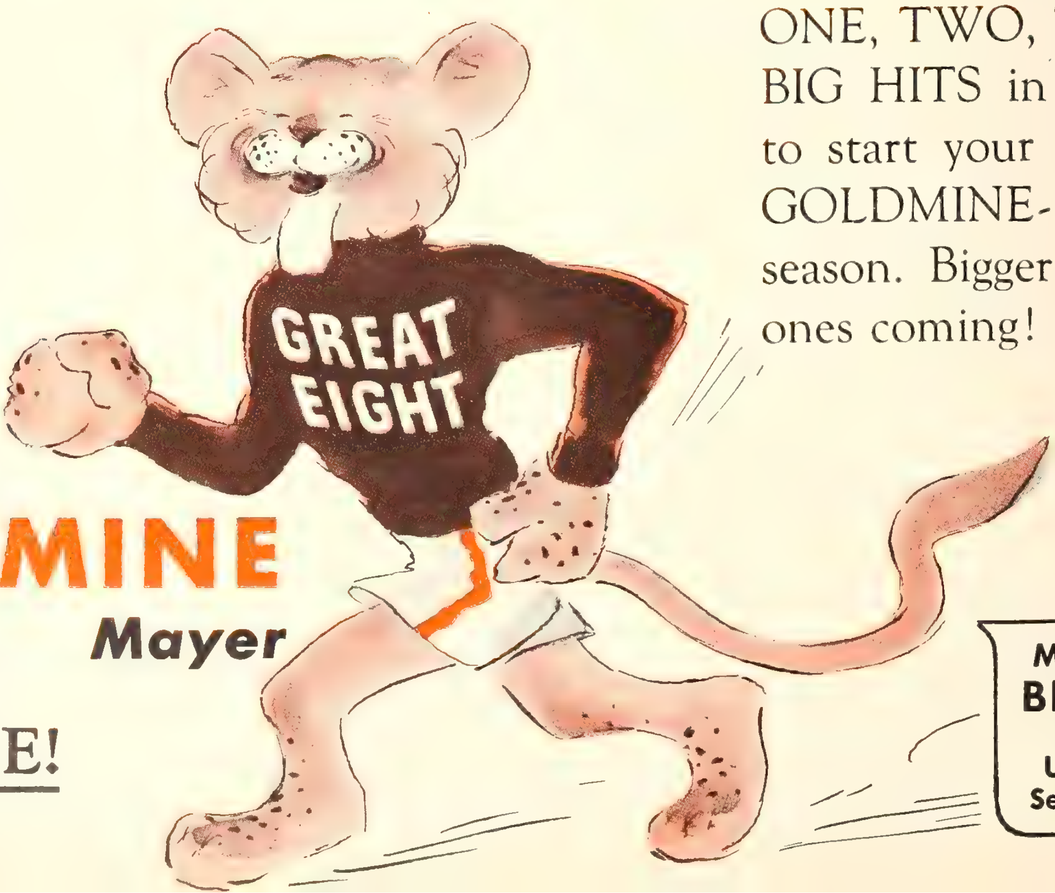
"SOMEWHERE I'LL FIND YOU"
Clark Gable and Lana Turner doing sizzling biz in long and happy runs!

"PANAMA HATTIE"
Red Skelton, Ann Sothern in the Queen of Musicals. Sensation of the nation!

"TISH"
Mary Roberts Rinehart's beloved character is America's new hobby!

He's leaving all companies behind—

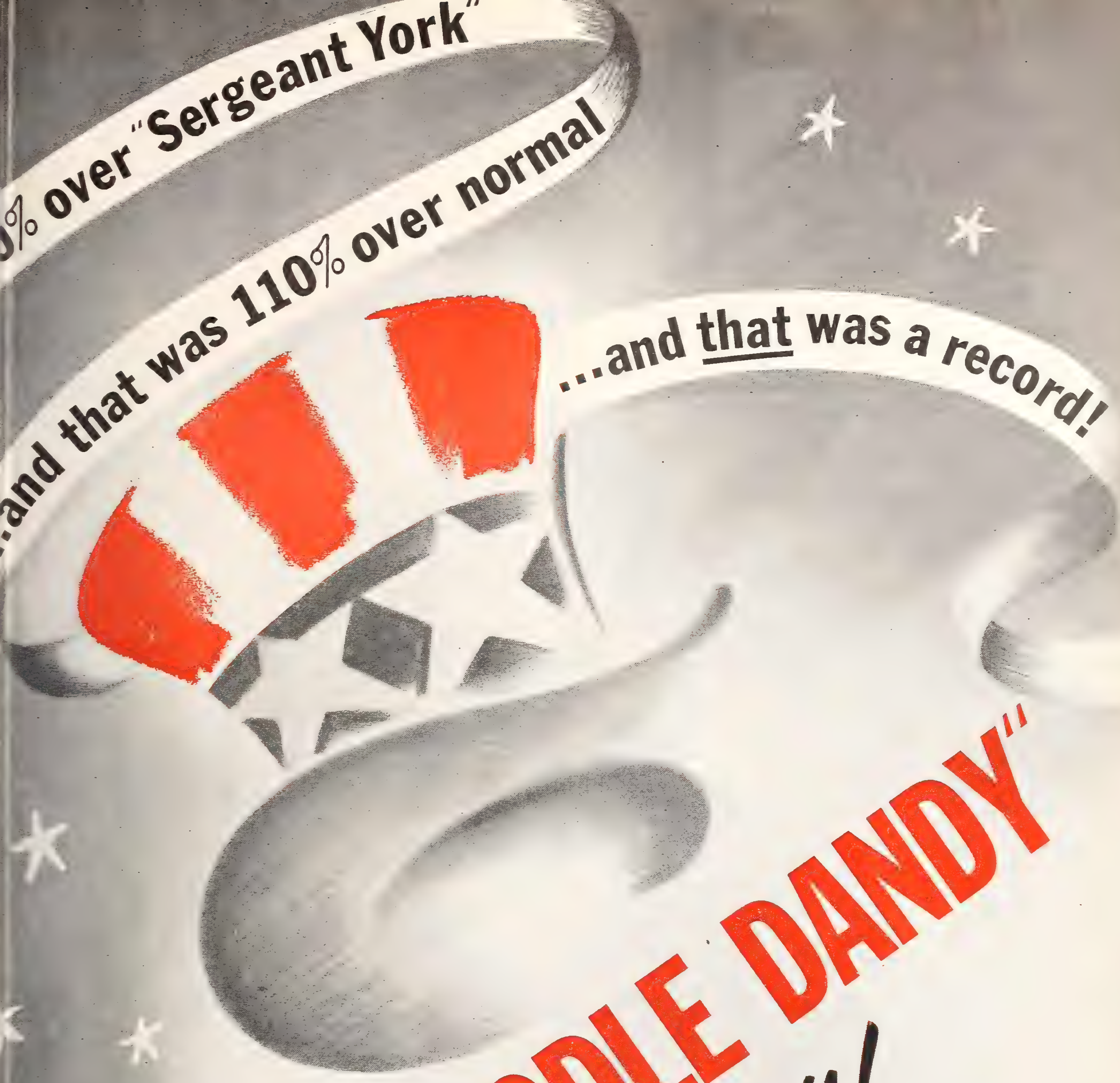
ONE, TWO, THREE BIG HITS in a row to start your Metro-GOLDMINE-Mayer season. Bigger ones coming!



Metro-
GOLDMINE
Mayer

FOR THE
BEST TIME!

Make it a
BILLION
for the
U.S.A. in
September!


% over "Sergeant York"
...and that was 110% over normal
...and that was a record!

"YANKEE DOODLE DANDY"

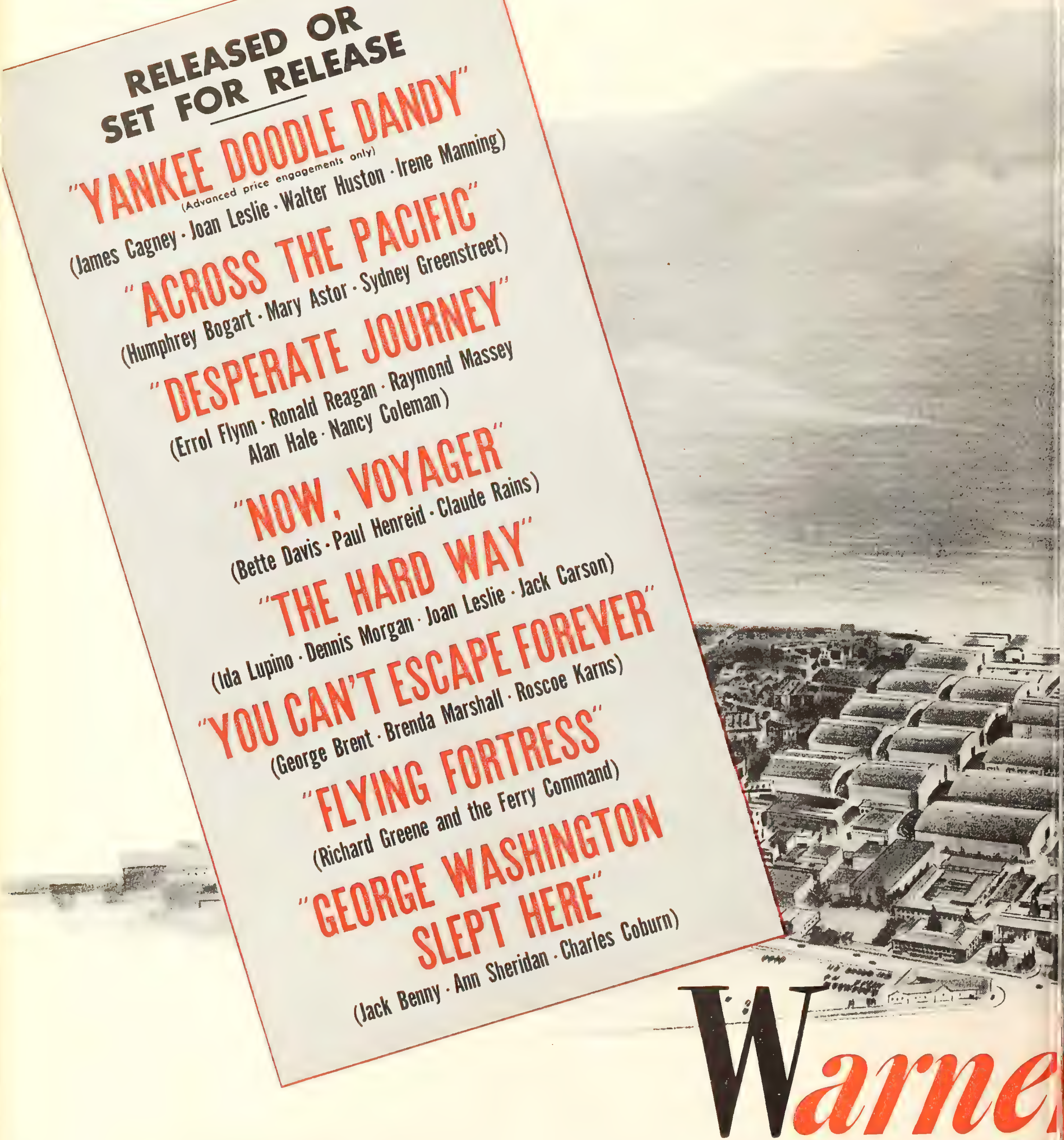
DID IT—*in Troy, N.Y.!*

Admission scale in all engagements: $1.10 evenings, 75c matinees

JAMES CAGNEY in
"YANKEE DOODLE DANDY"
BASED ON THE STORY, LYRICS AND MUSIC OF
GEORGE M. COHAN with
JOAN **LESLIE** • WALTER **HUSTON** • RICHARD **WHORF**
Jeanne Cagney • Frances Langford • Geo. Tobias
Irene Manning • Directed by MICHAEL CURTIZ
Screen Play by Robert Buckner and Edmund Joseph
Original Story by Robert Buckner

WARNERS!

“Paced by the Past.



RELEASED OR SET FOR RELEASE

"YANKEE DOODLE DANDY"
(Advanced price engagements only)
(James Cagney · Joan Leslie · Walter Huston · Irene Manning)

"ACROSS THE PACIFIC"
(Humphrey Bogart · Mary Astor · Sydney Greenstreet)

"DESPERATE JOURNEY"
(Errol Flynn · Ronald Reagan · Raymond Massey
Alan Hale · Nancy Coleman)

"NOW, VOYAGER"
(Bette Davis · Paul Henreid · Claude Rains)

"THE HARD WAY"
(Ida Lupino · Dennis Morgan · Joan Leslie · Jack Carson)

"YOU CAN'T ESCAPE FOREVER"
(George Brent · Brenda Marshall · Roscoe Karns)

"FLYING FORTRESS"
(Richard Greene and the Ferry Command)

"GEORGE WASHINGTON SLEPT HERE"
(Jack Benny · Ann Sheridan · Charles Coburn)

Warne

Geared to the Future"

COMPLETED AND AWAITING RELEASE

"THE CONSTANT NYMPH"
(Charles Boyer · Joan Fontaine · Alexis Smith · Charles Coburn)

"ARSENIC AND OLD LACE"
(Cary Grant · Priscilla Lane · Raymond Massey · Peter Lorre)

"CASABLANCA"
(Humphrey Bogart · Ingrid Bergman · Paul Henreid
Claude Rains · Sydney Greenstreet)

"GENTLEMAN JIM"
(Errol Flynn · Alexis Smith · Jack Carson · Alan Hale)

"WATCH ON THE RHINE"
(Bette Davis · Paul Lukas · Geraldine Fitzgerald)

"DESERT SONG"
(Dennis Morgan · Irene Manning · Bruce Cabot)

"PRINCESS O'ROURKE"
(Olivia de Havilland · Robert Cummings
Jane Wyman · Jack Carson)

NOW IN PRODUCTION

"AIR FORCE"
(John Garfield · Gig Young · George Tobias · Harry Carey)

"ACTION IN THE NORTH ATLANTIC"
(Humphrey Bogart · Raymond Massey · Alan Hale · Julie Bishop)

"ADVENTURES OF MARK TWAIN"
(Fredric March · Alexis Smith · Donald Crisp)

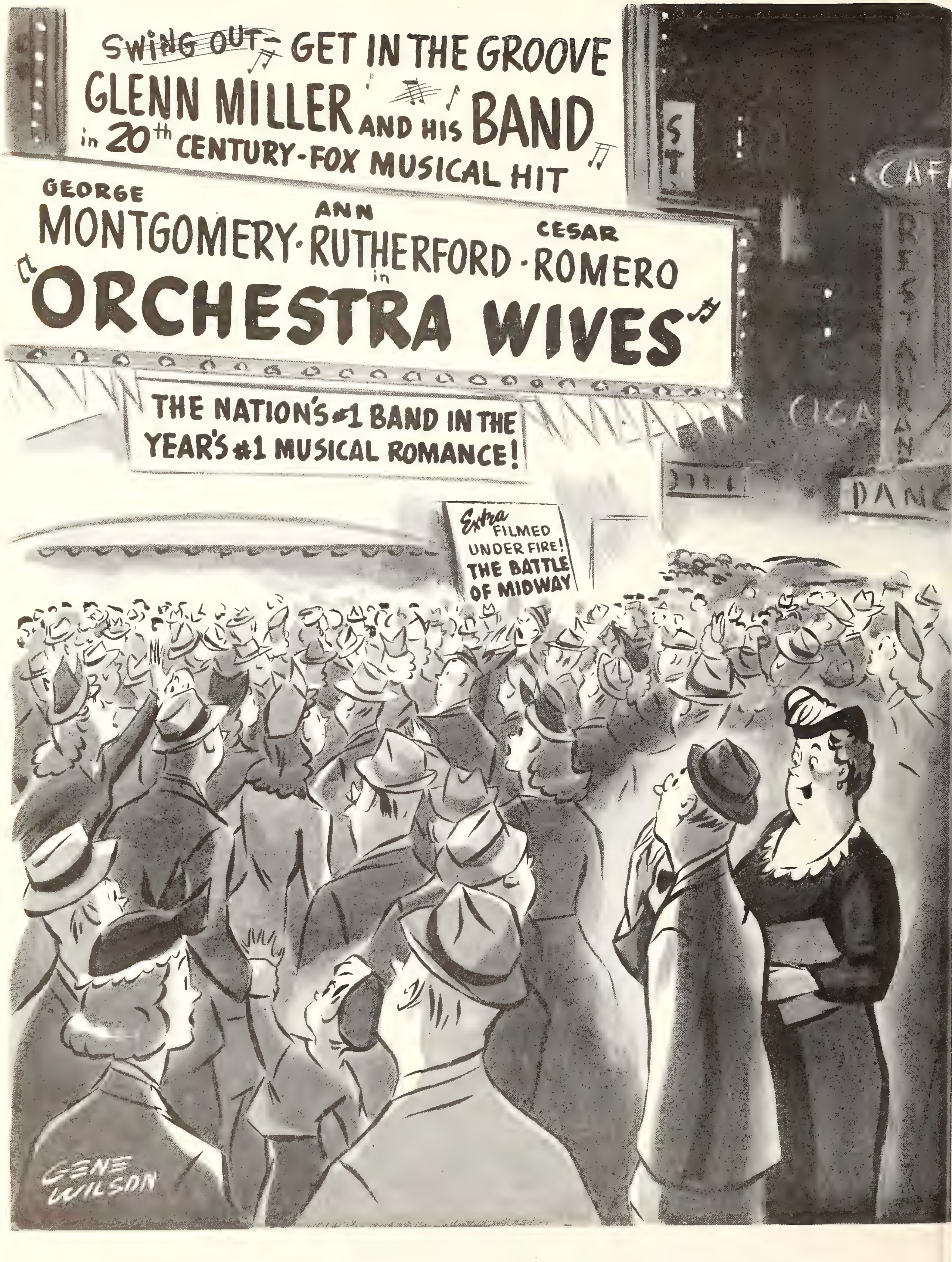
"EDGE OF DARKNESS"
(Errol Flynn · Ann Sheridan · Walter Huston · Nancy Coleman)

"BACKGROUND TO DANGER"
(George Raft · Brenda Marshall · Sydney Greenstreet · Peter Lorre)

"MISSION TO MOSCOW"
(From Ambassador Davies' book and private journals)

"THIS IS THE ARMY"
(Irving Berlin and the original cast PLUS)

Bros. for 1942-43!


SWING OUT - GET IN THE GROOVE
GLENN MILLER AND HIS BAND
in 20th CENTURY-FOX MUSICAL HIT
GEORGE MONTGOMERY · ANN RUTHERFORD · CESAR ROMERO
in
"ORCHESTRA WIVES"
THE NATION'S #1 BAND IN THE YEAR'S #1 MUSICAL ROMANCE!
Extra FILMED UNDER FIRE! THE BATTLE OF MIDWAY
ST
CAF
RESTAURAN
CIGA
DANC
GENE WILSON

"Well, hep cat, I suppose this is your idea of a jam session!"

THIS WEEK IN THE NEWS

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U. S. working to get our films on Soviet screens Page 16
WPB orders 10 to 24 per cent raw stock reduction Page 17
CANADA'S National Service rules theatre jobs Page 19
TOP film salaries to Mayer, Cagney, Gable and Schenck Page 23
SENATE starts inquiry into rule of Petrillo in music union Page 26
CONSERVATION is saving voice of radio, says Fly Page 27
WINS clearance cut by consent award in arbitration Page 30
BRITISH circuits are growing in power and unity Page 39

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Whither Unity?

WHETHER the United Motion Picture Industry is to continue with projects on its agenda other than the sales plan, which was abandoned on the advice of the Department of Justice, or to dissolve with renewed expressions of continued high esteem from all sides was put squarely up to exhibitors this week by William F. Rodgers, chairman of the committee of the whole, in a letter to all committee members announcing that motions on the fate of UMPI were in order.

Regardless of the decision taken by the committee, Mr. Rodgers said he could not continue as chairman, but promised "every assistance possible to whomever is selected in case you develop plans for continuance."

Mr. Rodgers reported the view of some in the industry that UMPI should be continued to encourage better industry understanding, and said that he had discussed the matter with representatives of five of the major distributors, including his own company. One of the first considerations, he said, was the matter of financing. So far $22,500 had been paid into UMPI, of which $3,000 was contributed by exhibitors and the rest by distributors. Of the total, Mr. Rodgers pointed out, $12,707.20 was paid for expenses of exhibitor members.

Distributor reaction to his request for opinion, Mr. Rodgers summarized thus:

"Mr. Schenck (Nicholas M. Schenck, president of Loew's, Inc.) was very cognizant of the importance of UMPI and desirous to continue it and to continue the company's share of the financing, although feeling that it was most desirable that exhibitors assist in the expense of the organization, too.

". . . Mr. T. J. Connors of Twentieth Century-Fox expressed the same.

"Discussion with Mr. Ned Depinet, president of RKO Radio Pictures, brought a promise of his support.

"In view of the previously announced position of Paramount and Warner Bros., I regret that they are unwilling to assist further with financing or to participate further in UMPI activities."

The letter pointed out that attorneys of Columbia, United Artists and Universal had disapproved of their participation and again emphasized the seriousness of the financial problem.

Mr. Rodgers said he could no longer continue as chairman and thanked the membership for the confidence reposed in him and the cooperation extended.

Opinion among exhibitor leaders had not crystallized on the question of continuing the committee but executives of Allied States Association had expressed themselves bluntly on the subject. Colonel H. A. Cole, president of Allied of Texas, in Philadelphia Tuesday said, "UMPI is dead, not so much because of the rejection of the sales plan as because of the refusal of the distributors to negotiate on our points of the UMPI agenda, especially film prices." Max A. Cohen, president of Allied Theatre Owners of New York, not affiliated with national Allied, said, "This month we're not thinking of anything but War Bonds." Edward Kuykendall, president of the MPTOA, had indicated that the decision was up to his board of directors.

Help for Elmer

DISCLOSURE of appointments to the spreading press-radio-film war-news organization of Elmer Davis' U. S. Office of War Information, comes from some strange places. But never from the OWI.

The real estate columns of the New York *Times* of Tuesday, for example, reported that Manuel Komroff, writer and lecturer, is "assistant to Mr. Davis." And the New York *Herald Tribune,* in a copyrighted dispatch from Geoffrey Parsons, Jr., in London on Tuesday told how Richard Watts, Jr., former *Herald Tribune* stage and cinema critic, was due in Dublin Wednesday to open in neutral Eire a branch of the OWI.

The *Times* mentioned Mr. Komroff's association with Mr. Davis in connection with his leasing of an apartment in New York's East Fifty-second street. His published books started with "The Grace of Lambs," in 1925. Twenty-six followed in six years. Additionally, Mr. Komroff edited the Travels and Contemporaries of Marco Polo, Modern Library, Library of the Living Classics, and Black and Gold Library. He also lectured on the technique of the novel at Columbia University.

The *Herald Tribune's* dispatch on its former critic reported that he would serve both the OWI and as press attache of the American Legation at Dublin.

"Thus for the first time," said the dispatch, "the United Nations will have in Eire some one charged with the responsibility of telling the Irish about the Allied cause."

Those Fight Pictures

AN INDICTMENT charging evasion of Federal taxes on incomes for 1936 and 1937 allegedly derived from the illegal exhibition of prizefight pictures, was filed Wednesday in New York by United States Attorney Matthias F. Correa against Jack Dietz, who was charged with evading the payment of $105,315 in income taxes for 1936 and $94,932 for 1937.

In a prepared statement Mr. Correa said that the indictment followed a lengthy inquiry in which it was disclosed that Mr. Dietz had a monopoly in the distribution of pictures of various world championship fights promoted by Mike Jacobs.

Following the repeal in 1940 of the Federal law banning fight film distribution, Mr. Dietz lost control, according to the Government. The defendant will be arraigned next week.

Talent Worries

STAGE producers, film and radio interests will be called to a conference shortly by Actors Equity, in New York, to induce all to sponsor stock companies in an effort to develop acting talent to replace the anticipated shortage of young actors during the war.

Officials of Actors Equity, it is said, believe that a sufficient number of young men with physical defects which prevent their service in the armed forces can be developed for acting roles provided they have an opportunity to learn how to act in stock companies.

More than 500 Equity members are now with the armed forces and stock companies have largely vanished from the scene, Equity points out.

The OWI Criticizes

THE motion picture industry is steadily moving in the direction of giving the American public a better understanding of the nation's war problems but many gaps still exist, according to the Hollywood motion picture bureau of the U. S. Office of War Information, which is making a survey of all features and short subjects released since March 1st and those in production or proposed.

"The emphasis in the entire industry," said an OWI report to Hollywood last week, "is still too much on the exciting blood-and-thunder aspects of war and too little on the equally important problems arising in civilian life and dealing with basic issues of the war and peace to come.

"The OWI is hopeful," continued the report, "that such gaps will be closed not only by production of new pictures dealing with these subjects but also by persuading producers and distributors of the necessity of juggling dates on pictures already completed or approaching completion so as to present a more balanced program for the theatre-going public."

Pointing out that 31 pictures released by the end of August dealt with espionage and sabotage, the OWI said: "Although the Federal Bureau of Investigation and Government counter-espionage agencies have indicated that there has been suprisingly little enemy action of this type, the heavy preponderance of such films on the screen has tended to give the public an exaggerated idea of this menace."

Strictly from the viewpoint of contributing most toward the war effort, the OWI expressed the belief that "more pictures dealing with the issues, the home front and the production front, admittedly much more difficult to dramatize, would be useful. . . ."

The OWI believes the future calls for "fewer and better war pictures with a better over-all balance between the important topics to be covered."

Bossing the War

URGING the "opening of that Second Front now," the League of American Writers, from its offices way down in New York's Astor Place this week issued announcement of a list of authors who "in devoting their talents to winning the war, are convinced" that a western front "is the vital keystone for victory." The expression comes from Dashiel Hammett, president of the League and author of the "Thin Man" stories.

Names included are: Donald Ogden Stewart, John Howard Lawson, John Moxley, Irwin Shaw, Aben Kandel, Asa Bordages, Albert Maltz, Albert Bein, Martin Berkely, Herbert Biberman, Allen Boretz, Herman Boxer, Norman Burnside, Richard Collins, Armand D'Usseau, Edward Elison, Carl Foreman, Fanya Foss, Morton Grant, David Hertz, Leo Hurwitz, H. S. Kraft, Frederic Arnold Kummer, Robert Lees, Jay Leyda, Johnston McCulley, Mortimer Offner, Kenneth Perkins, Gertrude Purcell, Maurice Rapf, Frederic Rinaldo, Waldo Salt, Viola Brothers Shore, George Sklar, Wessel Smitter, Paul Strand, Robert Tasker, Shepard Traube, Michael Uris and Frank Tuttle.

Television Deal

THE Rauland Corporation of Chicago, manufacturer of amplifiers, this week sent announcement to the press of its acquisition of the American interests and patent rights in America of the British television systems of Gaumont-British Picture Company, Cinema Television, Ltd., and Baird Television, all of London.

"The move is . . . concerned with the practical development of television projection for motion picture houses"—after the war, said the statement, which was issued by George Brodsky, advertising agent, of 520 North Michigan Avenue, Chicago.

So far as is known there had been no previous public indication here that the Gaumont and Baird interests had any intention of turning over their ambitions for developing television in this country. Both had attempted to promote their respective systems in the U. S. in the few years preceding England's entrance into World War II in September, 1939. But the war stopped both, as it likewise called a halt to their comparatively limited public telecasts around London, and as it also returned American television development to the laboratory for the duration.

British Troop Problem

REMOVAL of all distance and time restrictions on the showing of films to British troops in the British Isles, on the same basis as that now in effect for United States forces stationed there, was demanded at a meeting of the Kinematograph Renters Society (distributors) in London on Tuesday.

Exhibitors opposed lifting the restrictions, and the distributors recognized that an agreement between the Cinematograph Exhibitors Association and the British War Office on a two-mile limit presented difficulty.

PICTURES ADVERTISED THIS WEEK

"Tish," MGM, 2nd Cover, Pages 20, 21, 22
"Panama Hattie," MGM, 2nd Cover, Pages 20, 21, 22
"Somewhere I'll Find You," MGM, 2nd Cover, Pages 20, 21, 22
"Yankee Doodle Dandy," Warners, Page 3
"Orchestra Wives," 20th-Fox, Page 6
"My Sister Eileen," Columbia, Page 25
"Bambi," RKO, Pages 32, 33

Next Month, Scrap

INDUSTRY leaders engrossed in the billion dollar War Bond drive, next month will turn their attention to collecting scrap for their country. At the request of the War Production Board, through Monroe Greenthal, former United Artists advertising and publicity director and now a WPB scrap coordinator, the industry will undertake to high pressure all citizens to search their closets and attics for old rubber and metal.

Organization of the drive was discussed by advertising and publicity directors of major distributors this week at a meeting of the Eastern Public Relations Committee in New York. Arthur Mayer is industry chairman for the drive and David Lipton, Columbia advertising and publicity head, will direct public relations. Mr. Lipton has requested personnel loans from the advertising departments of the film companies and assignments will be made later.

The drive for scrap will not be new for the industry, except in concentration of effort. Theatres have been conducting scrap drives for many months and in several territories have organized successful local drives. The Roxy theatre in New York this week collected two tons of scrap with a kiss from a Roxyette for each contributor.

Solomonic Decision

AN OLD FEUD between the RKO and Skouras circuits was dissolved this week by decision of William F. Rodgers, Loew's vice-president in charge of distribution, who, sitting as arbitrator in the matter, ruled that the two circuits should alternate the management of the new Midway theatre in Queens between them in periods of two years each. The question of operation of the theatre, a first run erected at a cost of $700,000 by RKO, was overlooked in the articles of agreement drawn up by the two parties when its construction was planned. Other points in the controversy which had lasted for two years included a long term franchise for Twentieth Century-Fox product. Mr. Rodgers was nominated arbitrator by George J. Schaefer, former RKO president, who declined to serve.

The Listeners

THE age group between 30 and 44 predominates among those who sit home by the radio to listen to the night ball games, according to a door-to-door survey reported by the Pulse-of-New York organization. They found, too, that the night games drew a smaller proportion of men than daytime games, attributing that to woman's influence over the evening hours. The night games seem to interest few under 20, and, due, of course, to the draft, the 20-29 age bracket is found to be but slightly represented.

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THIS WEEK the Camera observes:

■ FALL RIVER, Mass., citizens crowded a downtown street last week to buy War Bonds from Dorothy Lamour, who is the center of attention in the picture at left. The street rally was staged by William C. Canning, manager of the Interstate Empire theatre and city chairman of the Bond drive, and was followed by a $1,000 a plate Bond luncheon. Total cash sales of Bonds were $683,100.

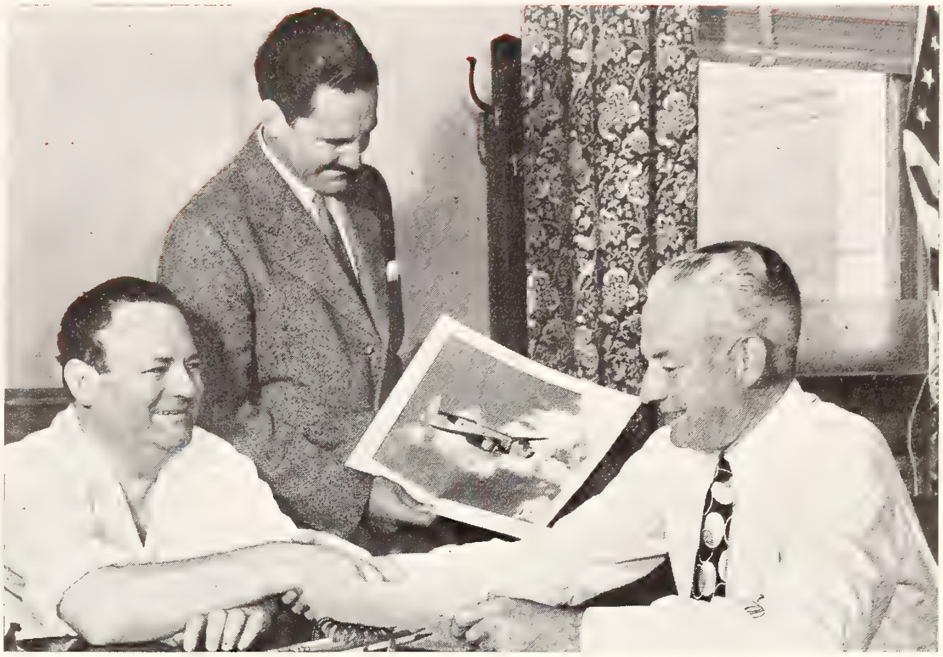
JULES LAPIDUS, newly appointed New York metropolitan district manager for Warner Brothers. Formerly eastern district manager for Universal, Mr. Lapidus takes up his new post next Monday, September 21st.

OSCAR DOOB, in an untypical moment from his busy schedule, relaxes with Irene Dunne in the Waldorf Astoria, New York, before Miss Dunne started on her Bond tour. Mr. Doob, presently on leave of absence from his job as Loew Theatres director of advertising and publicity to devote full time to the Bond drive, is chairman of the publicity committee of the War Activities Committee and chairman of WAC War Bond publicity.

OSCAR WOEMPNER, Minnesota circuit owner, is awarded a flag by two University of Minnesota co-eds representing the American Legion, for his purchase of $3,250 in War Bonds.

ROSANNA KENNEDY, at the RKO New York exchange for 16 years, resigned last week to join the Women's Auxiliary Army Corps.

By Metropolitan



■ DAVE LUTZER, above left, Texas exhibitor and Universal Pictures representative, gets a pre-induction handshake from R. J. O'Donnell of Texas Interstate before leaving for the Army. Standing in the background is John Adams, secretary to Mr. O'Donnell and Karl Hoblitzelle.

THE ARMY-NAVY production pennant awarded to Eastman Kodak is held by William J. Lehle, Kodak Park machinist, and Thomas J. Hargrave, president of the company, after the presentation in Red Wing Stadium before 20,000 Kodak employees.

CLAUD MORRIS, left, this week became advertising and publicity director of Fox-Midwest after 13 years in the midwestern division of Metro-Goldwyn-Mayer.

BIRTHDAY. Loew's State theatre in New York marks its 21st anniversary with a cake on the stage. Left to right are Ed Sullivan, columnist and master of ceremonies; Al Rosen, manager of the theatre, and Eddie Cantor.

128 FILMS IN PRODUCTION AS STUDIOS HIT RECORD PACE

Total in Work at New High Despite Heavy Backlog of All Companies

from HOLLYWOOD BUREAU

Despite a collective record of the greatest backlog of pictures in the history of the industry, Hollywood will have worked on, or put in work, more pictures for 1942-'43 during the 30 days of September than during any other month in recent times.

Usually a busy month in all other years, due to the start of the selling season, September of 1942 will see some 56 more pictures started, in addition to 21 already put into work during the last two weeks. A total of 45 is now in work, and 24 have been finished in the last two weeks, making a grand total of 128 films in work, worked on or prepared for starting during the month.

The tally by studios shows:

	Finished	In Work	Preparing	Total
Columbia	4	4	5	13
MGM	0	10	3	13
Monogram	4	1	3	8
Paramount	2	4	4	10
PRC	2	0	5	7
RKO	3	3	9	15
Republic	2	2	5	9
20th Century-Fox	3	5	8	16
United Artists	0	1	3	4
Universal	1	10	12	23
Warners	3	5	2	10
	24	45	59	128

Scheduled to roll at Columbia are: the new George Stevens production co-starring Jean Arthur and Joel McCrea; "One Dangerous Night," formerly "The Lone Wolf Goes to a Party," starring Warren William; "Hail to the Rangers," a Jack Fier production; "Destroyer," starring Edward G. Robinson, Janet Blair and Glenn Ford with Lou Edelman producing; "Reveille with Beverly," based on the career of a woman singer on an early morning radio program and taken from the program of the same name; "What's Buzzin', Cousin?" with Alfred E. Green directing; "Robin Hood of the Range," another Fier western; "Power of the Press," featuring Guy Kibbee, and an as yet untitled film featuring Humphrey Bogart and Rita Hayworth which Howard Clurman will produce.

Shooting are "The Frightened Stiff," "Silver City Raiders," "City Without Men," "Something to Shout About" and "The Commandos Come at Dawn." Those finished were "Junior Army," "How Do You Do?," "The Desperadoes," and "Underground Agent."

MGM is having an unusual production boom, having started five pictures to make a total of 10 in work. Those started are: "Assignment in Brittany," with Jeanne Pierre Aumont, Susan Peters, Signe Hasso, Richard Whorf; "DuBarry Was a Lady," Lucille Ball and Red Skelton; "Cabin in the Sky," with Negro talent led by Ethel Waters, Lena Horne, "Rochester," Duke Ellington and Louis Armstrong; "The Human Comedy," from the William Saroyan story, with Mickey Rooney and Lionel Barrymore heading a strong cast; "Three Hearts for Julia," Ann Sothern and Melvyn Douglas. Others in work are "Lassie Come Home," "Dr. Gillespie's New Assistant," "Presenting Lily Mars," "Keeper of the Flame," "Reunion."

Monogram, having finished "West of the Law," "'Neath Brooklyn Bridge," "Bowery at Midnight" and "War Dogs," now has "The Living Ghost," with James Dunn and Joan Woodbury, in work. Going in will be "Dead Men Don't Ride," second of the season's Range Buster westerns, "Bye, Bye, Baby," the company's most ambitious musical and starring Nils T. Granlund and the show from the Florentine Gardens, Ted Fio-Rita and his orchestra; "Silver Skates," ice extravaganza; "Little Mobsters," featuring the East Side Kids.

Paramount To Start Five More Films

Paramount with four in work and another two already finished this month, plans to start five more, several of which will be top budget productions. Those in work are "Buckskin Empire," Harry Sherman outdoor special; "Night Train to Chungking," with Ellen Drew and Robert Preston; "The Crystal Ball," Paulette Goddard and Ray Milland; "For Whom the Bell Tolls," the Gary Cooper vehicle. Finished were "High Explosive," Pine-Thomas action picture, and "Lucky Jordan," Alan Ladd feature.

Slated to go before the cameras are: "True to Life," with Mary Martin, Franchot Tone, Dick Powell and Victor Moore; "The Miracle of Morgan's Creek," Preston Sturges' picture with Eddie Bracken and Betty Hutton in the leads; "Frenchman's Creek," in Technicolor with David Lewis as the producer; the musical, "Lady in the Dark," starring Ginger Rogers and Ray Milland in Technicolor, and "Henry Aldrich Does His Bit."

Producers Releasing, embarking on an ambitious production program, already has finished 13 pictures of its new schedule, on two of which, "Boss of Big Town" and "Outlaws of Boulder Pass," shooting has been completed during the last two weeks. The company plans sending six to the post this month.

Twentieth Century-Fox Has Five In Work

"X Marks the Spot" and "Valley of Hunted Men" were finished at Republic, leaving "Johnny Doughboy," Jane Withers vehicle, and "Heart of the Golden West," Roy Rogers special, the latter starting last week. Planned are five, to be taken from the following:

An untitled mystery melodrama which Leonard Fields will produce with John Howard in a top role; "Hit Parade of 1943," musical to be directed by Albert S. Rogell; "Eleven Were Brave," feature with a cast headed by Donald M. Don ("Red") Barry; "G-Men Versus the Black Dragon," a serial; "Sundown Kid," a Barry western, and "Thumbs Up," story about the English WAAF.

Its regional sales convention over, Twentieth Century-Fox is photographing five pictures now—"The Brasher Doubloon," "Quiet Please, Murder," "Over My Dead Body," "Crash Dive," and "My Friend Flicka."

RKO Completes Three, Starts Three

Being prepared are: "Seventh Column," story of the Yugoslav revolt against the Nazis; "Dixie Dugan," first of the series starring Lois Andrews from the comic strip of the same name; "Four Star Murder Case," "Project 47," story of the Commandos for which Annabella, wife of Tyrone Power, has been set; "The Imposter," "Hello, Frisco, Hello," with Betty Grable heading the cast; "The Immortal Sergeant," starring Henry Fonda in his last picture before reporting to the Navy, and "Coney Island."

RKO Radio with "Tarzan Triumphs," "Stand By to Die," and "They Got Me Covered" (Goldwyn) in work, RKO will start "Bombadier," with Pat O'Brien, Randolph Scott and Anne Shirley; "The Great Gildersleeve," and "Hitler's Children," Edward A. Golden production from Gregor Zeimer's book, "Education for Death."

Universal has set a production record with 10 pictures in work. Before the cameras are: "Pittsburgh," starring Marlene Dietrich, Randolph Scott and John Wayne; "Nightmare," starring Diana Barrymore and Brian Donlevy; episodes of "Flesh and Fantasy," Charles Boyer-Julien Duvivier venture; "Sin Town," with Constance Bennett and Broderick Crawford; "Forever Yours," Deanna Durbin vehicle; "Passing the Buck," Ritz Brothers; "Shadow of a Doubt," Alfred Hitchcock melodrama with Joseph Cotten and Teresa Wright; "Corvettes in Action," Howard Hawks production of North Atlantic anti-submarine campaigns; "Arabian Nights" and "Lone Star Trail," a Western.

Twelve In Preparation At Universal

Twelve pictures are in the preparation hopper at Universal, and what films start in what order cannot be determined until the stages are cleared.

Warners has five in work at present: "The Adventures of Mark Twain," Fredric March and Alexis Smith; "Princess O'Rourke," Olivia de Havilland and Robert Cummings; "The Edge of Darkness," Errol Flynn and Ann Sheridan; "Air Force," John Garfield, Gig Young and George Tobias; "Action in the North Atlantic," Humphrey Bogart, Raymond Massey, Julie Bishop, Alan Hale.

Some three productions are being prepared for an early start by United Artists producers, with only one company, Charles R. Rogers Productions currently shooting. That picture is "The Powers Girl."

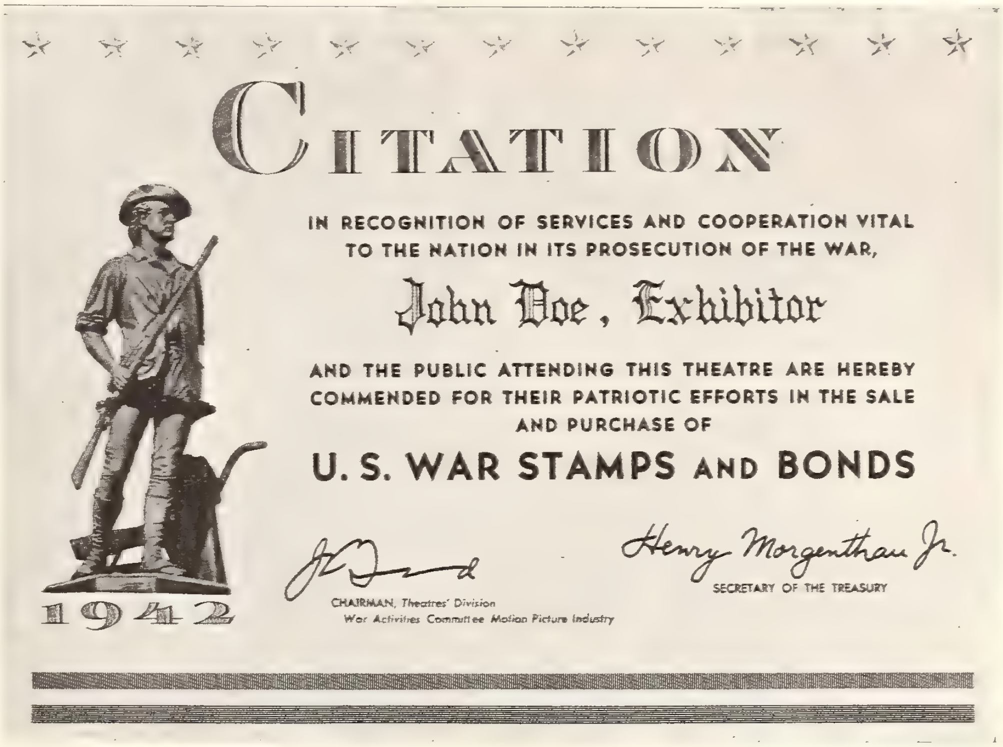
INDUSTRY PUTS ON PRESSURE FOR BILLION BOND GOAL

15-Day Total $345,606,000; Stars Extend Tours to Increase Sales

Spurred by the official U. S. Treasury Bond sales figures, which daily showed the national total lagging behind quotas and expectations the industry this week began calling up reserves in the battle to sell a billion dollars worth of War Bonds before the month is out.

Instead of alibis for the figures, lower than expected, leaders of the campaign worked day and night evolving means of increasing the sales pressure in areas where the peak momentum of the drive showed signs of slackening. Hollywood players on the Stars Over America tours, following such grueling schedules now that one of them, Greer Garson, was hospitalized for a complete rest after 10 days, agreed to extend their appearances in some territories; plans were charted to make September 22nd a "Free Movie Day" throughout the country for purchasers of Bonds; hundreds of theatres arranged Bond premieres for other dates; and a special drive was begun to have campaign workers follow all pledges effectively.

The Treasury's total sales figures for the first 15 days of September were announced as $345,606,000, a daily rate of about $23,050,000. A daily rate of $26,000,000 is required to meet even the Treasury's official quota of $775,000,000 for the month. Largest single day's sales for the first half of the month were $48,890,000 for September 14th.



CITATION

IN RECOGNITION OF SERVICES AND COOPERATION VITAL TO THE NATION IN ITS PROSECUTION OF THE WAR,

John Doe, Exhibitor

AND THE PUBLIC ATTENDING THIS THEATRE ARE HEREBY COMMENDED FOR THEIR PATRIOTIC EFFORTS IN THE SALE AND PURCHASE OF

U. S. WAR STAMPS AND BONDS

1942

CHAIRMAN, Theatres' Division
War Activities Committee Motion Picture Industry

Henry Morgenthau Jr.
SECRETARY OF THE TREASURY

The War Activities Committee and the Treasury Department this week prepared this citation to be awarded to those theatres which have sold more than $100 worth of War Bonds and which report their sales regularly to the WAC. It carries the signatures of Joseph Bernhard, chairman of the theatre division of the WAC, and of Henry Morgenthau, Jr., Secretary of the Treasury.

Many Reported Sales Not Completed

In a communique addressed to all drive workers early this week, campaign leaders said it was apparent that many of the reported sales had not been completed and that thousands of pledges remained unfulfilled. A tabulation of pledges reported following the star rallies in 150 cities visited on the first half of the month's schedule, showed a total of $87,189,131.

"The only way this drive can succeed now is to make every sale an actuality," Si Fabian, chairman of the drive, said. "Our job is not done if we merely get pledges and announce fancy figures. Like real salesmen we must complete the deal and make certain the money is sent through. If we fail in this detail, all the magnificent showmanship displayed so far will be wasted. . . . We are on trial; let's follow through. There is still time, but not too much."

In Washington Secretary of the Treasury Henry Morgenthau clarified a widely circulated statement he had made on the necessity of replacing the volunteer sales with compulsory savings. This, he said, "was an injustice to the hundreds of thousands of devoted volunteers who are working night and day to enlist the nation's savings for the war." He explained that he had said that the voluntary sales would have to be supplemented by the proposed tax on spending to meet the swiftly rising war expenditures and to help close the gap between money available for consumer spending and the supply of goods available for civilians.

"To our hundreds of thousands of War Bond volunteers," he added, "I should like to say that the nation is counting on them more than ever to carry on the magnificent work in which they are so unselfishly engaged. To you who are doing such a magnificent job for us in September, let me add that we at the Treasury appreciate all your efforts and that we are counting on you to continue the work you have so well begun."

Following an announcement sent by the War Activities Committee of the industry to state chairmen, circuit heads and hundreds of theatre operators, the plan for a special day during September to stimulate War Bond purchases by offering a free ticket to Bond buyers on September 22nd, met with wide approval.

Indications this week were that thousands of theatres would join in the day's celebration and amplify the free ticket idea with special salute programs. The special day idea is an extension of the Bond premieres, hundreds of which are scheduled for the next two weeks. In Boston a $12,000,000 gross in Bonds at the Metropolitan was expected. Million dollar performances are set for Loew theatres in Washington and Baltimore. In Atlanta the Fox theatre expects a $700,000 opening for "Wake Island."

To assist exhibitors who are planning one of the Bond premieres the War Activities Committee has published a manual on the proper way to stage them. The material was prepared by Mort Blumenstock of Warners and is based on the experienec of the Warner publicity staff in staging the "Yankee Doodle Dandy" premieres in New York and Hollywood.

The Bond drive committee early this week started a treasure hunt to persuade banks and other financial institutions to convert trust funds, estate accounts and other holdings where possible, into Bonds. The drive will be conducted by the treasurers of the major distributors. The committee includes David Bernstein, Loew's; M. F. Gowthorpe, Paramount; E. A. Brown, Paramount; R. J. Paucher, Consolidated; S. Machnovich, Universal; Leon Goldberg, RKO; J. J. O'Connor, Universal; A. Schneider, Columbia; Samuel Schneider, Warners; Sidney Towell, Twentieth Century-Fox, and Francis Harmon, Si Fabian and Oscar Doob of the drive committee.

Stars of the C group of the Tours Over America, who will take up the routes for the last ten days of the month, starting Monday, September 21st, were named this week as follows:

Route No. 1, opening Monday at Des Moines, Claire Trevor and Walter Abel; Route No. 2, opening at Corpus Christi, Tex., Ginger Rogers; Route No. 3, opening at Nashville, Tenn., Vera Zorina and Andy Devine; Route No. 4, opening at Parkersburg and Point Pleasant, West Va., Rita Hayworth; Route No. 5, opening at Charleston, S. C., Veronica Lake; Route No. 6, opening at Frederick, Hagerstown and Cumberland, Md., Paulette Goddard and William Gargan. Norma Shearer, originally scheduled to take up Route No. 7 at Montpelier, Vt., is ill and a substitute appointment had not been made at midweek.

The second wave of Hollywood players took up the B series of the Stars Over America tours last weekend. Jean Parker and Richard Arlen opened on 1-B in Helena and Butte, Mont., and Bette Davis took up 2-B for five days, starting in Sedalia and Kansas City, Mo. On September 16th, Janet Gaynor, Basil Rathbone and Nigel Bruce took over 2-B, starting at Amarillo, Tex.

Gene Tierney and Chester Morris started

(Continued on following page)

FIELD FORCES SPUR DRIVE

(*Continued from preceding page*)

the 3-B route Sunday, visiting LaCrosse, Portage and Beaver Dam, Wis., while Fred Astaire, Hugh Herbert and Ilona Massey were at Toledo, O., Saturday on the 4-B route.

Jane Wyman and John Payne, teamed for the 5-B tour, opened September 11th in Norfolk, Portsmouth and Newport News, Va., and Irene Dunne started the same day on 6-B in New York State's southern tier, visiting Binghamton, Johnson City and Endicott. Dorothy Lamour, assigned to 7-B, started last Friday at Fall River and New Bedford, Mass., and closed her tour in Rutland, Vt., on the 19th.

Complete itineraries for the tours all month were published in MOTION PICTURE HERALD August 22nd.

Field Reports Show Good Results

Reports from the field continued to show splendid sales results. At Rochester, N. Y., Irene Dunne was credited with a sale of $209,000 at a Sunday night rally at the Eastman theatre attended by more than 3,400 people. At Michigan City, Ind., a dinner for James Cagney brought about a sale of $302,575 compared with a full month's quota of $180,000 for the city of 26,000 population.

Bond premieres in Iowa were credited with the following sales: $72,000 at the Paramount, Waterloo; $165,000 at the Iowa, Cedar Rapids; $275,000 at the Capitol, Davenport; $350,000 at the Orpheum, Des Moines, and $300,000 at the LeClaire theatre, Moline, Ill., and the Fort, Rock Island, Ill. Hall C. Houpe, manager of the Canova theatre, Conover, N. C., achieved a $30,050 sales through an auction at his theatre in the town of 1,250 population. A 300-seat theatre operated by Mrs. Bertha Dixon and her son, Fred Clift, in Grant County, Oregon, sold $11,814.

A luncheon at Kansas City, attended by Bette Davis, resulted in a sale of more than $200,000, and a carnival at Municipal Auditorium, realized another $200,000 in sales. Rides in six Army jeeps for bond buyers brought in $16,000 in the same city. At Wichita, Kan., a bond dinner produced over $500,000 in sales.

In St. Louis, 110 theatres reported a total sale to date of $1,500,000. Century Circuit's Long Island theatres have set a goal of $1,000,000 for themselves. Block parties sponsored by the circuit's houses produced $301,000 in Rockville Center and $180,000 in Freeport. Another will be held in Rockville Center, Sept. 24.

Charles P. Skouras reported that Fox West Coast solicited Cosgrove & Co., Los Angeles insurance brokers, and sold them $32,000 worth of Bonds to make up their ceiling of $100,000 for this year, and then induced the company to give $6,000 in bonds monthly to employes of the insurance company.

Chicago Bond Sales Hold Rapid Pace

The drive in Chicago theatres and surrounding territory, continues at a rapid pace and the response has been so great, managers say, that they have not had time to report their total sales to Henry Schoenstadt, city chairman. Balaban & Katz officials claim that their theatres have been so busy issuing Bonds it will be at least another week until they can tabulate the sales.

Among the theatres and circuits that have reported to date are the Schoenstadt circuit, $52,000; H & E Balaban circuit, $20,000; Lou Reinheimer houses, $4,000; Warner theatres, $25,975, and Loop independent theatres, $34,750, representing but a fraction of the sales already made.

THEATRES WARNED ON TAKING CHECKS

All War Bond buyers do not have bank accounts on which checks can be collected, the Federal Reserve Bank this week warned exhibitors whose theatres have been licensed as Bond issuing agents. Many checks presented by purchasers have been returned and the Reserve Bank has warned that it cannot be responsible for Bonds issued under such circumstances.

One national circuit headquarters has instructed its theatres not to accept checks on out-of-town banks and to make every effort to have checks certified or at least to determine from the local bank whether they are collectible. Postponement of delivery for five days is advised when unknown persons present checks.

The Bonds are non-negotiable, non-transferable and cannot be cashed until one month after their purchase, sufficient time to post the numbers of invalid purchases.

Topping everything for the week was the patriotic celebration promoted by Jack Rose and Alex Manta, of the Illinois-Indiana circuit, in Maywood, Ill., last Saturday. The program, built around the unveiling of a huge mural in the lobby of the circuit's Lido theatre, in honor of the 192nd Tank Battalion, composed mostly of Maywood boys, resulted in the sale of over $300,000 in Bonds during the day, known as "Bataan Day." Art Wartha, manager of the Lido theatre, worked with a committee of 100 citizens of the town to plan the program.

Balaban & Katz Plan Midnight Show

Balaban & Katz, in conjunction with Leon M. Zimmerman, former song writer, will hold a midnight show at the Central Park theatre on September 28th, at which Pat O'Brien, Lana Turner, Betty Grable, Mischa Auer and other stars are expected to be present. Main floor seats have been scaled at $100 in Bonds and balcony seats are $50.

A mass meeting attended by 350 film exchange employees was held at the Warner Club last week and those in attendance were urged not only to buy more Bonds but to sell them as well. Clyde Eckhardt, manager of the 20th Century-Fox exchange, and Arthur Fisher of the U. S. Treasury Department, conducted the meeting.

Lou Reinheimer, operator of the Roseland-State theatre, is giving away a $500 Bond at the end of the month. One chance is given with each purchase of a $25 face value Bond at the theatre during the month.

In New York the local committee headed by Max Cohen put on extra pressure for sales this week, which was designated in a proclamation by Mayor LaGuardia as "Carole Lombard Memorial Week." Rallies staged by and for various foreign language groups in New York City were reported by Mr. Cohen to have contributed nearly $1,000,000 in War Bonds.

Bronx and Queens rallies with a combined goal of $2,000,000 in sales are being organized by Skouras theatres. Two rallies were held in Bronx on Thursday and two more were set for Queens on September 23rd. The circuit also appointed special committee of managers to canvass each borough for the sale of F and G series Bonds prior to the rallies.

A surprise rally at the Radio City Music Hall last Thursday night netted $59,375 in Bonds as 150 uniformed members of the American Women's Voluntary Service canvassed the theatre during the finale of the special Minute Man stage show.

The Caravan of Stars was directly responsible for the sale of almost $8,000,000 in Bonds and Stamps in its 13 personal appearances in four days in Connecticut. Charles Laughton, Ann Rutherford and Virginia Gilmore included Stamford, Norwalk, New Haven, New London, Bridgeport, Meriden, Waterbury, New Britain and Hartford.

The rally at the Hartford Times Building netted the largest single figure, $4,000,000. I. J. Hoffman, Warner zone head, and Harry F. Shaw, Loew-Poli division manager, who was in charge of the Caravan, are now proceeding with new plans for the city and state, to include premieres of pictures in various towns, to which admission will be by Bond only. The first such is planned for September 24th at the Paramount, New Haven, which will show "Wake Island," with all theatres and film men, merchants, Chamber of Commerce and others cooperating.

Bette Davis Leads Kansas City Drive

Results of the drive in the Kansas City territory have been splendid, most reports indicate, with several communities having held special events, they and others planning to continue beyond the end of the month.

In Kansas City, Mo., September 11th was a high spot, with Bette Davis at a Chamber of Commerce-sponsored luncheon, where more than $200,000 of Bonds were bought— a painting of Miss Davis by Keith Martin, director of the Kansas City Art Institute, being auctioned several times for $15,000 to $50,000. At night, 12,000 people attended the Victory Bond Carnival at Municipal Auditorium, where merchandise and even a parachuteer were "sold" or "auctioned" to bring in around $200,000 in Bond sales—admission having been by ticket given on Bond and Stamp purchases. It was Miss Davis' first appearance on her Missouri assignment in this area.

"We are just starting," said John J. McManus, chairman for the Kansas City zone of the War Activities Committee, under Commando E. C. Rhoden. "We'll have other promotions to keep up the drive the rest of the month."

Large Attendance at Wichita Dinner

Wichita, Kan., put on a Million Dollar Bond Dinner September 9th, diners having qualified by buying, in most cases, $1,000 Bonds. Attendance was 800. At the Forum, later in the evening, about $10,000 in Bond and Stamp sales were credited to the 4,000 who attended; Ronald Colman and Lynn Bari were chief salesmen at the Forum gathering, where extensive entertainment was provided. About $100,000 of pledges to buy were additionally recorded.

"Our Flag Was Still There"

FRONT SEAT AT A NAVAL VICTORY!

Last June when the Japs attacked Midway Island, Commander John Ford and his cameras were luckily on the spot. At risk of life, he and his associates (several were wounded!) got the flaming record on film—and in Technicolor! You are the one who will bring this most amazing document to your patrons. Through your theatre men, women and children will share the joy and thrill of seeing our heroes in one of the greatest naval victories of our history—THE BATTLE OF MIDWAY! Give it to them NOW! Let them be inspired to go forth and match the heroism of Midway with their own participation in the war effort of our country. For immediate release.

"THE BATTLE OF MIDWAY"

TWO REELS IN TECHNICOLOR TO THRILL AMERICA!

Filmed in action under the supervision of Commander John Ford. Commentary spoken by Donald Crisp, Henry Fonda, Jane Darwell. A U.S. Navy Film released by the War Activities Committee of the Motion Picture Industry through Twentieth Century-Fox.

U. S. WORKING TO GET OUR FILMS ON SOVIET SCREENS

OWI Film Section To Aid in Current Negotiation for Russian Distribution

The United States Government is working to bring Hollywood and Russia together after a separation of many years, and return Hollywood films to screens in the Soviet.

Through the Motion Picture Section of the Overseas Branch of the Office of War Information, under the direction of Robert Riskin, the U. S. Government is "helping and hastening" negotiations between the Soviet Union and American motion picture producers for the purchase of a number of films which depict our way of life, for distribution in Russia—a market which virtually has been closed to major distributors for about eight years, it was said this week by Nikola Napoli, head of Artkino Pictures, Inc.

No official comment was forthcoming from Mr. Riskin's office, but it was indicated that the U. S. Government "is eager to do everything possible to spread the circulation of our films in Russia, as well as in Britain, China and other United Nations, in addition to the neutral countries."

It also was reported this week that the Motion Picture Section of the Overseas Branch of OWI is contemplating "sending to Russia shortly as many Victory Films as possible, for widespread distribution there." This is in line with that department's function of utilizing the motion picture as a medium to bring about better understanding between the Allied Nations.

Russian Commission Sought Pictures

The report that Russia wanted to buy American films was published by Motion Picture Herald on June 6th, 1942, in an interview with Gregor Irsky, chief engineer of motion pictures in the USSR and head of the official film commission from Russia, which had been in this country since August, 1941.

Mr. Irsky said at that time that in addition to purchasing much-needed equipment, he was considering for outright acquisition, pending final approval of his Government, the following pictures: "Manhunt," "Yank in the RAF," "Night Train," "Four Songs," "Man I Married," all Twentieth Century-Fox product; Samuel Goldwyn's "The Little Foxes," RKO release, and "The Great Dictator," United Artists release. About a year ago, he said, the Soviet Government purchased three Twentieth Century-Fox films: "Three Musketeers," "Under Your Spell" and "In Old Chicago." Prior to that, other outright buys included: Chaplin's "Modern Times" and "City Lights"; Warners' "Cabin in the Cotton" and MGM's "The Great Waltz." The latter picture currently is being shown throughout Russia, according to Artkino.

A number of Anti-Nazi pictures, including "Confessions of a Nazi Spy," produced by Warner Bros. and other distributing companies, have been reported under consideration by Russian officials during the past year or two.

According to Mr. Napoli, the number of films to be purchased has not been determined, but it is understood that those selected will be based on the proper portrayal of American ways, customs and culture, with emphasis on war themes. Mr. Napoli said, "every type of picture is being considered, not only war subjects but musical comedies as well. Every producing company has been asked to submit prints for consideration because we don't want to overlook anybody."

Committee to Select Films

A committee of Artkino and Russian officials will select those films which it thinks are suitable for distribution in the USSR, but final decision will rest with Moscow. Dupe negatives or lavenders will be sent to Moscow and prints will be made there.

Meanwhile, Mr. Napoli reported that Artkino is expecting two important pictures from Russia, "Siege of Leningrad" and "Black Sea Fighters," which depicts the Russian marines in recent Black sea encounters. He said also that he anticipates "very good results" from the distribution deal recently signed with Republic for "Moscow Strikes Back," now in its fifth week at the Globe theatre in New York, and which is scheduled for general release by Republic on October 1st.

Artkino currently is editing and preparing a series of short subjects, numbering six or seven, in connection with Russia's war effort, which will be released shortly, Mr. Napoli said. The subjects are compiled from newsreel and documentary clips sent to the U. S. since Russia entered the war last year and the subjects include Red Cross activities at the front, particularly hospital work, as well as the exploits of guerilla fighters.

Plan Remake of "Potemkin" for U. S.

Other plans in connection with Russian films now on Artkino's schedule, said Mr. Napoli, are a re-make of "Potemkin," originally produced in Russia but now undergoing dubbing and other treatment which would make it suitable for American distribution, and "Mother Russia." Artkino currently is negotiating with Hollywood writers for the dialogue assignment on "Potemkin," he said, and the entire production is under the direction of Dr. Szekely, former French film producer.

"Mother Russia," said the Artkino head, is a "cavalcade" of parts of all the best Russian pictures showing the patriotism and fighting spirit of the nation from the time of Alexander Nevsky to the present day. Joseph Burstyn, of Mayer-Burstyn, Inc., is connected with Artkino in this enterprise, he said. It is expected that both the "Potemkin" re-make and the latter film will be ready for release within two or three months.

Artkino does not expect to suffer from the recent War Production Board order on raw film stock, insofar as film for prints and new releases are concerned, it was indicated by Mr. Napoli. He said that the WPB thus far "had given Artkino whatever had been needed in the way of print equipment." The average Russian picture now being distributed in the U. S., he said, had about 20 prints, compared to five prints per picture used last year. Current releases of Artkino product, he said, are: "This Is the Enemy," "Red Tanks," "The Battle for Siberia," "Musical Story," "Spring Song," and "Moscow Strikes Back," all of which "are doing very well."

Records Are Made of Russian Film Songs

A phonograph record tieup with the current Artkino picture, "Moscow Strikes Back," now at the Globe theatre, New York, was announced this week by Stinson Trading Co. of New York, distributors and manufacturers of Soviet records. The selections appear in an album bearing the name of the picture, and an introduction to the album was written by Noel Meadow.

Titles of the songs, all recorded by Russian choirs, including the Moscow and Leningrad Military Choirs, the Red Army Song Ensemble and the Bolshoi Theatre Group, are: "Red Moscow," "Sport March," "Parade of the Tanks," "Song of My Native Land," "Do Not Touch Us," "Life Is Better," "Forward to Victory" and "Song of My Fatherland."

Make Army Medical Films

The Coordinator of Inter-American Affairs has assigned the production of two medical films about the U. S. Army to Gordon Knox, producer for the Princeton Film Center. The stories, "An Army of Specialists" and "The Army Medical Corps," were assigned to the Film Center by Philip Dunne, in charge of stories for the Coordinator's motion picture division. They will be distributed in Latin America in 16 and 35 mm.

Show Documentary

"The World We Want to Live In," nine-minute documentary film, designed to counteract intolerance, is being shown at RKO theatres in the New York area, it was announced this week by the National Conference of Christians and Jews, for which the film was made. Wendell Willkie, Al Smith and Eddie Cantor are featured.

Army Sports Subject

American sports and games which are used in conditioning fighting men will be filmed by Warner Bros. as a Technicolor special two-reel film titled "Victory Sports." It will be directed by Del Frazier, with Gordon Hollingshead supervising.

Form Theatre Company

Alexander Blue of McAlester, Okla., in partnership with Robb & Rowley of Dallas, has incorporated McAlester Theatres, Inc.

WPB ORDERS RAW STOCK CUT 10 TO 24 PER CENT

Sliding Scale Set for Industry; Independents Organize to Fight

by FRANCIS L. BURT
in Washington

Cuts of 10 to 24 per cent under the 1941 consumption of raw stock are imposed on producers and distributors in a "statement of policy" issued Thursday by Harold Hopper, chief of the motion picture and photographic section of the War Production Board, covering the allocations to be made under the "freezing" order, L-178, issued August 20th.

The cuts in the amount of film to be allowed individual companies are based on the linear footage consumed in 1941, with the heaviest reductions imposed on the largest consumers. Producers or distributors using less than 75,000,000 feet of 35mm film last year will be cut only ten per cent, but those using 150,000,000 or more feet will be cut 24 per cent.

Despite the magnitude of the cuts, Mr. Hopper said there should be no change either in the quantity or length of films to be produced. "Voluntary conservation measures put into effect by the motion picture industry should make possible the same production volume as we have been accustomed to," he explained.

No Restrictions for U. S. War Films

The present policy for administration of order L-178, it was announced, will be to impose no restrictions on the allocation of film for the armed services; for pictures approved by the Bureau of Motion Pictures of the Office of War Information; for essential scientific purposes and research, or for newsreels.

Producers and/or distributors of entertainment films for the theatres who used 150,000,000 linear feet or over during the year 1941 will be cut to 76 per cents of that figure for the coming year; between 125,000,000 and 150,000,000 feet to 77½ per cent; between 100,000,000 and 125,000,000 feet to 80 per cent; between 75,000,000 and 100,000,000 feet, to 82½ per cent, and under 75,000,000 feet, to 90 per cent.

Producers or distributors who furnish prints to the theatres of the armed services will be allowed an additional allotment of 50 per cent of the film actually used in those theatres.

Film will be allowed in most instances to complete pictures of all types in production at the time L-178 became effective. By "in production," it was explained, is meant that production negative on the picture has actually been photographed.

Re-releases will be allowed only to those producers or distributors who were active in that field in 1941 and they will be allowed to re-release only the same number of pictures re-released last year and will not be permitted to exceed in amount the total positive 35mm footage used in 1941. Mr. Hopper pointed out that any cases of special hardship would be subject to review and reconsideration. Also, he said, any films not falling into any of the approved categories will be given consideration if the Bureau of Motion Pictures certifies that they have particular morale or propaganda value.

U. S. Anxious to Keep Theatres Open, Equipment Dealers Told

Ray G. Colvin of St. Louis, secretary of the Theatre Equipment Dealers Protective Association, this week sent a message to members of the organization informing them that the Government was anxious to keep theatres open and suggesting that they urge exhibitors to use War Production Board Form PDIX in applying for permits for new equipment.

"Remind exhibitors to get rid of their scrap materials and inform them that you can get them necessary parts for repairs needed to keep the show going," Mr. Colvin told the 33 members of the organization.

Mr. Colvin returned from Washington after conferring there with Christopher Dunphy, chief of the Amusement Section of the WPB. He said Mr. Dunphy told him all the WPB demanded was that when equipment dealers used Form PDIX they were required only to make out an inventory on items listed in the form and not to make a complete inventory of their stock.

Mr. Colvin quoted Mr. Dunphy as saying it was not the intention of the WPB to penalize any dealer who might have stocked up on certain items. Mr. Dunphy also emphasized the importance of scrap metals and urged dealers to have their theatre clients contribute every ounce of scrap that they could to the nation's reserve. Mr. Colvin said it was possible for a motion picture exhibitor to purchase new projection and sound equipment and also obtain repair parts in line with the Government's policy to keep theatres open for morale purposes.

Independents Unite To Fight Ruling

Struggling to preserve their business in the face of war's priorities and the War Production Board's orders limiting film consumption, unaffiliated independent distributors, producers and laboratory owners this week in New York formed a permanent protective committee, the National Association of Motion Picture Independents.

The group, including about 30 leaders in those fields in the city, for two weeks past had been protesting the WPB's asserted lack of consideration for their business, some of them even traveling to Washington for talks with Harold Hopper, chief of the WPB's motion picture division.

Two weeks ago the group formed the Committee for the Preservation of the Independent Motion Picture Industry. Last week, plans for the new, permanent organization were drawn, and officers elected. These were: Charles Hirliman, Major Film Laboratories, president; Douglas Rothacker, Acus Productions, vice-president; Nat Sanders, Sanders Films, secretary; J. H. Hoffberg, Hoffberg Productions, treasurer; Melvin Hirsch, Crystal Pictures, chairman of the organizing committee; Max Rosenberg, Classic Films, Inc., chairman of the public relations committee.

It was said that Mr. Hopper assured the group's representatives of consideration for their problems, and that the small companies would be permitted, like the 11 larger companies first designated by the WPB, to use the same amount of film this year as last, and that if cuts were ordered, there would be no discrimination against them.

Headquarters for the new group opened this week at 729 Seventh Avenue, New York, with Mr. Sanders as executive secretary. Bertram Mayers, general counsel for the committee, was appointed counsel for NAMPI at the meeting. Minimum membership dues were established for the present, it was reported, but later, a graduated scale of membership dues would be set.

Wednesday, the NAMPI ratified its charter and by-laws and approved sending a letter to Mr. Hopper asking him to advise them of all future rulings affecting raw stock consumption.

Lapidus Heads Warner New York District

Jules Lapidus, eastern district manager for Universal, resigned to become New York Metropolitan district manager for Warner Bros. The appointment was made by Ben Kalmenson, Warner Bros. general sales manager.

A successor to Mr. Lapidus at Universal was expected to be appointed shortly. At Warner Bros., he will succeed Sam Lefkowitz, who joined United Artists last week as New York branch manager.

Leo Jacobi, recently appointed New York branch manager for Warner Bros. will continue in that post, Mr. Kalmenson said.

Mr. Lapidus, who had been in the business 15 years, was Universal branch manager in Pittsburgh before becoming eastern district head two and a half years ago.

United Artists To Hold Sales Meet Sept. 28

United Artists will hold an international sales convention in Chicago starting September 28th and ending September 30th, Carl Leserman, general sales manager, announced this week. It is expected that at least 20 pictures, including 10 to be acquired from Paramount in a deal now pending, will be announced for release during the 1942-43 season. Gradwell L. Sears, vice-president in charge of distribution, and Mr. Leserman will preside.

Producers who will be represented at the meeting are Mary Pickford, Charles Chaplin, Alexander Korda, David Selznick, William Cagney, Hunt Stromberg, Jack Benny, Edward Small, David Loew-Albert Lewis, Charles R. Rogers, Sol Lesser, Mayfair Productions, Ealing Studios of England, Noel Coward, British National, Arnold Pressburger, Samuel Bronston, United Artists Productions, Hal Roach and Benedict Bogeaus. Mr. Korda and Teddy Carr, managing director in Great Britain, are expected to attend the meeting.

Edward C. Raftery, president of the company, and Mr. Sears this week were in Hollywood discussing negotiations with several product sources.

Involved are 10 Paramount pictures, four from the new Arthur Lyons cooperative production unit, and one or two from Orson Welles. Mr. Lyons arrived in Hollywood last week with George Bagnall, chairman of the UA product committee, for final negotiations on the deal by which his new production company would deliver to UA four pictures annually for a term of years.

The 10 Paramount pictures, it was learned, would consist of two top budget features, two outdoor specials and six "Hopalong Cassidys."

The top features are the Preston Sturges production, "I Married a Witch," starring Frederic March and Veronica Lake and directed by Rene Clair, and "The Crystal Ball," starring Paulette Goddard and Ray Milland.

The outdoor specials, produced by Harry Sherman, are "American Empire," featuring Richard Dix, Leo Carrillo, Preston Foster and Frances Gifford, and "Silver Queen," featuring George Brent, Priscilla Lane and Bruce Cabot. These, with the "Cassidy" westerns, which are completed, comprise practically all of the Sherman product planned for Paramount's new season.

Army's New York Photo Center to Be Dedicated

In the making for several months, the United States Army Signal Corps Photographic Center at the former Paramount Studio, in Long Island City, New York, will be dedicated formally next Tuesday by Major General Dawson Olmstead, Chief Signal Officer.

New York newspaper, magazine and film trade press writers will attend, and will tour the establishment. Their host will be Colonel Melvin E. Gillette, the Center's commanding officer.

Republic Playdates Gain

Republic has a record number of advance playdates, and now has more playing time than ever before, Herbert J. Yates, president of Consolidated Film Industries, parent company, said in Hollywood Tuesday.

Heads PRC Branch

Arthur Greenblatt, general sales manager of Producers Releasing Corporation, has named Harry Stern as manager of the Los Angeles exchange, succeeding Bjorn Foss, who has joined Twentieth Century-Fox.

SAILORS PREFER ACTION FILMS

Most sailors want cowboy pictures and film fare with lots of action, according to Chief Electrician's Mate R. F. McCall, at Norfolk, Va., who with four enlisted men, handles the exchange of films for the Atlantic Fleet. He said the films, which are handled as a standard part of a ship's supplies along with food and ammunition, are selected with an eye to proper balance among musicals, dramas, comedies and action films.

Altec to Work For the Navy

Expansion of the war service activities of Altec Service Corporation, involving the creation of a new division, has been brought about through the designation of Altec Service to produce a new electronic device for the U. S. Navy. Appointment of Altec to manufacture and install the devices, whose description and function are a military secret, was announced Wednesday by L. W. Conrow, company president, in New York.

For the manufacture and testing of the devices, Altec has taken over and is equipping a plant at Lexington, Mass. C. S. Perkins has been appointed manager of the new division.

In addition to manufacturing and installing, the division has been assigned to a nationwide training program for the instruction of Navy personnel in the operation of the devices. Altec field men will inaugurate this program at a training school at the Lexington headquarters.

Hepburn Approves Dieppe Films

Premier Mitchell Hepburn of Ontario, after a special screening of the American newsreels allegedly playing up participation of U. S. troops in the Dieppe raid, said he saw nothing objectionable in the films.

He said: "After all, there is no use trying to belittle the Americans because we are entirely dependent on the U. S. war effort and we should realize it." The Premier said the provincial censor would take no action.

Toronto theatre patrons complained to the censor board about the newsreel, charging that the part the Canadians played in the Dieppe action was subordinated.

Ballentine 20th-Fox Coast District Manager

George Ballentine has been appointed Pacific Coast district manager for Twentieth Century-Fox. He had been San Francisco branch manager for 10 years. His new territory includes Seattle, Portland, San Francisco and Los Angeles. His immediate superior is Herman Wobber, division manager.

Succeeding Mr. Ballentine in the San Francisco office is Alfred Laurice, who was sales manager there.

Extra Week's Salary

Shea Enterprises this week announced the payment of an extra week's salary to all employees not under contract, for the third quarter. This is similar to action taken by the company during the second quarter. E. C. Grainger, president of the circuit, has urged that all employees invest this extra week's salary in War Bonds or Stamps.

Wanger Urges All-Out Effort

An "all out" war effort in which the people must stop blaming their leaders and instead educate themselves to a "realistic way of life" was urged by Walter Wanger, producer, and president of the Academy of Motion Picture Arts and Sciences, who spoke Thursday night in a "Town Hall of the Air" forum.

Mr. Wanger's companions in the forum were Eric Sevareid, Phillip Bastedo, Douglas Southall Freeman, and George V. Denny Jr., the "moderator." The broadcast was over the Blue Network, 9:00 to 9:55 P.M. EWT, and was from the Mosque Auditorium, Richmond, Va.

"We must stop blaming it all on Washington," Mr. Wanger declared; "if there are too many Throttlebottoms in Congress, we, the people, sent them there."

He added: "Let's face it. We've done wonders since Pearl Harbor when we became aware that the United States had a responsibility in this world other than making money, but we still have to overcome 20 years of self-inflicted escapist regimentation that convinced us the rest of the world could go its way and we would take the high road; that anybody could do anything to anyone because it would not affect us. Our regimentation for escapism was very effective neded. Some of us pretended we were peace-loving. This was not true. Peace involves responsibilities. These we avoided. We practiced escapism, which is getting away from everything—especially responsibilities. And 20 years of playing hookey doesn't earn a Phi Beta Kappa key.

"We must demand unvarnished truth and educate ourselves to be the best informed nation in the world if we are to assume our necessary place in this war and fulfill our post-war obligations. We have the best communications in the world; the press, the radio and the motion picture, so if we want the truth and the education, we can get it more quickly and more efficiently than any other nation. We must take a completely new attitude toward education. My hat's off to Henry Luce for taking the sugar coating off the news in *Time, Life, Fortune* and The March of Time."

Seek Reduction of Roxy Assessment

Proceedings to compel a reduction of $1,000,000 in assessed valuation of the Roxy theatre were filed this week by Roxy Theatre, Inc., against the New York City Tax Commission. The valuation placed upon the Roxy by the Commission, according to the petition, was $3,950,000 for 1942-43 taxes, which is allegedly $1,000,000 over the price that a sale of the theatre would bring. The petitioner points out that while the house is 14 years old no depreciation has been allowed by the Commission.

Seven for Hellinger

Mark Hellinger started shooting tests this week for "One More Tomorrow," first of seven pictures lined up for him to produce under his new contract at Warner Bros. Other stories on his schedule include "Thank Your Lucky Stars," "I Wasn't Born Yesterday," "Melancholy Baby" (the life of Helen Morgan), "Lawes of Sing Sing," "The Patent Leather Kid" and "Mississippi Belle."

Asks Writ Against Feist

Claiming that a grant of publishing and mechanical reproduction rights to a song made before the inception of commercial broadcasting did not include broadcasting rights, Karczag Publishing Co., Inc., this week filed suit for an injunction and accounting against Leo Feist, Inc. Complaint seeks to restrain Feist from granting broadcast licenses on the music of the opera "Blossom Time" to ASCAP.

CANADA NATIONAL SERVICE RULES JOBS IN THEATRES

Registration Required for Job Change; Exhibitors Are Concerned

by W. M. GLADISH
in Toronto

Canada has had universal manpower control—the regulating of employment by the Government—since September 1st and the outcome, thus far, has been a welter of confusion, delays in hiring new employees the disappearance of employment advertisements in all newspapers except those for farm hands and teachers, unless inserted by the National Selective Service headquarters, the appearance of long lines of information seekers outside the Government offices, and the development of fear on the part of workers to make a change for self-advancement.

If a theatre wants a doorman or cashier or projectionist, application must be made to the nearest office of the Government's National Selective Service, where lists show available workers and their qualifications. No one is listed without registration or without formal "clearance" from his last job, and employment can be arranged only under permit. If no listed person is suitable for the theatre position, the exhibitor cannot insert an advertisement in any newspaper on his own account, nor can he approach any employed person with an offer.

All negotiations must be made through the National Selective Service, which is in effect a glorified employment agency. One apparent difficulty is the fact that the new regulations went into effect before the Service had had a chance to get organized and before the new Government staffs had the opportunity for test.

Labor Situation Is Solidified

One effect is that theatre and film exchange employees are not quitting for quitting's sake, on the chance of something better. The general labor situation has became solidified, apparently through fear of consequences, including red tape. There are also indications that managers will not be switched around in any shakeup move for which the film business is noted. For the time being, at least, workers will stay where they are, it appears. Men and women are continuing to join the colors, on which there is no restriction except medical standards, but employees otherwise are staying put because of a realization that they may find themselves in an occupation which may prove to be undesirable but from which there may be no escape until the war's end.

To the average worker, the situation now appears very complex, even mystifying, despite assurances from official sources that the Government does not want to stop any person from improving his position within certain limitations. At the moment, there is no concise conception on the part of many average workers as to how to quit a job and how to go about getting new work except to go to the National Selective Service and take a chance with the operations of the new bureau.

WARNERS CALL SALES MEET FOR CANADA

Warner Brothers will holds its annual sales meeting for the Canadian territory at the King Edward Hotel, Toronto, September 28th and 29th. Ben Kalmenson, general sales manager, will preside.

Wolfe Cohen, Canadian district manager, will head the Dominion delegates at the meeting, which will include personnel of Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg branches.

Home office executives attending also will include Joseph Bernhard, vice-president and general manager; Mort Blumenstock, in charge of advertising and publicity in the east, and Roy Haines, Arthur Sachson and A. W. Schwalberg, sales executives.

Exhibitors Elsewhere Equally Disturbed

by PAT DONOVAN
in Montreal

National Selective Service, Canada's new war-time labor-distributing mechanization, designed to speed production of munitions and war supplies in Canadian arsenals, is being viewed with alarm by Quebec exhibitors in industrial districts, already sorely hit by the manpower shortage.

The draft, which has been blowing hard through Canada for a considerable time, long since has made itself felt in the lobbies and aisles of Canadian theatre houses, having drawn wholesale numbers of male theatre employees. Girls, now in great demand in munitions-making plants, also are being considered by exhibitors to fill the gaps left by draftees and volunteers now in the Canadian armed forces. However, National Selective Service, it is thought, seeking feminine labor for war industry, will lessen the volume of employee opportunities available to exhibitors.

Well over 100 doormen, ushers, projectionists and other male theatre employees from the five first run houses in Montreal alone already have been drafted, or have volunteered.

Montreal's key houses, the Palace, Capitol, Loew's, Orpheum and Princess fought a losing battle in trying to keep pace with the workings of the Dominion Government's compulsory service bureau, and this, together with the inexperience and irresponsibility of extra help finally brought about the introduction of feminine help in theatres.

The Palace, Montreal's St. Catherine Street single bill house, was the first Uptown theatre to experiment with girl ushers, and it was felt that the time was not far distant when the rest of the street would follow. A few neighborhood houses introduced girls some time ago, but the new policy at the Palace was regarded generally, and in the opinion of managers, as the beginning of a new trend which would continue for the duration.

Theatres Go Dark in Ontario, Quebec

Blackout of advertising signs of all types was decreed this week for metropolitan districts of Ontario and Quebec by C. D. Howe, Munitions Minister for Canada. The new order, which would become effective Sunday, September 20th, also included curtailment of street and highway lighting and other types of "superfluous" outdoor illumination.

The shortage of electric power for increasing war demands has become so serious, Mr. Howe declared in an announcement from Ottawa, that unless the public cooperates to reduce consumption, enough power might not be available for vital industries.

Approximately 190 film houses in Montreal and Toronto alone would come under the blackout order. The shortage of power was estimated by Mr. Howe at 400,000 horsepower.

Householders are being urged to cut home consumption of electric energy by about 20 per cent. Thus both indoor and outdoor lighting in homes and business establishments is due for a sharp reduction. Theatre marquees will be blacked out entirely, according to the order, and lobby and inside lighting reduced to a minimum.

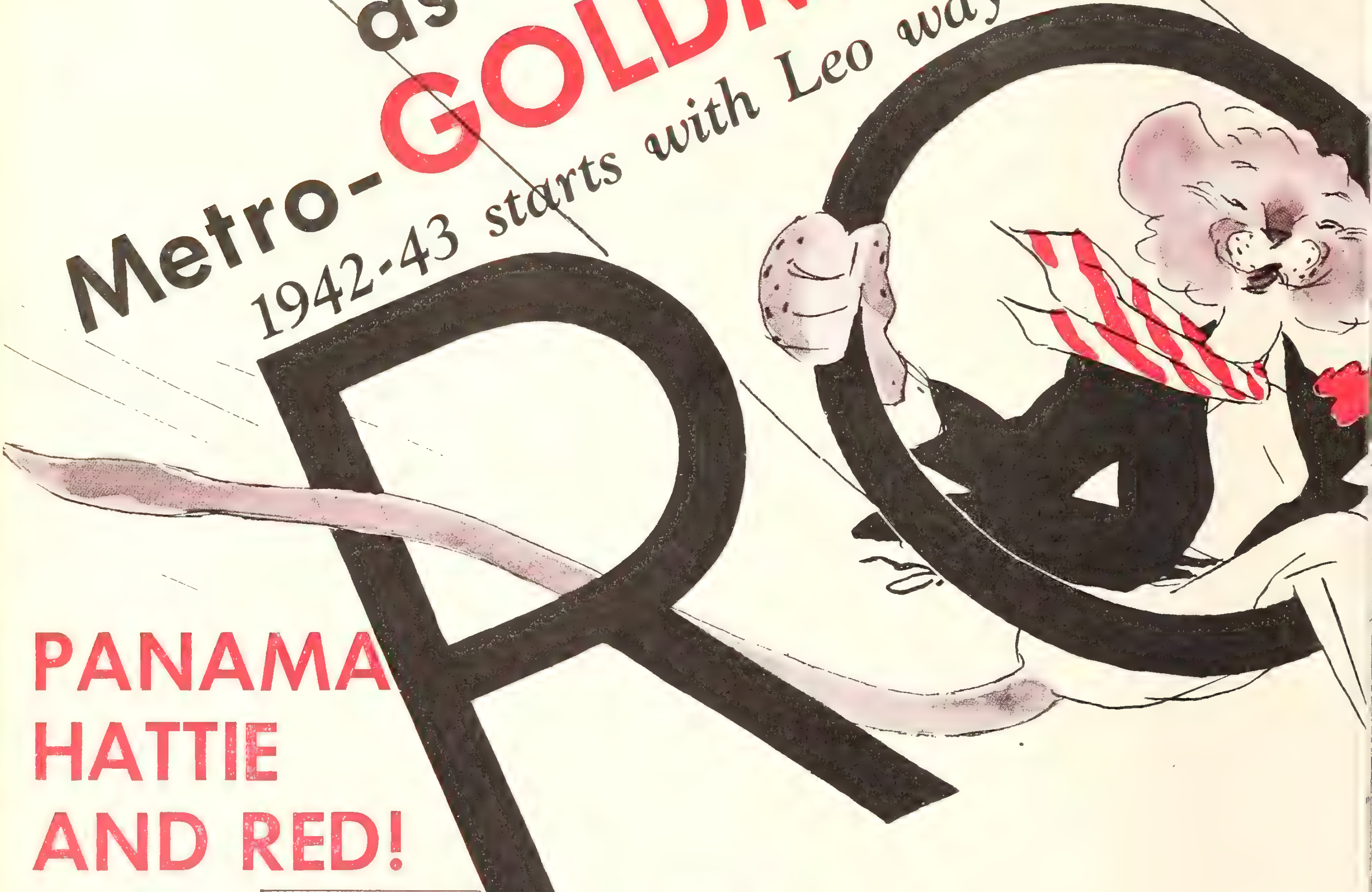
Theatre managers felt that business was not likely to be affected by the order. It was believed that with the expense of electric bills sharply reduced, extra savings could be devoted to more extensive newspaper advertising to balance the loss of illuminated, outdoor ads.

Uptown Montreal theatres were endeavoring to obtain permission to operate dimmed marquees until the last evening show had commenced. Neon and electric bulb name signs would be blacked out and lighting would be provided by flood lamps, effecting considerable savings. This was the plan submitted to the Government. The outcome of the appeal was unknown.

Wattage on one Montreal theatre marquee was estimated at 6,000. This is equivalent to about eight horsepower. Considering five horsepower an average consumption for each of 190 theatres in Montreal and Toronto, the blackout of marquees would effect a saving of 950 horsepower.

The Swing
as usual is to
Metro-**GOLDMINE**-Mayer

1942-43 starts with Leo way out front!



PANAMA HATTIE AND RED!

KNOCKIN' 'EM DEAD!

for a 2nd golden week in:

New Orleans, Atlanta, Dayton, Wilmington, Reading, Harrisburg, Memphis, Waterbury *and more hold-overs every minute!*

Red Skelton and Ann Sothern

in the marvelous money musical

"PANAMA HATTIE"

with "Rags" Ragland • Ben Blue • Marsha Hunt • Virginia O'Brien • Alan Mowbray • Dan Dailey, Jr. • Jackie Horner • Screen Play by Jack McGowan and Wilkie Mahoney • Based on the Play by Herbert Fields and B. G. DeSylva • Music and Lyrics by Cole Porter • Directed by NORMAN Z. McLEOD • Produced by ARTHUR FREED

THEY WON'T LET GO!

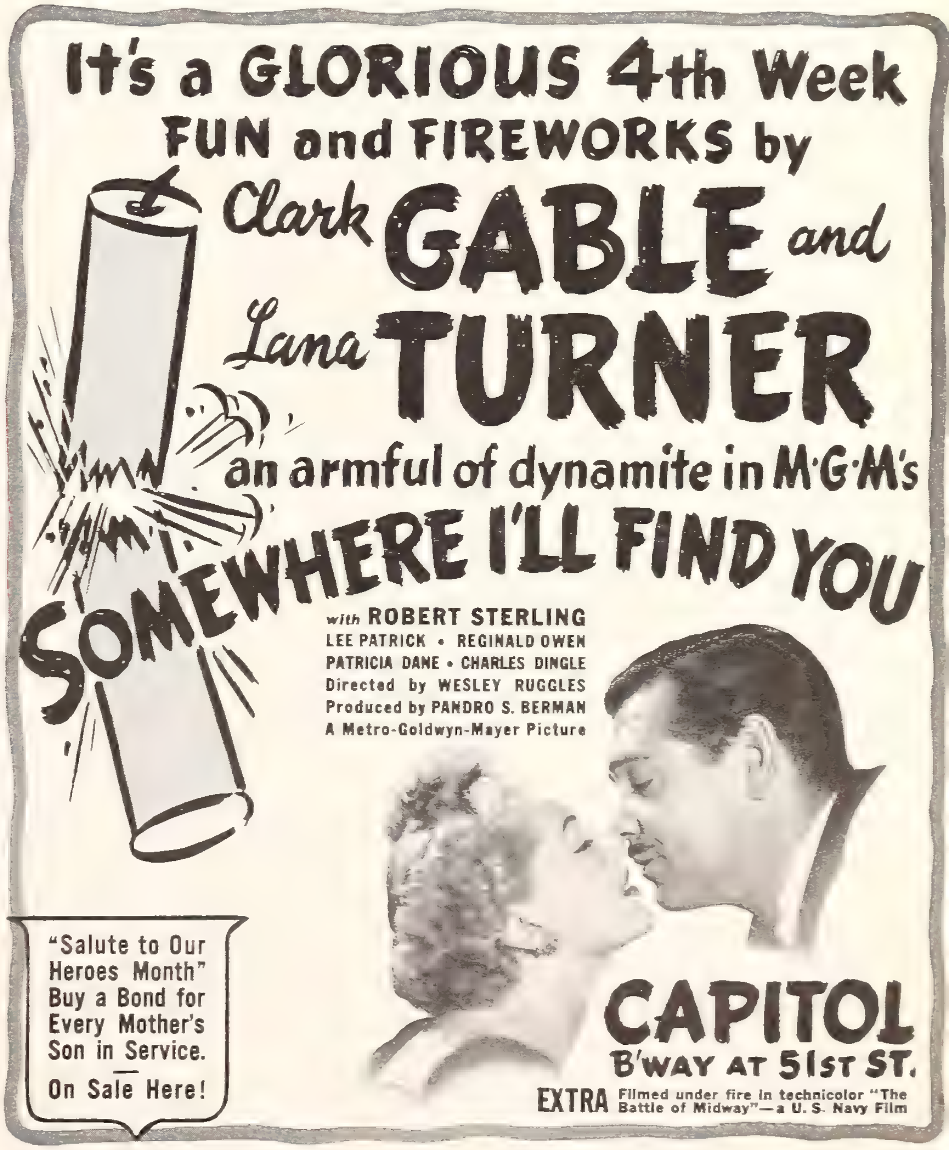
4th Week:

Capitol, New York

3rd Week: Cleveland, Baltimore, Washington.

2nd Week: Dayton, Harrisburg, Reading, New Orleans, Wilmington, Richmond, Atlanta, St. Louis, Houston, Pittsburgh, Springfield, Mass. Kansas City, Memphis, Louisville, Akron, Buffalo, Rochester, Syracuse, Indianapolis, New Haven, Columbus, Bridgeport, Hartford, Evansville, Worcester, Waterbury, Norfolk, Boston (*day and date at 2 theatres*), Providence, Chicago, Toledo, Lincoln, Nebr. *and more as we go to press!*

Such goings on! Gay ads for a long and happy run!



It's a GLORIOUS 4th Week

FUN and FIREWORKS by

Clark GABLE and

Lana TURNER

an armful of dynamite in M·G·M's

SOMEWHERE I'LL FIND YOU

with ROBERT STERLING

LEE PATRICK • REGINALD OWEN

PATRICIA DANE • CHARLES DINGLE

Directed by WESLEY RUGGLES

Produced by PANDRO S. BERMAN

A Metro-Goldwyn-Mayer Picture

"Salute to Our Heroes Month" Buy a Bond for Every Mother's Son in Service.

On Sale Here!

CAPITOL

B'WAY AT 51st ST.

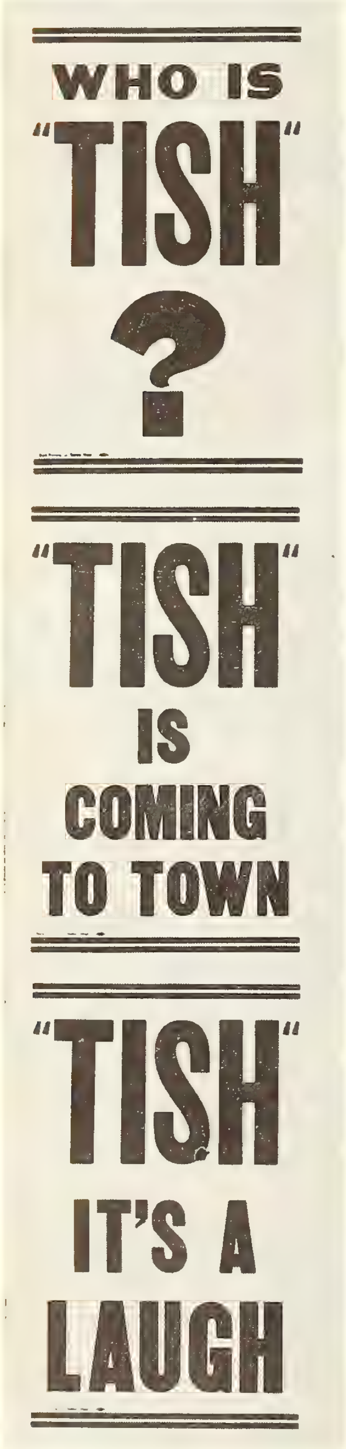
EXTRA Filmed under fire in technicolor "The Battle of Midway"—a U. S. Navy Film

(and more on next page)

"TISH" IS DELISH!

After topping "Woman of the Year" and "Tortilla Flat" in test runs it's waltzing merrily to big business everywhere!

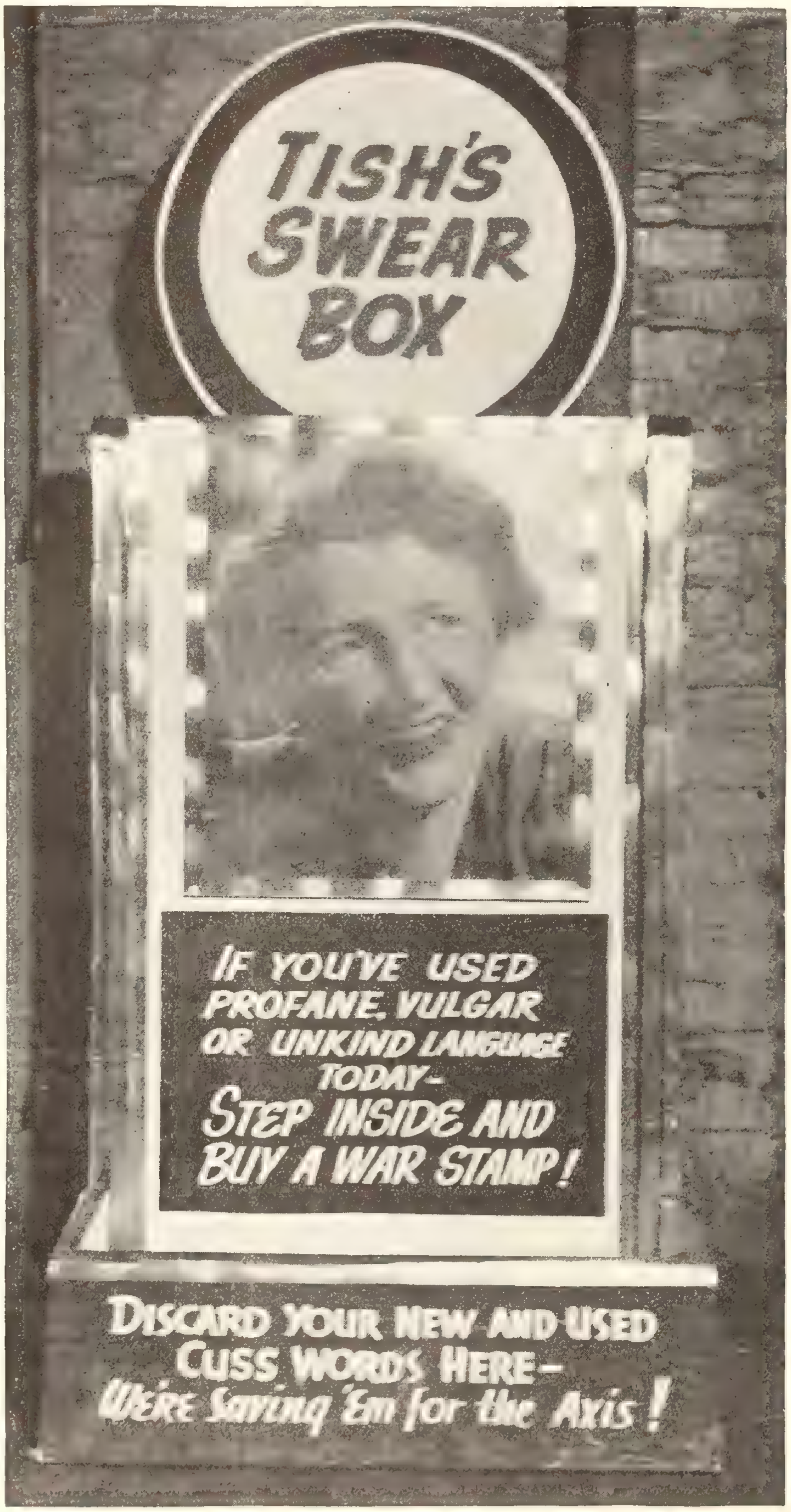
(Below) *Teaser Tack Cards*



WHO IS "TISH" ?

"TISH" IS COMING TO TOWN

"TISH" IT'S A LAUGH


TISH'S SWEAR BOX
IF YOU'VE USED PROFANE, VULGAR OR UNKIND LANGUAGE TODAY- STEP INSIDE AND BUY A WAR STAMP!
DISCARD YOUR NEW AND USED CUSS WORDS HERE- WE'RE Saving 'Em for the Axis!

LEO, THE SHOWMAN, SAYS IT'S A JOY TO PROMOTE!

On this page is just a sample of the fun they had exploiting Tish in its test runs. Easy to duplicate! Theatres are using M-G-M's live-wire campaigns with marvelous results!

"TISH" BROADSIDE

WE MAILED YOU THE BROADSIDE WITH COMPLETE CAMPAIGN!

Here's how business builds: Norfolk opened at 228%, finished at 259%. Baltimore went from 162% to 168%. Houston from 128% to 150%.

THREE IN A ROW!

"Tish" follows "Somewhere I'll Find You" and "Panama Hattie" in M-G-M's Hit Parade. You ain't seen nothing yet!

A BOX-OFFICE DISH!

"TISH" with Marjorie Main • ZaSu Pitts • Aline MacMahon • Lee Bowman • Guy Kibbee • Susan Peters • Virginia Grey • Richard Quine
Screen Play by Harry Ruskin • Adaptation by Annalee Whitmore Jacoby and Thomas Seller • Founded in part on Stories by Mary Roberts Rinehart • Directed by S. SYLVAN SIMON • Produced by ORVILLE O. DULL • A Metro-Goldwyn-Mayer Picture

TOP FILM SALARIES TO MAYER, CAGNEY, GABLE, SCHENCK

Bing Crosby Also Among Those Receiving More Than $300,000 in 1941

Louis Burt Mayer was paid $704,425 in 1941 by Loew-MGM—$13,546.63 per week. Mr. Mayer continues in the position he has held for many years as recipient of the highest compensation paid to any executive.

Payments to the production general of the Loew-Metro-Goldwyn-Mayer Studios at Culver City, Cal., were $7,377 greater in 1941 than in 1940. But in 1937 they totaled $1,296,503.

Without calling attention to the Federal and State tax payments to which the high brackets are liable, the United States Treasury Department, on Monday, made available to the press of the country, for publication Thursday afternoon, its annual report on individuals receiving from corporations compensation for personal services in excess of $75,000 a year.

America's No. 2 recipient of corporate compensation in 1941 was Thomas J. Watson, president of International Business Machines Corporation. His $546,294 was $158,000 less than Mr. Mayer's $704,425.

Only Four Topped $300,000 in Year

While 1941 film salaries in six figures this year were many, only four topped $300,000: James Cagney, receiving $362,500 from Warner Brothers; Clark Gable, $357,500 from Loew-MGM; Nicholas M. Schenck, president of Loew-MGM, $334,204, and Bing Crosby, who crooned $302,314 worth for Paramount in the twelvemonth.

The Treasury Department in some instances reported on certain heretofore missing salary listings for 1940; in others, the Government listed 1940 salaries, but did not report on those for 1941.

Columbia's, Loew-MGM's and Universal's salary payments above $75,000 were listed by the Government for the years 1941 and 1940; 1940 had been omitted from last year's reports. Payments for 1940 only were made known for Paramount, RKO Radio and Twentieth Century-Fox. Payments for 1941 only were reported for Warner Brothers. And similar variations appeared for smaller companies.

Columbia Pictures paid salaries above $75,000 to 10 persons in 1941, and to nine in 1940, ranging in 1941 from $75,166 paid to John Stahl, director, to $145,600 listed for Harry Cohn, president; and in 1940, from $76,666 paid to Jack Cohn, vice-president, to $206,250 paid to Cary Grant, star.

In 1941, salaries paid by Loew-MGM ranged from $75,316 received by George Seitz, director. to Mr. Mayer's $704.425; and, in 1940, from Mr. Seitz's $75,150, to Mr. Mayer's $697,048. Loew-MGM paid salaries above $75,000 to 72 persons in 1941 and to 64 persons in 1940 — making the Loew-MGM top-bracket payrolls the largest in the motion picture business and one of the largest of personnel in the country.

Paramount, in 1940, paid salaries exceeding $75,000 to 22; its 1941 payments were not issued by the Treasury Department. The 1940 payments ranged from $75,812, received by Charles Brackett, writer, to Harry L. (Bing) Crosby's $302,314.

RKO Radio's 1941 top-brackets were not reported. In 1940, eight checks exceeded $75,000 for the year. Harry Edginton, producer, received $76,500; Ginger Rogers. player, got $254,416.

Nor were Twentieth Century-Fox's 1941 payments disclosed. In 1940. that company had 17 on its payrolls receiving more than $75,000, ranging from $78,416 paid to Jack Oakie, to Henry Fonda's $172.208.

Universal, in 1941, paid salaries exceeding $75.000 to 20 persons. and. in 1940. to only eight. The range in 1941 was: $78.750. to Margaret Sullavan, and $291,905. to Bud Abbott and Lou Costello; 1940's range: $76.666, to Victor McLaglen. and $255.000. to W. C. Fields.

Warner Brothers' 1941 payroll listed 30 receiving compensation of more than $75,000; there was no report for 1940. Warners' 1941 range was: $76.000. to N. R. Raine, writer, and $362.000, to James Cagney.

U. S. Lists Film Salaries

The United States Treasury Department in Washington this week released, for Thursday afternoon publication, salary payments exceeding $75,000 to persons in the motion picture industry in 1941 and 1940. Certain 1940 salaries omitted from last year's reports were made public, while in other cases 1941 payments were not disclosed. The Treasury's report on film compensation follows:

CHARLES CHAPLIN FILM CORPORATION

	1941	1940
Charles Chaplin, producer, player	$.......	$163,000

COLUMBIA PICTURES

	1941	1940
Jean Arthur, player	$.......	$110.833
Year ended June 30, 1940.		
Claude Binyon, writer	....	94,500
Samuel Bischoff, executive	121,041	....
Year ended June 30, 1941.		
Samuel J. Briskin, producer	118,800	89.200
Harry Cohn, executive	145.600	149,766
$130,000 salary and $15,600 other compensation for 1941; $134,166 salary and $15,600 other compensation for 1940.		
Jack Cohn, executive	88.400	76.666
$78.000 salary and $10.400 other compensation for 1941.		
Irene Dunne, player	135.000	....
Cary Grant, player	131,250	206,250
Alexander Hall, director	91.666	98.666
Wesley Ruggles, director	120,384	199.999
John Stahl, director	75.166	....
George Stevens, director	174.359	....
Loretta Young, player	....	170.000

EASTMAN KODAK COMPANY

	1941	1940
Frank W. Lovejoy, executive	$.......	$163,125
$150,000 salary and $13,125 other compensation for 1940.		

FOX WEST COAST AGENCY CORPORATION

	1941	1940
Charles P. Skouras, executive	$.......	$ 78.000

SAMUEL GOLDWYN, INC., LTD.

	1941 (a)	1940
Walter Brennan, player	$ 80.458	$.......
Gary Cooper, player	287,671	....

(a) Reports are for year ending June 30, 1941

LOEW'S, INC.

	1941	1940
Fred Astaire, player	$.......	$133.333
Year ended August 31, 1940		
Lionel Barrymore, player	....	79,875
Wallace Beery, player	251.250	278,750
Busby Berkeley, director	101.958	....
Pandro S. Berman, producer	156.000	....
David Bernstein, executive	226.522	217.329
93,600 salary, $122.522 bonus and $10,400 other compensation for 1941.		
$93,600 salary, $10.400 commission and $113.329 other compensation for 1940.		
Frank Borzage, director	169,000	169,000
Milton H. Bren, producer	....	100.000
Clarence Brown, director	220,000	201,666
Eddie Cantor, player	78,000	119,600
Jack Chertog, producer	78,000	....
Edward Chodorov, writer	....	78.000
J. J. Cohn	104,000	104,000
Claudette, Colbert, player	....	125,000
J. W. Considine, jr.	172,000	130,000
Jack Conway, director	182,000	182.000
Joan Crawford, player	266,538	318.365
George Cukor, director	189,975	182,000
Jack Cummings, director	92,625	91,000
Melvin Douglas, player	150,749	113.583
Nelson Eddy, player	177,750	164,500
Victor Fleming, director	142,000	185.666
Sidney Franklin, director	182,000	177,708
Clark Gable, player	357,500	298,544
Greta Garbo, player	203,333	....
Judy Garland, player	100,902	....
Cedric Gibbons, art director	91.000	91,000
Benjamin Glazer, producer	....	93,333
Ben Goetz, executive	104.000	....
Cary Grant, player	125.000	....
B. H. Hyman, executive	268.989	266,198
$208,000 salary and $60.989 bonus for 1941.		
$216,409 salary and $49,789 other compensation for 1940.		
Sam Katz, executive	277.979	252.356
$156,000 salary and $121,979 bonus for 1941.		
$156,000 salary and $96.356 other compensation for 1940.		
Robert Z. Leonard, director	208.000	203.041
Mervyn LeRoy, producer	182,000	182.000
Al Lichtman, executive	247.484	228.917
$156,000 salary and $91.484 bonus for 1941.		
$156.650 salary and $72,267 other compensation for 1940.		
Louis D. Lighton, producer	147.000	156.000
Arthur M. Loew, executive	182.000	182,000
Anita Loos, writer	91,000	91.000
Myrna Loy, player	138.166	160.666
Jeanette MacDonald,, player	173,333	300,000
John Lee Mahin, writer	96,250	116.791
Joseph Mankiewicz, producer	156.000	156.000
E. J. Mannix, production executive	280.579	201.912
$158.600 salary and $121.979 bonus for 1941.		
$105,555 salary and $96,356 other compensation for 1940.		
Chico Marx, player	83,141	....
Groucho Marx, player	83.141	....
Harpo Marx, player	83.141	....
J. G. Mayer, studio executive	78.000	78.000
Louis B. Mayer, executive	704.425	697.048
$156.000 salary and $548.425 bonus for 1941.		
$156.000 salary and $541.048 other compensation for 1940.		
James McGuinness, producer	81,125	78.000

(Continued on following page)

U. S. LISTS TOP SALARIES

(Continued from preceding page)

	1941	1940
Robert Montgomery, player	211,416	191,250
Frank Morgan, player	99,691	99,720
Jane Murfin, writer	....	82,333
Walter Pidgeon, player	79,333	....
Eleanor Powell, player	....	,9,833
William Powell, player	256,250	267,500
Harry Rapf, production executive	112.436	138,489
$81,941 salary and $30,494 bonus for 1941.		
$114,400 salary and $24,089 other compensation for 1940.		
Edward G. Robinson, player	100,000	....
William Rodgers, executive	104,000	104,000
Mickey Rooney, player	172,416	....
J. Walter Rubin, executive	94,583	91,000
J. Robert Rubin, executive	204,308	232,070
$88,400 salary, $100,308 bonus and $15,600 other compensation for 1941.		
$88,400 salary, $15,600 commission and $128,070 other compensation for 1940.		
Rosalind Russell, player	80,333	....
Victor Saville, producer, director	104,000	87,200
N. M. Schenck, executive	334,204	318,881
$105,300 salary, $204,204 bonus and $24,700 other compensation for 1941.		
$105,300 salary, $24,700 commission and $188,881 other compensation for 1940.		
George Seitz, director, writer	75,316	75,150
Norma Shearer, player	150,000	150,000
Herbert Stothart, director	78,000	78,000
Hunt Stromberg, director	297,409	332,267
$200,000 salary and $77,409 bonus for 1941.		
$260,000 salary and $72,267 other compensation for 1940.		
Margaret Sullavan, player	113,933	....
Norman Taurog, director	156,000	156,000
Robert Taylor, player	197,490	199,999
Benjamin Thau, executive	151,989	139,178
$91,000 salary and $60.989 bonus for 1941.		
$91,000 salary and $48,178 other compensation for 1940.		
Richard Thorpe, director	94,625	101,239
Spencer Tracy, player	247,383	208,000
W. S. Van Dyke, director	201,583	229,750
King Vidor, director	155,250	117,250
Laurence Weingarten, producer	195,078	180,089
$164,583 salary and $30,494 bonus for 1941.		
$156,000 salary and $24,089 other compensation for 1940.		
Carey Wilson, writer	89,858	86,800
Charles Winninger, player	82,000	....
Robert Young, player	113,208	87,208

▽

MARCUS LOEW BOOKING AGENCY

	1941 (a)	1940
Leopold Friedman, executive	$ 83,200	$.......
Charles C. Moskowitz, executive	104,000	....
$87,100 salary and $16,900 other compensation for 1940.		

(a) Reports are for year ending August 31, 1941

▽

NATIONAL THEATRES AMUSEMENT CO., INC.

	1941	1940
Spyros P. Skouras, executive	$.......	$135,500
$78,000 salary and $57,500 other compensation for 1940.		

▽

PARAMOUNT PICTURES, INC.

	1941	1940 (a)
Jack Benny, player	$.......	$125,000
Frank Russell Butler	....	81,041
Madeleine Carroll, player	....	98,599
Claudette Colbert, player	....	150,000
Harry L. (Bing) Crosby, jr., player	....	302,314
Y. Frank Freeman, executive	....	106,000
Edward H. Griffith, director	....	126,707
Henry Hathaway, director	....	144,250
Bob Hope, player	....	120,083
Arthur J. Hornblow, producer	....	159,000
William LeBaron, executive producer	....	185,562
$185,500 salary and $62 other compensation for 1940.		
James Mitchell Leisen, director	....	143,750
Fred MacMurray, player	....	248,333
Frederic March, player	....	104,166
Raymond Milland, player	....	84,682
Mark Rex Sandrich, director	....	103,125
Preston Sturges, writer-director	....	147,583
Anthony DeWolfe Veiller, writer	....	84,250
William A. Wellman, director	....	119,169
Adolph Zukor, executive	....	106,000
Charles Brackett, writer	....	75,812
Barbara Stanwyck, player	....	75,937

(a) Paramount reports are for year ending January 4, 1941

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RKO RADIO PICTURES, INC.

	1941	1940
Irene Dunne, player	$.......	$ 90,000
Harry Edington, producer	....	76,500
Garson Kanin, writer	....	97,500
Charles Laughton, player	....	170,496
Lewis Milestone, director	....	102,500
Erich Pommer, director	....	95,500
Ginger Rogers, player	....	254,416
Sam Wood, director	....	80,000

▽

DAVID O. SELZNICK PRODUCTIONS, INC.

	1941 (a)	1940
David O. Selznick, producer	$182,000	$.......
Alfred Hitchcock, director	157,375	....

(a) Reports are for year ending October 31, 1941

▽

TWENTIETH CENTURY-FOX

	1941	1940
Sidney R. Kent, executive (deceased)	$.......	$150,000
Don Ameche, player	....	147,824
$146,666 salary and $1,157 other compensation for 1940.		
Harry Joe Brown, producer	....	123,333
Irving Cummings, director	....	162,350
Richard W. Day, designer	....	79,500
Alice Faye, player	....	157,958
$157,458 salary and $500 other compensation for 1940.		
Henry Fonda, player	....	172,208
Nunnally H. Johnson, writer	....	89,000
Henry King, director	....	157,500
William Koenig, executive	....	79,500
Walter Lang, director	....	107,916
Kenneth MacGowan, producer	....	97,583
Paul Muni, player	....	120,000
Jack Oakie, player	....	78,416
Tyrone Power, player	....	169,009
$121,458 salary and $47,550 other compensation for 1940.		
Lamar Trotti, writer	....	78,750
Sol M. Wurtzel, producer	....	146,500

▽

UNITED ARTISTS CORPORATION

	1941	1940
Maurice Silverstone, executive	$.......	$156,000

▽

UNIVERSAL PICTURES COMPANY

	1941	1940
Bud Abbott and Lou Costello, players	$291,905	$.......
For year ended October 31, 1941, $202,829 salary and $89,076 other compensation for 1941.		
N. J. Blumberg, executive	144,467	....
$87,850 salary, $56,042 bonus and $575 other compensation for 1941.		
Charles Boyer, player	220,833	....
J. Cheever Cowdin, executive	175,992	....
$119,000 salary, $56,042 bonus and $950 other compensation for 1941.		
Bing Crosby, player	....	150,000
Year ended October 31, 1940.		
Marlene Dietrich, player	88,645	100,312
Irene Dunne, player	137,500	....
Edna Mae Durbin, player	203,166	209,833
W. C. Fields, player	140,000	255,000
Matthew Fox, executive	87,697	....
$59,895 salary and $27,801 bonus for 1941.		
Hugh Herbert, player	79,666	....
Henry Koster, director	145,041	134,583
Bruce Manning, writer	91,362	....
Victor McLaglen, player	....	76,666
Joseph Pasternak, director	132,208	132,500
Charles D. Prutzman, executive	90,781	....
$59,460 salary, $30,321 bonus and $1,000 other compensation for 1941.		
William A. Scully, executive	104,121	....
$73,800 salary and $30,321 bonus for 1941.		
Joseph Seidelman, executive	88,521	....
$60,720 salary and $27,801 bonus for 1941.		
William Seiter, director	183,250	78,125
Margaret Sullavan, player	78,750	....
Franchot Tone, player	125,694	....
Cliff Work, executive	99,921	....
$72,120 salary and $27,801 bonus for 1941.		

VITAGRAPH, INC.

	1941 (a)	1940
S. Charles Einfeld, executive.	$104,000	$.......
$91,000 salary and $13,000 other compensation for 1941.		
Gradwell L. Sears, executive.	104,000	....
$91,000 salary and $13,000 other compensation for 1941.		

(a) Reports are for year ending August 31, 1941

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WALTER WANGER PRODUCTIONS, INC.

	1941 (a)	1940
Walter F. Wanger, executive, producer	$130,000	$.......

(a) Report is for year ending June 30, 1941

▽

WARNER BROS. CIRCUIT MANAGEMENT CORP.

	1941 (a)	1940
Joseph Bernhard, executive	$130,000	$.......
$104,000 salary and $26,000 other compensation for 1941.		

(a) Report is for year ending August 31, 1941

▽

WARNER BROS. PICTURES, INC.

	1941 (a)	1940
Lloyd Bacon, director	$192,000	$.......
Henry Blanke, executive	99,750	....
George Brent, player	127,000	....
James Cagney, player	362,500	....
Lenore Coffee, writer	78,000	....
Michael Curtiz, director	187,200	....
Bette Davis, player	271,083	....
Marlene Dietrich, player	100,000	....
Errol Flynn, player	240,000	....
Leo Forbstein, music head	78,000	....
Bryan Foy, producer	156,000	....
Edmund Goulding, writer-director	91,500	....
Howard Hawks, producer	110,766	....
William Keighley, director	133,166	....
Anatole Litvak, director	115,000	....
Robert Lord, producer	142,325	....
Fredric March, player	100,000	....
Jack Oakie, player	82,812	....
Merle Oberon, player	85,000	....
N. R. Raine, writer	76,000	....
Casey Robinson, writer-director	109,791	....
Edward G. Robinson, player	171,416	....
S. Schneider, executive	78,000	....
$65,000 salary and $13,000 other compensation for 1941.		
Max Steiner, music director	81,150	....
H. B. Wallis, executive producer	260,000	....
Raoul Walsh, director	97,750	....
Albert Warner, executive	104,000	$.......
$91,000 salary and $13,000 other compensation for 1941.		
H. M. Warner, executive	156,000	....
$130,000 salary and $26,000 other compensation for 1941.		
J. L. Warner, executive	182,000	....
$156,000 salary and $26,000 other compensation for 1941.		
Sam Wood, director	99,166	....

(a) Reports are for year ending August 31, 1941.

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Other Reports

ATLAS CORPORATION

	1941	1940
Floyd B. Odlum, executive	$.......	$100,000

▽

COLUMBIA BROADCASTING SYSTEM

	1941	1940
William S. Paley, executive	$.......	$204,319
Edward Klauber, executive	....	100,679

▽

GENERAL ANILINE & FILM CORPORATION

	1941	1940
Dietrich A. Schmitz, executive	$.......	$90,550
$90,000 salary and $550 other compensation for 1940.		
R. Hutz, executive	....	85,550
$85,000 salary and $550 other compensation for 1940.		

▽

RADIO CORPORATION OF AMERICA

	1941	1940
David Sarnoff, executive	$.......	$100,240
$100,000 salary and $240 other compensation for 1940.		

OF INTEREST TO THEATRES EVERYWHERE! THE RELEASE DATE OF

MY SISTER EILEEN

HAS BEEN SET FOR SEPTEMBER *30th*

MAKE IT A BILLION
IN WAR BONDS AND STAMPS IN SEPTEMBER, "SALUTE TO OUR HEROES" MONTH

COLUMBIA PICTURES

Senate Starts Inquiry Into Petrillo Rule

Similar Inquiry Planned by FCC; Federal Suit Is Delayed at Chicago

James Caesar Petrillo's first tussle with the United States Government was scheduled to begin Thursday in Washington, at hearings before a Senate Interstate Commerce Committee subcommittee, on a resolution by Senator D. Worth Clark, Idaho, for investigation of the American Federation of Musicians president and of his union.

A similar investigation by the Federal Communications Commission is planned. The FCC chairman, James L. Fly, said Monday he would testify Friday before the sub-committee. Mr. Fly added that Mr. Petrillo's recent banning of broadcasts by non-union school and conservatory orchestras had increased the gravity of a situation already serious because of the union president's ban on recordings and transcriptions.

Meanwhile, hearings in the Department of Justice anti-trust suit against Mr. Petrillo, the union and other officers were postponed from Wednesday to October 12th. The suit was in Chicago Federal Court, and complained against the recording ban, coercion against radio networks because of union disputes with local affiliates, and other phases of the Petrillo rule which the Department termed monopolistic.

Elmer Davis First Senate Witness

First witness at the Senate hearing was to be Elmer Davis, director of the Office of War Information, one of the first to protest Mr. Petrillo's recording ban. This protest was in the form of a public letter, which stressed the dependency of small radio stations on recordings.

Other witnesses were to be Assistant Attorney General Thurman W. Arnold, and radio network chiefs. It was thought possible that Mr. Fly might disclose the first results of the FCC investigation, during which affidavits had been taken from numerous radio station officials and employees.

Postponement of the Federal case until October 12th was granted at the union's request, which asked delay so that Joseph Padway, American Federation of Labor chief counsel, might represent it. Both sides must file initial briefs by October 1st and final briefs in reply by October 8th. The Government's suit sought a temporary injunction to restrain the union from enforcing its recording ban. It also asked a permanent injunction.

Last week, Mr. Petrillo banned broadcasts over the Columbia Broadcasting System by the Cincinnati Conservatory of Music. The broadcasts were to begin October 1st, starting their ninth year. The action, reminiscent of Mr. Petrillo's July ban against broadcasts by the National Music Camp, at Interlochen, Mich., was followed Monday by an order against broadcasts by the Eastman School of Music, Rochester.

Musicians' locals are negotiating new contracts in key cities. In New York contracts were expected to be signed this week providing a 10 per cent wage increase.

New York Local 802, one of the largest, this week brought the "musicians' case" to the public, in newspaper advertisements, which said that only 35 per cent of musicians were steadily employed; that 95 per cent of the music heard was "canned"; that of approximately 800 radio stations, 500 did not employ even one musician.

It also said that an average of only seven minutes of each 24 hours of radio time was "live" music; that Mr. Petrillo's ban against recordings was the decision of 518 delegates to the last convention, expressing the will of the entire AFM membership.

"Justice demands that the musician should not be compelled to make 'canned music' for commercial industries which grow rich—while he walks the streets without a job," the advertisement said.

UOPWA Promises No Strikes for Duration

"No strikes for the duration," and full support of the War Labor Board, were two decisions of the United Office and Professional Workers of America, CIO, at its annual convention last week in Albany. It also asked Hollywood to devote greater efforts and resources to the war.

Important union in the UOPWA is the Screen Office and Professional Employees Guild, representing employees at distributors' home offices.

Asserting that they were in interstate commerce, 14 workers in 729 Seventh Avenue, New York, filed suit against their employer last week in New York federal court for $7,000 in overtime pay and damages, under the Fair Labor Standards Act.

The building houses United Artists, Columbia and other motion picture home offices. The workers in the building said that because their duties had important relation to those companies, they were related to interstate commerce.

In St. Louis, the new International Alliance of Theatrical Stage Employees exchange union elected Alfred Coco president.

St. Louis Operators Get Increases

Also in St. Louis, Local 143A, projectionists, won wage increases of $2.50 per week, in a new four-year contract, following the strike of 16 Negro operators at the Comet, Douglass, Regal and Laclede theatres.

Initial meetings among the wage scale committee of the Chicago operators union and theatre heads were held last week and attended by Tom Gorman, RKO; James E. Coston, Warner Theatres; Jack Kirsch, Allied Theatres of Illinois; Morris B. Leonard, Balaban & Katz, and Sidney Spiegel, Essaness theatres. Discussions were to be resumed this week.

Two Broadway Shows Open

Two legitimate stage shows opened on Broadway this week. They were: "New Priorities of 1942" at the Forty-Sixth Street theatre, which opened Tuesday night with Harry Richman, Bert Wheeler, Carol Bruce, Hank Ladd and Henry Youngman heading the cast, and "This Is Show Time," a vaudeville production, which opened Wednesday night at the Broadhurst with a cast headed by George Jessel, Jack Haley, Ella Logan, the DeMarcos and the Berry Brothers.

Stuart Erwin was signed to play the leading role in "Mr. Sycamore," first play on the Theatre Guild roster for this season. Lester Vail is directing the Ketti Frings play which went into rehearsal this week. The production will have trial runs in New Haven and Boston.

"Strip for Action," the Howard Lindsay-Russel Crouse comedy, will open in New York September 30th. It will have played in Pittsburgh and New Haven by then.

Eddie Dowling will present a two-play combination on Broadway the week of September 28th. He and Julie Haydon have the leading roles in both plays on the bill—"Hello Out There" by William Saroyan, and G. K. Chesterton's "Magic."

Jolliffe Now RCA Vice-President

Dr. Charles Byron Jolliffe, assistant to the president of the Radio Corporation of America, and chief engineer of RCA Laboratories, has been appointed vice-president and chief engineer of RCA Manufacturing Company, Camden, N. J., according to a joint announcement by G. K. Throckmorton, chairman of the executive committee, and Robert Shannon, president of RCAM.

Dr. Jolliffe was graduated from West Virginia University with a B.Sc. degree in 1915, and took an M.S. degree at West Virginia in 1920, and received the honorary degree LL.D. there in 1942. He was awarded the Ph.D. in 1922 at Cornell University where he was instructor of physics from 1920 to 1922. From 1922 to 1930 he served as a physicist in the radio section of the Bureau of Standards, and left that post in 1930 to accept the appointment of chief engineer of the Federal Radio Commission, the position he also held under the Federal Communications Commission in 1934.

Hoffay Feature Editor Of International Group

The International Film Relations Committee designated Michael Hoffay, foreign publicity director of RKO, as editor of its feature service at the meeting held at the office of the Motion Picture Producers and Distributors of America this week. He succeeded Albert Deane of Paramount under the IFRC's system of rotating editors. Each serves for approximately one month.

Wilbur Morse of the Office of War Information attended the meeting at the invitation of the committee to confer on current assignments that members of the IFRC are carrying out for his agency. Discussion of wartime problems relating to foreign publicity brought out the fact that IFRC members have cut their material to bare essentials for the duration to conserve transportation.

Jack Bernhard Pilot

Jack Bernhard, former producer at Universal and a son of Joseph Bernhard, Warner Bros. vice-president and general manager, has been commissioned a pilot officer in the Royal Air Force, somewhere in England, according to advices received in New York this week.

CONSERVATION IS SAVING VOICE OF RADIO, SAYS FLY

Tube Situation Seen Crux of Problem of Service Maintenance

Maximum conservation of materials by broadcasters and the concerted efforts of Government agencies were seen this week by James L. Fly, chairman of the Federal Communications Commission, as eliminating any immediate necessity for silencing stations or even for limiting their operations.

However, Mr. Fly indicated, some suggestions for changes in operating practices might be laid before the Commission within the week by the domestic broadcasting subcommittee, now studying the results of a questionnaire on tubes recently distributed to all broadcasters.

The tube situation was the crux of the whole problem of maintaining broadcasting service, the chairman explained. Up to the present time, the War Production Board had been able to supply all stations with the necessary tubes and could continue to do so for an indefinite, but substantial period, the length of which, however, depended upon military demand, broadcaster cooperation in making maximum use of supplies, and other factors.

Question of Manpower Being Considered

Mr. Fly criticised unidentified "subordinate officials" who had been talking about curtailment of broadcasting as a conservation measure, declaring their statements should be disregarded since it was evident that for a substantial period means could be found to keep stations in service, while the question of restrictions on broadcasting was one of national policy and would be decided on that basis and not by subordinate officials in other agencies, but by the responsible men in charge of that problem.

The question of manpower also was under consideration, Mr. Fly said, and it was the hope of the several agencies interested that ways might be found of maintaining the skilled labor supply of the communications industry.

Questionnaires which would show the exact situation at each station and in each branch of the communications industry had been sent out, as a basis for further studies to be made, it was said.

All Short Wave Time To Be Bought by U. S.

Purchase of all time on 14 short wave stations here, and construction of 22 additional transmitters, is planned by Government communications and informational directors, according to Washington report. The directors include Elmer Davis, director of the Office of War Information; Nelson Rockefeller, Coordinator of Inter-American Affairs, and T. A. M. Craven, Federal Communication Commission member, according to the report.

The assumption of the time, and erection of new outlets is to meet criticism of this country's short wave broadcasts to foreign countries, it is said. That criticism asserts the broadcasts are inadequate.

It is expected the new stations, with one exception, will be on properties already used for radio senders. The exception is a new station in southern California, to reach the Philippines and the Far East.

The program will allow station licensees to retain control, it is said. However, broadcasts would be prepared by the OWI and the Rockefeller office. The 36-station network probably will cost $5,000,000 yearly, it is estimated.

Appeals Court Favors Broadcasters

The District of Columbia court of appeals on Monday held that Station KOA, Denver, and the National Broadcasting Company were improperly deprived of an opportunity to protect their interests before the Federal Communications Commission when it was considering the application of Station WHDH, Boston, for an increase of power, and held that broadcasters had an absolute right to a complete presentation before the commission in all matters in which they may be adversely affected.

By a four-to-two opinion, the court overruled the contention of commission counsel that the rights of KOA were adequately served by permitting it to appear at licensing hearings on the WHDH application as a "friend of the court."

KOA and NBC, with which it is affiliated had appealed to the court for a ruling on the commission's right to limit their submission of evidence intended to show that an increase of power for the Boston station would interfere with reception in the Denver station's secondary area.

The court agreed that they had a substantial interest and had a right to intervene in the proceedings after the commission had handed down its proposed findings of fact, in which it indicated it favored the increase of power.

CBC To Study Value Of U.S. Programs

The Canadian Broadcasting Corporation has been asked by a special House of Commons committee on broadcasting to examine more closely broadcasts originating in the United States and relayed through Canadian outlets such as CKLW, Windsor, CFCF and CKAC, Montreal, and CFRB, Toronto.

The committee urged the CBC to consider whether such relays were in the interests of Canadian broadcasting. A CBC official added Monday that any new outlets for American networks now will be negotiated by the corporation rather than by the privately owned stations. The result will be elimination of any programs or tendencies the CBC thinks inimical.

New problems created by the war and various financial and engineering questions were discussed at a meeting of Blue Network executives in New York Monday.

Those participating included Mark Woods, president; Edgar Kobak, executive vice-president; Keith Kiggins, vice-president in charge of stations; Phillips Carlin, vice-president in charge of programs; Don E. Gilman, vice-president in charge of the Western division; E. R. Boroff, vice-president in charge of the Central division; Charles E. Rynd, treasurer; Fred M. Thrower, general sales manager; Robert Saudek, assistant to the executive vice-president; John McNeil, WJZ manager; Charles Barry, eastern program manager; G. W. Johnstone, director of news and special features; George Benson, eastern sales manager; Bert J. Hauser, sales promotion manager; Edward F. Evans, research manager; William Ryan, KGO, San Francisco manager; Kenneth Berkeley, Washington manager.

Top Radio and Film Stars Offer Services

Among radio and film stars who have offered their services to the Government through the Office of War Information thus far are: Jack Benny, Edgar Bergen, George Burns, Gracie Allen, Nelson Eddy, Clifton Fadiman, Jean Hersholt, Frank Morgan, Hal Peary, Lanny Ross and Major Edward Bowes, the OWI announced last week in Washington.

A plan under which these stars may be used has been submitted by Kay Kyser, orchestra leader, who has formed a "Committee of 25," including leading radio performers.

This group was to meet this week in New York with officials of the OWI, networks, and advertising agencies. Other meetings are to be in Chicago and Hollywood.

Elected CBS Vice-President

Dr. Frank Stanton, director of research and acting director of sales promotion for the Columbia Broadcasting System, has been elected a vice-president. It was said the election will mean no immediate change in Dr. Stanton's activities but that it looks toward the future development of research as a factor of CBS operations in many areas through a research division that will report direct to executive officers. Dr. Stanton has been with CBS since 1935.

Heads NBC Promotion

Charles B. Brown was appointed director of promotion and advertising for the National Broadcasting Company to succeed Ken R. Dyke, who resigned. Mr. Dyke is in Government service.

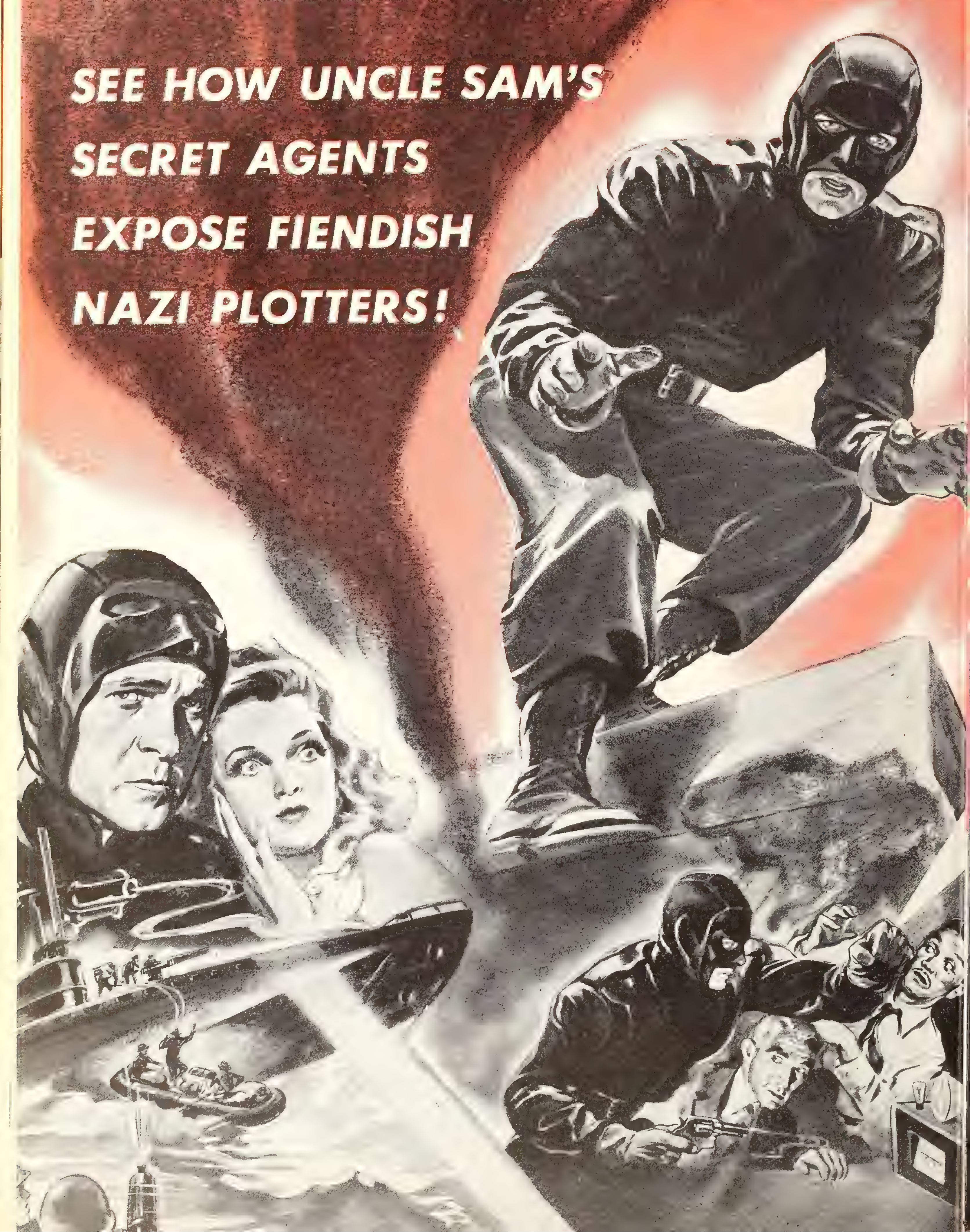
Hold "WAMPS" Luncheon

The "WAMPS," organization of women employees of film company and theatre advertising and publicity departments in New York, held its first luncheon of the season at the Hotel Abbey in New York Wednesday. Luncheons will be held every other Wednesday.

To Broadcast Ceremonies

The dedication ceremonies for the Motion Picture Relief Fund's Country House in Hollywood, set for September 27th, will be broadcast nationally by CBS.

TIMELIEST OF ALL PUNCH


SEE HOW UNCLE SAM'S
SECRET AGENTS
EXPOSE FIENDISH
NAZI PLOTTERS!

ACKED SERIAL THRILLERS!

THE SECRET CODE

with

PAUL KELLY · **ANNE NAGEL**

Original screen play by Basil Dickey, Leighton Brill, Robert Beche

Directed by SPENCER G. BENNET

A COLUMBIA CHAPTER PLAY

ADDED ATTRACTION!

"HOW TO CODE AND DECODE SECRET WRITINGS" by Henry Lysing

Attached to the end of each episode is a short demonstration film showing how Government code experts break down secret messages. Sock educational subjects with wide mass appeal!

NOW BOOKING!

COLUMBIA PICTURES

Wins Clearance Cut By Consent Award

Pennsylvania Exhibitor Is Granted Partial Relief, Seven-Day Clearance

Partial relief in clearance reduction was granted an exhibitor this week when Harpur M. Tobin, arbitrator settled a complaint filed by Joseph Engel, operator of the Plains theatre, Plains, Pa., by entry of a consent award between the plaintiff and Warners at the Philadelphia tribunal. It was Philadelphia's 17th case.

The arbitrator dismissed the complaint as to Paramount and Mr. Engel discontinued the action against Loew's. Costs were divided equally. The consent award with Warners set the maximum clearance of the Sterling theatre at seven days over the Plains, but not later than 42 days after Wilkes-Barre first runs. A similar complaint filed by Mr. Engel against the three distributors, but naming the Parsons theatre, Parsons, Pa., was withdrawn last April.

The arbitrator's findings were as follows: "The complainant having discontinued proceeding as to the defendant, Loew's, Inc., and having conceded that the defendant Paramount Film Distributing Corp., did own at the time of said consent decree, and ever since owned, a financial interest in the management and operation of the theatres operated by the intervenor, Comerford Publix Theatres Corp., and that under the terms of said consent decree, and particularly Article XVII thereof, said defendant is therefore entitled to have the complaint herein dismissed as to it."

Conceded Clearance Was Reasonable

He concluded: "The complainant having further conceded that 42 days clearance in favor of the first run Wilkes-Barre theatres over the Plains theatre is reasonable and that seven days' clearance in favor of the Sterling theatre over the Plains is reasonable." He added that Comerford, having conceded "that in no event shall the Plains theatre be required by reason of the clearance applicable to it to play the pictures of the defendant Warners later than 42 days after completion of the first run of such pictures in Wilkes-Barre."

The clearance complaint of Thornton Theatres' Orpheum, Saugerties, N. Y., has been dismissed at the New York board by John C. Perberton, arbitrator.

The award held that the 14 days' clearance of the Kingston and Broadway theatres, Kingston, N. Y., is reasonable as the Orpheum is in competition with the two intervening theatres. Paramount was dismissed from the case during the hearings due to the fact that it had no contract with plaintiff's theatre. The four other consenting distributors were involved in the case, which was transferred to the local board for hearing after having been filed originally in Albany.

An appeal has been filed by the Bountiful theatre, Bountiful, Utah, and two intervening theatres, from an award granting partial clearance relief to the Bountiful which was entered at the Salt Lake City tribunal August 17th, by Robert L. Judd, arbitrator. It was Salt Lake's second case. The Murray and Southeast theatres were intervenors. The case involved all five signatories to the consent decree but was dismissed as to Paramount, whose Intermountain Circuit theatres at Salt Lake City were named as interested parties. Beverly S. Clendenin, attorney, represented all three appellants. J. N. Bliss, operator of the Bountiful, originally sought reduction of 60-day clearance of first runs in Salt Lake City.

Buffalo

A complaint seeking reduction of the present 30-day clearance in favor of three Schine houses in Auburn to seven days, was filed at Buffalo's arbitration tribunal Monday, naming the five consenting companies. Ruben C. Canter, operator of the Colonial, Skaneateles, N. Y., is the complainant. The case is Buffalo's 16th. Mr. Canter seeks clearance reduction over Schine's Palace, Auburn, and Jefferson, all in Auburn, N. Y., and charges that the existing clearance is "unfair, unreasonable and unnecessary."

Albany

Joseph Jarvis, operator of the Delmar theatre, Menands, N. Y., filed a clearance and designated run complaint Monday at the Albany tribunal against Loew's and Warners. He charged that the Delmar was offered an availability of seven days after the Delaware theatre, Albany, run and asks for reestablishment of its former availability of 30 days after Albany first run instead. This is Albany's eighth case.

Dallas

Twentieth Century-Fox filed an appeal at the Dallas tribunal Monday against an award which fixed clearance of first, second and third runs in Bastrop, Tex. The award was given in August by arbitrator C. F. O'Donnell. It was Dallas' sixth case. Edward Joseph, operating the Texas Theatre, originally filed a clearance complaint which resulted in the arbitrator fixing first run clearance over second run at 15 days and for second run over third run at 15 days.

Chicago

Hearing in the Bartelstein Bros. Annetta theatre, Chicago's 12th case, has been postponed until November 20th. James A. Sprowl, attorney, is the arbitrator. Complainant is seeking clearance reduction.

St. Louis

Wilbur B. Jones, St. Louis attorney, has been named arbitrator in the "unreasonable clearance" and designated run complaint of the Marre Theatre Co., operators of the Rivoli, against all five consenting companies. It is St. Louis' 13th case. Charles Goldman, Julius Leventhal, of the Marvin Amusement Co., owners of the opposition Lyric and Senate in downtown St. Louis, were named as interested parties.

A designated run complaint, New York's 42nd case, was filed Tuesday by Newark-Lyric, Inc., operators of the Lyric in Newark, N. J., against all five companies. Complainant claims that the defendants have "arbitrarily" refused a license on the run requested by the complainant, whose theatre was in existence on the date of the entry of the consent decree. He also charges that the defendants had licensed their features on the run he requested to the Broad, Essex, Rialto and Cort theatres, all circuit houses in Newark and all in competition with the Lyric. He seeks an award prohibiting each distributor from licensing its features either in any of the competing circuit theatres mentioned on the run requested by him or in the Lyric theatre on the said run, otherwise than by separate contracts or agreements. Complainant named the four Newark theatres as interested parties.

Rathvon Heads RKO Theatres

N. Peter Rathvon, president of Radio-Keith-Orpheum Corporation, was elected president of the company's theatre subsidiaries, Keith-Albee-Orpheum Corporation and B. F. Keith Corporation, at recent meetings of the board of directors of the two theatre-operating companies, it was learned last week.

The presidency of the two companies had been vacant since the resignation of George J. Schaefer, former RKO president, several months ago.

Other officers of K-A-O and B. F. Keith Corporation, remain the same. They are: Malcolm Kingsberg, executive vice-president; Gordon Youngman, vice-president and general counsel; Leon Goldberg, treasurer; J. Miller Walker, secretary, and Garrett Van Wagner, comptroller.

Mr. Rathvon, who had been at the RKO Radio studio for conferences with Charles W. Koerner, returned early this week to the home office.

Honor Cincinnati Men Following Promotions

James J. Grady, new Twentieth Century-Fox district manager for Cleveland, Buffalo and Cincinnati, was given a testimonial dinner by the exchange staff at the Hotel Alms in Cincinnati last week.

Also honored were George A. Roberts, retiring district manager, who returned to the home office for reassignment; Leavitt J. Bugie, former city sales manager, who was named branch manager succeeding Mr. Brady; Irvin Sochin, West Virginia salesman who replaced Mr. Bugie, and Joseph C. Saladin, branch cashier, who left to enter the Army.

Fox Midwest Holds Annual Convention

With Charles Skouras, National Theatres president, scheduled as guest of honor, the Fox Midwest circuit held its annual convention Wednesday and Thursday, at the President Hotel, Kansas City.

The convention was under the direction of Elmer C. Rhoden, divisional head.

Pace in Seattle

Cecil Pace has been shifted to Seattle to take over the eastern Washington sales territory for United Artists. He formerly was associated with United Artists in the Denver territory.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

When the Navy "E" pennant was hoisted over the M. L. Bayard machine shop at 20th Street and Indiana Avenue, in Philadelphia, the ghosts of many an oldtime movie star must have taken a bow. The Bayard factory is housed in the same building that was once Philadelphia's own private Hollywood—the Lubin Film Studios, originally built in the pre-World War I era to compete with the "big four" of that day—Biograph, Vitagraph, Selig and Essenay. Fact is, much of the old Lubin building still stands and boring machines and turret lathes whirl and hum where movie cameras used to grind while draftsmen plot blueprints for World War II against walls that once held movie props. Like the Hollywood edifices of today, the old Lubin studio was enclosed by a high wall which still stands.

Marie Dressler was the most famous of the Lubin players, and made "Tillie's Tomato Surprise" in that very building. Raymond Hackett took juvenile parts at Lubin's, where his mother, Florence Hackett, was a featured player. Harry Myers received his early screen training there and Mary Carr played those mother roles. Ethel Clayton, John Halliday, Walter Long, Tom, Owen and Matt Moore, Raymond Hitchcock and countless others drew pay checks from the window of the building that now houses a war machine shop. Both Mary Pickford and Billy Sunday went there to discuss contract possibilities with Siegmund Lubin, but both demanded more money than Lubin could pay.

When demand exceeded production, Lubin expanded to Betzwood, Pa., converting a 500-acre farm into a studio. Lubin made and lost several fortunes during his eventful life. One of the most sensational Philadelphia fires consumed his profits when the Lubin Company film exchange burned on January 13, 1912. Lubin started in Philadelphia in 1896.

▽

Irving Mills, the Broadway music publisher, has five sons in service: Richard, with the Army, in Maine; Sidney, with the Signal Corps at Fort Monmouth, N. J.; Paul and Robert, in the Marines, and Warren, a-sailing the high seas with the Navy.

▽

Anyone who disbelieves the acuteness of the tire-and-gas situation in this war might well take a look at Cecil Blount DeMille, now 61, riding a motorcycle along Hollywood Boulevard to his production berth at the Paramount Studio.

The DeMille of the old, sleek directorial puttees, directorial megaphone and golden bathtubs, drives a motorcycle with a sidecar holding his chauffeur, who takes the contraption back to the DeMille estate after the producer is deposited at the studio. But, then, they say, that Betty Hutton travels the mile and a half to her studio on roller skates.

▽

The Press-Union Newspapers in Atlantic City, N. J., have gone all out in conservation for the war. They no longer use periods in their columns. To save space, they say.

▽

New Hampshire State police and FBI agents, investigating a report that a German flag was being displayed at a London farmhouse, found that the emblem was British.

▽

For a recent double-horror program of "The Ghost of Frankenstein," and "Among the Living," Manager Dick Fitzmaurice, of the St. Louis Theatre, Fanchon and Marco house, set up a "grave" in his lobby, substituted green floods for the ordinary bulbs in the marquee and house lights, and arranged his box office to resemble a tomb.

Buried inconspicuously in the columns of British trade papers in these days of war and bombings, one finds such little matter-of-fact items as this one, in Kinematograph Weekly, London:

> Business at several Midland Kinemas suffered interruption last week as the result of the latest enemy raids on the West Midlands.
>
> In one of the leading industrial centres a 1,250 suburban kinema belonging to an independent was destroyed as the result of a direct hit by a high explosive bomb, and the manager, Lionel Jennings, who was engaged on firewatch duty, lost his life.
>
> Minor damage by blast or precautions owing to presence of unexploded bombs in the immediate vicinity caused the temporary closing down of a central and one or two suburban houses in the same town.
>
> In a neighboring town possessing seven kinemas a circuit house was badly damaged by blast.

▽

John Benjamin Powell, newspaperman from Missouri, while relating some of his experiences at the hands of the Japs, in Shanghai, for the New York Evening Journal, told, the other day, how he was literally thrown into a Jap prison stockade room which was already crowded to suffocation. There was no place to sit. Finally an American prisoner on the floor beckoned Powell to join him, asking a couple of Chinese next to him to move so that Powell might rest. The American told Powell he obtained his sitting place when a Korean died the night before of blood poisoning.

The American who aided Powell was Rudolph Mayer, brother of Louis Mayer, head of Loew-Metro-Goldwyn-Mayer Studios in Hollywood, and No. One on America's list of salary recipients.

▽

Stanton Griffis, Paramount Pictures and Madison Square Garden executive, keeps 500 chickens on his farm up at New Canaan, Connecticut. He sent 400 eggs, the other morning, to feed those industry bigwigs who were at that Billion Dollar War Bond breakfast served at the Griffis apartment in New York.

From a breakfast of 400 eggs Mr. Griffis hatched $55,000,000 in War Bond pledges.

▽

N. Peter Rathvon, big New York banker and president of Radio-Keith-Orpheum Corporation, was once a lawyer for a group of U. S. mining interests in the Orient. In Japan he married the daughter of Chicago's Mr. and Mrs. Thomas A. Hall, married her three times, as a matter of fact, at about the same time.

They were married in the American Embassy in order to be married on American soil. A marriage in an American Embassy in a foreign country is considered the same as a marriage in this country. Next they had a religious ceremony, performed in the Cathedral in Tokyo. Then they had a Japanese ceremony, which enabled the Rathvons to own property in Japan.

▽

Victor Jurgins, March of Time cameraman, who has filmed for MOT in China, Japan and elsewhere, was sent on an assignment to South America, more than one year ago. Before leaving New York he left a leather jacket for cleaning in a midtown cleaner's shop. Returning, just one year and ten days later, Jurgins visited the shop to reclaim his jacket. He found that it still had not been cleaned.

The Free-French weekly newspaper, *Pour La Victoire,* published in New York, "guarantees to be authentic," a little tale from "a colleague in Hollywood," about how, in a Hollywood story conference on the underground movement in Europe, "a great producer" proposed an opening sequence of a motion picture "showing the Czechs acclaiming their king as he enters Munich."

Timidly, an underling suggested that the capital of Czechoslovakia is Prague, not Munich, and, besides, the Czech Government is a republic, not a monarchy.

"Makes no difference," said the producer.

"And, in conclusion," continued the producer, "great crowds of Free French will be shown surging through the streets of Paris singing the Mayonnaise."

▽

Royal and American Air Force bombers, please note:

The British Broadcasting Company reports that Joseph Goebbels, Nazi Propaganda Minister, has arrived at Venice, "at the invitation of the Italian Government to attend the opening of a so-called International Exhibition of Cinema Art."

▽

Warner Brothers have just appointed R. C. Lightfoot to be their chief box office checker-upper in St. Louis and Des Moines.

▽

Miss Cash is Payroll Department Head at Hal Roach Studios, Inc., in California.

▽

The rapidity of local draft boards these days in speeding up induction, and the fewness of rejections on physical grounds, reminds of Leonard Lyons' story, of some weeks ago, about the young man, classified in 1-A, who was examined by a New York board's doctor. "Does this mean I'm in the Army?" he asked. "Me—with my bad eyes?"

"You're in," said the doctor, "unless they flunk you at the Army Medical Office at the Governor's Island induction center."

"How bad must my vision be before they flunk me at Governor's Island?"

"The way they're taking 'em now," said the Doctor, "if you can find Governor's Island, you're in!"

▽

Hollywood and British actor Leslie Fenton is back in London, from a raid with British Commandos, and is reported to be doing rather nicely with a shell splinter in his leg. Lieutenant Fenton has been awarded the D.S.O.

▽

The motion picture industry is controlled in the War Production Board through the WPB's Division of Industry Operations. The WPB's Division of Industry Operations also has a Goatskin division.

▽

Acting more mysteriously than even the character of the mystery film on the screen inside, a stranger handed a $100 bill to Manager Harry Oppenheimer, of the Colonial Theatre, Seattle.

The unusual person pressed the century note into his hand at 2:30 A.M. and said "I'll be back in a minute." The minutes ran into hours and the stranger did not return. The mystery is still unsolved.

▽

To the question "Hobbies?" Actor Lionel Atwill returned his biography for the 1942-43 Motion Picture Almanac with the notation: "Attending Murder Trials."

It's Bambi

IN DENVER . . .

Terrific opening to better business than opening of top pictures of past months.

It's Bambi

IN SALT LAKE . . .

Three weeks of smash business following biggest opening and second weeks.

It's Bambi

IN DES MOINES . . .

Crashing through to smack beginning and set for top-bracket grosses.

It's **Bambi**

IN KANSAS CITY...

topping recent high-spot openings by wide money margin.

It's **Bambi**

IN HARRISBURG,
IN READING, IN NEW YORK,
IN BROOKLYN...

It's

WALT DISNEY'S

MULTIPLANE
TECHNICOLOR FEATURE

Bambi

everywhere!

DISTRIBUTED BY RKO RADIO PICTURES, INC

Allied Caravan Expands Its Itinerary

National Allied States Association's Caravan met with local units in Philadelphia, Tuesday; Trenton, N. J., on Wednesday; New Haven, Thursday, and Baltimore on Friday, and was to continue its travels next week with meetings in Cincinnati next Wednesday, Cleveland on Thursday, and Indianapolis the following day. Allied leaders were traveling through the field in the Caravan to discuss pertinent trade problems with member units. Visits to Pittsburgh, Milwaukee and Dallas will follow.

Endorsement of the Caravan was voted at a meeting in Detroit last week with Michigan Allied, whose directors approved the Caravan as a way to "meet the ever impending problem of increased film rentals and producer demands for higher admissions on specific pictures."

The Pittsburgh stop would be in conjunction with the 22nd annual convention of Allied of western Pennsylvania, October 19th and 20th, at the William Penn Hotel.

Included in the Caravan are: M. A. Rosenberg of Pittsburgh, national Allied president, chairman; Colonel H. A. Cole of Dallas, past president; Sidney Samuelson, Philadelphia, business agent of the Eastern Pennsylvania Allied; Jack Kirsch, president of Illinois Allied, and Abram F. Myers, national general counsel.

Prior to the Detroit meeting last week, conferences had been held in Minneapolis and Chicago, where attendance and response were said by Allied executives to have been immediate and favorable.

The Detroit meeting attracted approximately 100. The Philadelphia meeting drew 110, representing 250 theatres.

Greenblatt Signs New PRC Pact

O. Henry Briggs, president of Producers Releasing Corporation, announced this week that Arthur Greenblatt had signed a new contract with the company as vice-president in charge of sales and distribution. Mr. Greenblatt also would have supervision of sales throughout the world, Mr. Briggs said.

Mr. Greenblatt joined PRC in April, 1941, as general sales manager. Under his direction the field force had been considerably reinforced. According to the announcement, sales had increased 200 per cent since he took charge.

With the sales policy for 1942-43 product set in a series of regional sales meetings which Mr. Greenblatt had conducted in the last two months throughout the country, the sales head was inaugurating an advertising and exploitation campaign.

The first three of the 42 pictures on the 1942-43 program, in order of release, are: "Baby Face Morgan," with Mary Carlisle, Richard Cromwell and Robert Armstrong; "Tomorrow We Live," starring Ricardo Cortez and Jean Parker, and "The Yanks Are Coming," featuring Henry King and his orchestra, with Mary Healy, Little Jackie Heller, Parkyakarkus, Maxie Rosenbloom, and Dorothy Dare.

Milestone on Russian Film

Samuel Goldwyn has signed Lewis Milestone to direct the untitled picture about Russian life, which Lillian Hellman is now writing, and which will star Teresa Wright.

Alliance Circuit Meeting

Managers and executives of the Alliance circuit will meet at the Columbia Club, Indianapolis, on Friday.

"PRIDE OF YANKEES" CHOICE OF ARMY

"The Pride of the Yankees" was the outstanding picture from a box office standpoint for August at the War Department theatres for the armed services, it was announced last week by the U. S. Army Motion Picture Service. The five pictures listed in order of rating following "Pride of the Yankees" were: "Pardon My Sarong," "Jackass Mail," "Tarzan's New York Adventure," "Footlight Serenade" and "Talk of the Town."

Atlas Buys More RKO Stock

Acquisition of 4,600 shares of Radio-Keith-Orpheum common stock by the American Company of Jersey City, N. J., giving it a total of 304,830 shares, was the largest of several film stock transactions reported by the U. S. Securities and Exchange Commission, at Philadelphia, Thursday in its July summary. The American Company is a subsidiary of Floyd Odlum's Atlas Corporation, a principal stockholder of RKO.

The next largest transaction was the acquisition of 3,000 shares of Warner Brothers common by Albert Warner, vice-president, New York, giving him a total of 106,848 shares.

A report on Paramount Pictures showed that Stanton Griffis, chairman of the executive committee, purchased 400 shares of common direct and another 600 shares through the T. G. LaTouche Trust, raising his holdings to 5,200 shares direct and 6,000 through the trust, together with 15,000 held through three other trusts.

In a series of sales, David Bernstein, treasurer, disposed of 1,900 shares of Loew's, Inc., common held through a corporation, reducing its portfolio to 25,350 shares, and J. Robert Rubin, vice-president, disposed of 700 shares of the same class, reducing his holdings to 6,765 shares. A further four shares of Loew's Boston Theatre common were bought by Loew's, Inc., giving it a total of 119,325 shares.

Reports on the holdings of persons becoming officers or directors of registered corporations showed that Leonard H. Goldenson held 900 shares of Paramount common when he became a vice-president on June 25th.

RKO Sets London Sales Meeting

RKO Radio's United Kingdom sales organization will hold its annual convention in London September 30th to October 2nd inclusive. The sessions will take place at Grosvenor House with Ernest Simon, general sales manager for the United Kingdom, presiding.

Edmund Grainger In Army

Edmund Grainger, Republic associate producer, has left Hollywood to report as a first lieutenant in the Army Signal Corps.

Monogram Stockholders' Meeting

Monogram stockholders will hold their annual meeting October 7th in Hollywood.

Ted Hackley Enlists

Ted Hackley, Seattle shipper for Universal Pictures, has enlisted in the Army.

Three New Film Premieres Set

Three premieres of new season product were scheduled for next Wednesday, September 23rd, in Washington, Columbus and Hollywood.

Columbia will open "My Sister Eileen," at Loew's Ohio in Columbus, Ohio, on that date. It was reported that the city was selected at the request of Mayor Floyd F. Green, who pointed out that Columbus was the home of Ruth McKenney, author of the stories on which the play and the film were based.

A War Bond rally will feature the debut of MGM's "The War Against Mrs. Hadley," next Wednesday night at Loew's Capitol in Washington. The theatre will be scaled from $25 to $25,000 on a reserved seat basis for the premiere, and it was expected that $1,000,000 in Bonds would be collected that night. The management is donating the theatre's personnel and facilities for the occasion. "Mrs. Hadley" will open its regular run the following day.

Paramount announced this week that a military premiere would be staged for "Wake Island" at the Paramount theatres in Hollywood and Los Angeles on September 23rd. The entire proceeds of the opening will be donated to the Marine Corps Fund. Premiere seats will be reserved at the Hollywood theatre, with seats scaled up to $2.20, while the opening in Los Angeles will be at popular prices.

"Wings and the Woman," the Herbert Wilcox production for RKO Radio, dealing with the Air Transport Auxiliary of Britain, was screened in Wilmington, Del., Monday night at the Newcastle Army Base for Colonel Baker, commandant, and Mrs. Nancy Harkness Love, commander of the new Women's Auxiliary Ferrying Squadron, and their staffs. The picture was given a "swing shift" premiere at the California Theatre, San Diego, on Tuesday. Anna Neagle made a personal appearance, and Army and Navy representatives attended.

Twin-theatre openings for "Yankee Doodle Dandy," in Chicago and Boston were announced by Warner Bros. this week. The film will open at the Chicago and Roosevelt theatres in Chicago on October 2nd, and at the Paramount and Fenway in Boston, October 1st. All will be at the advanced scale of 75 cents matinees and $1.10 evenings.

Peyton Gibson to Enter Air Corps

Peyton Gibson, secretary of Universal Pictures, will report to the Army Air Corps shortly for assignment.

Mr. Gibson, a World War I flyer and former major in the Air Corps Reserve, was rejected following a physical examination several months ago. He appealed the ruling and was approved by the Surgeon General's office following a recent examination. He will receive a commission as first lieutenant.

Sign Tallulah Bankhead

Tallulah Bankhead has been signed to appear in Sol Lesser's production, "Stage Door Canteen." The picture is slated to go before the cameras November 1st and will be filmed from the screenplay by Delmar Daves. Other stars who will appear in the picture include Katharine Cornell, Katharine Hepburn, Kay Kyser, Helen Hayes, Gertrude Lawrence, Edgar Bergen and Charlie McCarthy.

WPB Advisory Committee

An advisory committee for the "photographic film producers industry" was among nine advisory committees announced this week by the War Production Board. Members were: A. E. Marshall, Binghamton, N.Y., and L. Dudley Field, A. K. Chapman and J. R. Wilson, Rochester.

PRODUCERS BUY 52 STORY PROPERTIES FOR 1942-43

Considerable Gain Over Year Ago; Monogram in First Package Deal

The tempo of story acquisitions increased sharply this August over August of 1941. Usually a slow month, along with July, August of this year accounted for 52 story buys for 1942-43, compared to only 17 for the month a year ago. It also was an increase over the 40 of July and compared favorably with the 55 story purchases recorded in June.

A notable purchase for the month was Alexander Korda's acquisition of dramatic and film rights to a new stage version of Tolstoy's "War and Peace." This version, performed with success in Moscow, was written by I. Sudakov, a director of the Malik Theatre group of Moscow.

Monogram obtained its first package deal with the acquisition of the film rights to the Columbia Broadcasting System serial, "The Adventures of Cosmo Jones." The company is planning two pictures on the material with options on more. The deal was set by Harry Wurtzel.

Properties Purchased During August

Adventure of a Ready Letter Writer, magazine story by Blanche Brace, purchased by Metro-Goldwyn-Mayer. The story was published in the *Saturday Evening Post.*

Adventures of Cosmo Jones, The, Columbia Broadcasting System serial, film rights of which were purchased by Monogram. The deal includes the rights to the services of Frank Graham, radio player; Walter Gering, radio writer, and film director, James Tinling. Lindsley Parsons will produce.

Battle Stations, original by Jack Andrews, purchased by Twentieth Century-Fox, for production by Milton Sperling.

Best Foot Forward, musical comedy with book by John Cecil Holm and George Abbott, and music and lyrics by Hugh Martin and Ralph Blane, purchased by MGM.

Boy Scouts of America, The, original screenplay by Harry Chandlee and Dean Franklin, obtained by Warner Bros.

Broken Journey, play by Andrew Rosenthal, purchased by Warner Bros.

Cobra Woman, The, original by Scott Darling, purchased by Universal.

Come On, Marines, based on a story by Philip Wylie, purchased by Paramount. Cast includes Robert Preston and William Bendix.

Corvettes, original by Edward Chodorov, purchased by Universal.

Damned Don't Cry, The, original, purchased by Warner Bros. Abem Finkel has been assigned to write the screenplay.

Deep Valley, novel by Dan Totheroh, who also will do the screenplay, purchased by Warner Bros. Ann Sheridan, Humphrey Bogart and John Garfield will be starred.

Dixie Dugan, newspaper comic strip character, purchased by Twentieth Century-Fox. Ray McCarey will direct. Lois Andrews will play the title role.

Flying Shamrock, The, original based on the life of Brendon (Fatty) Finucane, acquired for production by Edward Small.

Food Front, original by Irwin Braun, purchased by MGM.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
September, 1941	31	17(a)	2	50
October	20	15(b)	4	39
November	20	16(c)	3	39
December	16	10(d)	.	26
January, 1942	27	9(e)	4	40
February	44	18(f)	3	65
March	40	15(g)	2	57
April	43	8(h)	5	56
May	30	11(i)	5	46
June	35	16(j)	4	55
July	24	12(k)	4	40
August	35	13(l)	4	52
TOTALS FOR 12 MONTHS	365	160(m)	40	565

(a) Including 3 published magazine stories, 1 newspaper comic strip and 1 film.

(b) Including 4 published magazine stories.

(c) Including 1 published magazine story and 1 musical composition.

(d) Including 4 published magazine stories.

(e) Including 1 film and 1 song.

(f) Including 3 published magazine stories and 1 song.

(g) Including 4 published magazine stories and 2 musical compositions.

(h) Including 2 published magazine stories and 1 newspaper comic strip.

(i) Including 4 published magazine stories and 2 radio scripts.

(j) Including 1 magazine story, 1 song and 1 poem.

(k) Including 3 films, 1 radio script and 1 song.

(l) Including 2 magazine stories, 1 newspaper comic strip and 1 radio serial.

(m) Including 28 magazine stories, 3 newspaper comic strips, 4 radio scripts, 5 films, 6 musical compositions, 1 poem and 1 song.

Grand Street Boys, The, original story idea by Boris Morros and S. P. Eagle, to be produced for Twentieth Century-Fox release.

Guerilla, original by Sid Davidson, purchased by Universal.

Hands of Mercy, original by Mark Sandrich and Allan Scott, bought by Paramount. The story concerns Army nurses at Bataan. Will be released under the title, "So Proudly We Hail."

Her Heart in Her Throat, mystery novel by Ethel Lina White, purchased by Paramount.

Hi, Buddy, original by Warren Wilson, purchased by Universal.

Immortal Sergeant, The, novel by John Brophy, purchased by Twentieth Century-Fox. The theme will be the heroism of British patrols in the Libyan Desert. Lamar Trotti is preparing the script and Henry Hathaway will direct. Cast includes Henry Fonda, Maureen O'Hara and Thomas Mitchell.

Incomparable Alfred, The, original screenplay by F. Hugh Herbert, purchased by Paramount.

Keeping Fit, original by Paul Huston, purchased by Universal.

Buying Broadway Musical

Leave It to Me, Broadway musical comedy of 1938, with book by Samuel and Bella Spewack, purchased by Gregory Ratoff and Harry Goetz for Columbia release.

Life of Winston Churchill, The, original screenplay by Walter Doniger, obtained by Warner Bros., for production by Jesse Lasky.

Lord Arthur Savile's Crime, by Oscar Wilde, purchased by Universal for use as a sequence in the Charles Boyer production, "Flesh and Fantasy."

Man Who Had No Private Life, The, unproduced play by Otto Furth, purchased by Paramount. Rene Clair will direct.

Miracle of Morgan Creek, The, original by Preston Sturges, purchased by Paramount. Betty Hutton and Eddie Bracken will be starred.

'Neath Brooklyn Bridge, original by Harvey Gates, purchased by Sam Katzman of Banner Productions.

Necrophile, The, original by Charles Christiansen, purchased by Universal.

Night Plane from Chungking, original by Lester Cole, obtained by Paramount. Ellen Drew, Robert Preston and Albert Dekker to be cast.

No Surrender, novel by Martha Albrand, which appeared in serial form in the *Saturday Evening Post,* purchased by MGM.

Original by William L. White, foreign correspondent, concerning the torpedo boats which took General MacArthur safely from Corregidor, purchased by MGM.

Original Screenplay, about General De Gaulle and the Free French, by William Faulkner, obtained by Warner Bros.

Over My Dead Body, adapted from the novel by James O'Hanlan, purchased by Twentieth Century-Fox, for production by Walter Morosco. Edward James is writing the screenplay and Mal St. Clair will direct. Milton Berle to head the cast.

Pentacle, The, murder melodrama with a psychological background, by Alfred Neuman and Robert Siodmak, purchased by Warner Bros., for production by Henry Blanke.

Quiet Please, Murder, adapted from the mystery novel, "Death from the Sanskrit," by Lawrence G. Blochman, purchased by Twentieth Century-Fox. John Larkin will write the script and direct. Ralph Dietrich will produce. Cast includes George Sanders and Gail Patrick.

Robe, The, novel by Lloyd C. Douglas, purchased by Frank Ross, independent producer.

Shadow of a Doubt, original by Thornton Wilder, purchased by Universal for production by Alfred Hitchcock.

Six Lives of Sally Jean, The, original by Bob Faber, purchased by RKO Radio.

Starlight, original by Jacques Thiery, purchased by MGM, for William Powell and Hedy Lamarr.

Talk in a Blackout, article by Louis Adamic, purchased by MGM.

Tin Fish, original by Jacob Nelson, dealing with the exploits of Navy aviators, purchased

(Continued on following page)

Purchase 54 Properties for 1942-43

(Continued from preceding page)

by Twentieth Century-Fox, for production in color by Walter Morosco.

TRUE TO LILE, original by Ben and Sol Barzman and Bess Tafel, purchased by Paramount for Mary Martin, Dick Powell and Victor Moore. The story concerns two radio writers.

TWO AGAINST TOMORROW, original by Peter Viertel, purchased by MGM, for production by Edgar Selwyn.

VENGEANCE OF THE EARTH, original by Erskine Caldwell, purchased by MGM. The story also is known as "All Night Long."

VENUS ASCENDING, original by Jacques Thiery and Leslie G. Landau, purchased by MGM.

VIVA ZAPATA, published in 1941 under the title "Zapata, the Unconquerable," by Edgcumb Pinchon, purchased by MGM.

WAR AND PEACE, new stage version of the Tolstoy novel written by I. Sudakov, director of the Malik Theatre Group of Moscow, dramatic and screen rights to which have been purchased by Alexander Korda.

WAR GIRLS, original by Charles Rodney Gelston, purchased by Producers Releasing Corporation.

WE'VE NEVER BEEN LICKED, original by Norman Reilly Raine, purchased by Universal.

WHISTLING IN BROOKLYN, original baseball comedy by Everett Freeman, Boris Ingster and Samuel Ornitz, purchased by MGM, for production by George Haight.

YOU'RE OUT OF ORDER, DEAR, original by Winston Miller and Maurice Geraghty, purchased by Universal.

New War Film Courses On College Program

The Institute of Film Techniques of the Evening Session of the City College of New York will inaugurate several new courses for the autumn term beginning September 24th. Outstanding is the course on audience analysis to be given by Richard Ford, Film Officer of the British Press Service. The students, working in theatres, defense training centers, and air raid warden meetings, will conduct surveys of the effectiveness of public information and training films on local audiences.

In another new course, advanced production students will write and produce a short war film under the supervision of Irving Lerner, director of "A Place to Live" and chief of the photographic staff of "The Land."

The three basic courses are: "The Film at Work," given by the Institute's supervisor, Irving Jacoby; "The Fundamentals of Film Production," given by Willard Van Dyke, codirector of "The City" and director of "Valley Town," and "Trends of Film Progress," given by Theodore Strauss of the New York *Times*.

Universal Regional Held in Chicago

Attending the Universal regional meeting at the Blackstone Hotel, Chicago, last Thursday, which was presided over by E. T. Gomersall, western sales manager, were J. E. Garrison, district manager with headquarters in Kansas City; M. M. Gottlieb, central district manager, Chicago, and the following branch managers: Barney Rose, Chicago; Edward Heiber, Detroit; Frank Mantzke, Milwaukee; L. J. Miller, Minneapolis; Jack Langan, Kansas City; Harry Hynes, St. Louis; Lou Levy, Des Moines, and H. B. Johnson, Omaha.

SHORT PRODUCT PLAYING BROADWAY

Week of September 14th

ASTOR	
Battle of Midway Island	WAC-20th Cent.-Fox
Feature: The Pride of the Yankees	RKO Radio
CAPITOL	
America Sings	Columbia
Romance in Celluloid	MGM
Feature: Somewhere I'll Find You	MGM
CRITERION	
Battle of Midway Island	WAC-20th Cent.-Fox
Juke Box Jamboree	Universal
Feature: Pardon My Sarong	Universal
PARAMOUNT	
Quiz Kids, No. 6	Paramount
Popular Science, No. 6	Paramount
Mr. Strauss Takes Over	Paramount
Feature: The Major and the Minor	Paramount
RIALTO	
Stroke of Twelve	Vitaphone
Battle of Midway Island	WAC-20th Cent.-Fox
Feature: World at War	U. S. Government
RIVOLI	
Mickey's Birthday Party	RKO Radio
Keeping in Shape	Paramount
Feature: Wake Island	Paramount
ROXY	
Battle of Midway Island	WAC-20th Cent.-Fox
Feature: Footlight Serenade	20th Cent.-Fox
STRAND	
Battle of Midway Island	WAC-20th Cent.-Fox
Fresh Hare	Vitaphone
Spirit of Annapolis	Vitaphone
Sweeney Steps Out	Vitaphone
Feature: Across the Pacific	Warner Bros.

Zanuck Honored at Farewell Party

William Goetz, now in charge of the Twentieth Century-Fox studio, last week gave a farewell party to Colonel Darryl F. Zanuck at the Cafe de Paris in Hollywood, attended by all executives and studio department heads.

Two films which were to have been produced by Colonel Zanuck have been turned over to others. Lamar Trotti will produce "The Immortal Sergeant" and Nunnally Johnson, "The Moon Is Down."

"Mrs. Hadley" Bond Sale

The first weekend's War Bond sale of $400,000 was reported from Washington Tuesday for the $1,000,000 Victory World Premiere of MGM's "The War Against Mrs. Hadley" at Loew's Capitol there next Wednesday. The largest sum of $125,000 was purchased through the D. C. Bankers Association, with the Washington Board of Trade close behind with $100,000, and Loew's theatres reporting the sale of $60,000. Fay Bainter and Edward Arnold will be on hand for the premiere.

Reopen New Haven House

The 1,700-seat Shubert, legitimate house in New Haven, has reopened with "New Priorities of 1943" as the attraction.

Holdovers Are Strong in Week On Broadway

"Talk of the Town," Columbia comedy starring Cary Grant, Jean Arthur and Ronald Colman, on Thursday began its fourth and final week at Radio City Music Hall, New York. A number of other holdovers were reported on Broadway for the week. According to Columbia, the film was "more than living up to its promise to become Columbia's biggest moneymaker, as holdovers and grosses continue to pile up."

Two-week holdovers reported for "Talk of the Town" were: Earle and Ambassador theatres, Washington; Warner, Atlantic City; Iowa, Cedar Rapids; E. M. Loew's, Hartford; Palace, New Haven; Ohio, Columbus; Albee, Cincinnati, and Strand, Portland, Me.

Other Broadway holdovers included: "Somewhere I'll Find You," MGM, third week at the Capitol; "Pardon My Sarong," Universal, fourth week at Loew's Criterion.

"Holiday Inn," Paramount, concluded a six-week run at the Paramount, and was succeeded by "The Major and the Minor" which opened Wednesday night. "Wake Island" Paramount, began a third week at the Rivoli. "Footlight Serenade," 20th Century-Fox, began its second week at the Roxy Tuesday night.

"Yankee Doodle Dandy," Warner Bros., was in its 16th week at the Hollywood on a two-a-day reserved seat policy. Warners report more than $1,000,000 has been garnered by the picture in its first 41 advanced-price dates. Of this sum, over $300,000 was taken at the Hollywood theatre. When the film leaves that house, it may have its first subsequent showing in the New York area at the Strand, Brooklyn, it was indicated. According to the company, "Yankee," in 10 additional openings last week at advanced prices "continued to top the comparative engagements of 'Sergeant York' from 40 to 80 per cent." Latest premieres included Utica, New London, Atlantic City, Elmira, Torrington, Lancaster, Danbury, Chestertown, N. Y., and Lake Geneva, Wis.

"Pride of the Yankees," Goldwyn-RKO, began its ninth week at the Astor, New York; sixth week, at the Allen, Cleveland; fifth week, Keith Memorial, Boston; third week, Palace, Chicago. "Moscow Strikes Back," Artkino, was in its fifth week at the Globe, New York.

"Bambi," Disney-RKO, had second-week holdovers at the Orpheum, Kansas City; Orpheum, Denver, and Orpheum, Des Moines. "Across the Pacific," Warner Bros., began its third week at the Strand, New York, on Friday. Warners reported all box office records for the film were smashed in its first week, with one exception, "In This Our Life."

Venezuelan Company Buys Equipment

The newly formed Bolivar Films Company of Caracas, Venezuela, has purchased the equipment of the defunct Avila Studios.

The company is awaiting the arrival of a shipment of material before entering production on several documentary films. Price paid for the Avila equipment is said to be thirty-three thousand bolivares ($9,900).

Boston Film Row Honors Callahan

His associates in Boston's film industry paid tribute to Edward X. Callahan, Tuesday night at a dinner in the Hotel Statler there.

Mr. Callahan recently was appointed Northeastern district manager for Twentieth Century-Fox. The toastmaster was Edward M. Fay of Providence.

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in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

One of the favorite devices of British motion picture producers seeking that ever elusive but immeasurable factor, Fame, has been borrowing from the radio. In pre-war and present times stars of the radio, who have climbed from obscurity or lesser popularity to topline pulling power over the radio transmitters of the British Broadcasting Corporation, have been taken and translated into motion picture money makers.

The success of vaudevillians and dance orchestras inspired Sam Smith, producer, currently busy over the distribution of the film of the year, the Two Cities-Noel Coward opus, "In Which We Serve"—to muster in pre-war days many of them into films. Many, made on modest budgets, netted record grosses at box offices all over the country, films bearing the names of radio programs, such as "In Town Tonight" and "Soft Lights and Sweet Music."

Since then, radio-made names like Arthur Askey, Arthur ("Old Mother Riley") Lucan, Ben Lyon, Bebe Daniels and now Tommy Handley, have proved easier solutions of the producers' problems than would lie in the creation of stars from raw material.

Most of these, however, have been names known in the lighter side of radio entertainment. It has been left to Donald Taylor, documentary producer, of Strand Films, to take the more serious side of British radio and translate it into screen entertainment.

Radio Program Filmed With "Brains Trust"

Mr. Taylor, under the wing of British National, has now filmed one of the most serious but one of the most popular of wartime radio's programs, "Any Questions," a general knowledge feature played by the "Brains Trust," Professor Julian Huxley, Dr. Cecil E. M. Joad and Commander Campbell, with, as guest "brains trusters," ex-M.P. Miss Jennie Lee and erstwhile Cabinet Minister, doctor and distinguished academic topliner, Colonel the Right Honorable Walter Eliot, M.P.

The Brains Trust, which Sunday by Sunday, until a recent vacation, spontaneously over the air had answered questions sent in by listeners all over the world—"Does a fly land with a roll or a loop?" "What Is Happiness?" "Should women have equal pay with men?" and "Is swing music lowbrow?"—last week went into vocal session at Elstree before three cameras and a couple of microphones, registered a complete hour's filming without any rehearsal, answered spontaneously, under Question Master Donald McCullough, a mixed bag of questions, registered one complete take of eight minutes and 57 seconds and never fluffed a line.

The shooting, without script or rehearsal, proved a successful experiment, though no surprise to Howard Thomas, BBC producer, who sat in on the takes with Mr. Taylor. The result will be woven into a two-reel subject to be released by Anglo American. If the success of the film parallels that of the radio series, which is top listening hour on Sunday afternoons, it should be one of the box office successes of the year.

Battling valiantly against the difficult odds engendered by limited studio space, shortage of materials and continued recruiting of technical staffs to the Forces, U. S. producers here are still bent on beating the band and maintaining production. RKO Radio's production executive, Victor Hanbury, having concluded work on one, an action drama with Eric Portman and Ann Dvorak, is now completing details of another for that company, and plans to start work on it in the immediate future.

U. S. Producers Busy Despite Obstacles

Metro-British, to whose directorial board Irving Asher recently has been recruited, likewise have gone to work at the Gainsborough Studios, Islington, on a Robert Donat subject, "Sabotage Agent," and with Mr. Asher in charge and Harold Bucquet directing, have concluded two weeks exactly on schedule. Despite the difficulties facing producers in Britain, Mr. Asher is determined that "Sabotage Agent" shall attain the high standard set by Metro-British films on the world markets. He even has brought over to support Mr. Bucquet the Hollywood script writer, John Lee Mahin, writer of "Boom Town."

Planned on a big scale, "Sabotage Agent" gives Donat a role as a British officer sent to Czechoslovakia to sabotage a Nazi poison gas factory. Donat plays a similar type of character to his "Richard Hannay" in "The 39 Steps." Valerie Hobson plays opposite.

Skoda Arms Works Reproduced

England, Rumania, Hungary and Czechoslovakia form the story background. The Skoda arms works and the famous "Beer" town of Pilsen with its subterranean beer cellars will be reconstructed for the film. Assistance in local detail is being given by the Czechoslovakian Ministry of Information.

London scenes which form a preface to the mid-European locale of the story, show St. Thomas' Hospital during the blitz and the interior of the War Office where Donat is dispatched on his dangerous secret mission to Czechoslovakia. Casting to date includes Josephine Wilson, Aubrey Mallalieu, James Knight, Edgar Driver, Bryan Herbert, Arthur Denton, John Rhodes, Maurice Rhodes, Laurence O'Madden and Frederick Leister and Glynis Johns.

▽

A Script Writers Section of the Association of Cine-Technicians has been formed.

Objects of the new section are:

(1) To control conditions and entrances into the scenario profession.

(2) To provide adequate legal advice and help on copyright problems.

(3) To create a pool of trained script writers to meet the present shortage in the industry.

(4) To ensure that the type of scripts handled are directly, or indirectly, beneficial to the National effort.

Chosen from among 300 candidates, Sally Ann Howes, juvenile prodigy, has been selected by John Argyle for the title role in "Thursday's Child," which Rodney Ackland is directing at Welwyn.

▽

Stage and ex-screen comedian Tom Walls returns to the camera in a character role in "Chetnik," the drama of the Serbian guerilla warriors which Sergei Nolbandov is directing at the Ealing Studios.

▽

The seven women stars of "We're Not Weeping" have completed shooting—and training—at the A.T.S. camp, and with Leslie Howard, director, in charge, have returned to Denham for studio sequences. Leslie Howard himself will have a role in this Two Cities-Concanen production.

▽

Apart from the foregoing, other British films in current production are: "The Bells Go Down," at Ealing; "Its That Man Again," at Shepherds Bush; "Old Mother Riley, Detective," at Elstree, and two Archers Film productions, "Colonel Blimp," at Denham, and "The Silver Fleet," on location.

Squiers Retires from MGM English Post

James Squiers, general manager in England for MGM for the past 30 years, will retire from active service next month, according to a cable received at the foreign department of the MGM home office, from Sam Eckman, managing director for Metro in England.

Mr. Squiers, however, will remain as a director of MGM's English companies. He is a well known distributor representative in Great Britain. No successor has been named. A native of London, Mr. Squiers was connected with the photographic industry before joining the Butcher and Tyler companies. He later became managing director of the Globe Film Company, London.

Archibald Succeeds Bernstein Here

George Archibald, former joint managing director for United Artists in London, has been appointed director of the British Film Service in New York, succeeding Sidney Bernstein, the British Ministry of Information announced at London last week.

Mr. Archibald has been in the British Government service for the past year. He will leave shortly for New York. Mr. Bernstein, who came to the United States several months ago on a mission connected with distribution in the United States of British Ministry of Information films, will be reassigned in London. A prominent circuit official, Mr. Bernstein has been in the Government service since shortly after the outbreak of the war.

Writing Churchill Life

Walter Doniger has been assigned by Warner Bros. to write the screenplay on the life of Winston Churchill which Jesse L. Lasky is scheduled to produce, his father, Henry W. Doniger, Union City, N. J., exhibitor, revealed this week.

BRITISH CIRCUITS GROWING IN POWER AND UNITY

Sales Changes Impending as Era of Collaboration in Trade Begins

by AUBREY FLANAGAN
in London

With three years of war now past, and the motion picture industry on the battlefront of Britain surviving, with weakness in one section and strength in another, and normalcy elsewhere, it probably would be too much to expect the next three years to pass without changes in its structure and processes. Indications are, as the fourth year of war opens, that new moulds, born to a great extent of war conditions, but to some extent, too, over and above them, are already evolving.

Not least of the looming shadows which appear on the horizons of the trade is that of the theatre circuit. It is clear that the circuits not only are becoming increasingly powerful, but that the days of competitive operation and inter-mutual suspicion are past, and an era of collaboration, the extent and degree of which it is as yet difficult accurately to assess, already has begun. The circuits, in fact, move closer every day in the direction of virtually one theatre group—no matter what at present are their individual entities and foundations.

To some extent bound up with this gradual but emphatic movement, but born also of other factors, is the certainty that some drastic alteration is likely, not only in the present system of film releases, but probably, too, in the existing form of picture house programmes. War conditions have impelled this potential change—the circuits no doubt will direct it.

Arthur Rank Rated Dominant Figure

The three theatre groups which still retain a superficial appearance of individual independence are Associated British, Gaumont-British and Odeon. Although the latter two are directed and managed as individual organizations, they both are under the chairmanship of J. Arthur Rank, chief of General Film Corporation, distributors here of Universal product and controllers of the Gaumont British News, Denham and Pinewood Studios, and other attendant organizations and interests.

The commonality of interest between the two long has been known, even before the death of Oscar Deutsch, and the acquisition of control by Mr. Rank, yclept by a British financial journal "the new Napoleon of the industry." Precisely to what degree it extends in the purely financial sphere is not known formally. The unity of policy and close collaboration on film bookings and policy are known.

There would seem to be no financial or formal link between the Rank interests and Associated British, beyond that both hold blocks of shares in the Metropolis and Bradford Trust, the financial corporation controlling Gaumont-British. Over the shares in this crucial organization there has been a long and complex history of purchase and counter-purchase. The present situation is that 51 per cent of the voting shares, erstwhile property of the Ostrers, is now held by Mr. Rank, and the other 49 per cent by Twentieth Century-Fox, which also owns 750,000 non-voting shares. A total of 250,000 non-voting shares also was owned by the late John Maxwell, former chief of Associated British, and 50 per cent of whose widow's holdings were bought some months back by Warner Brothers.

SEEK RAW STOCK CUT IN ENGLAND

The British Board of Trade is understood to be determined that a reduction in the use of film raw stock in England is necessary in view of the acute situation, according to reports from London. It is reported also that the Board of Trade is convinced that great economies are possible in the service departments, which officials have indicated are using excessive footage. Newsreels are not expected to be greatly affected.

Unity of Purpose Shown Recently

Beyond that interest there would seem to be no formal or corporate link between the two groups, Gaumont-Odeon with its 645 theatres and Associated British-Union with its 450 houses.

Recent moves, however, have resulted in a unity of purpose and interest which makes it certain that henceforward, on matters of high policy and trade interest, the groups are as one, and it is likely, with the interests of the vast bulk of independents well within their mind.

By direct appeal to the circuits—on the matter of Sunday booking—over the head of the Cinematograph Exhibitors Association, it would seem that the distributors' group has achieved a directly opposite result, and brought about a solid phalanx of exhibitor force they may well find it hard to contest. The circumstances already have been recorded in these pages, now the Kinematograph Renters Society, rebuffed by the CEA on the suggestion that exhibitors cease booking films for Sunday only, and play features on a four or seven-day basis, appealed to the circuits and were turned down flatly.

The results have been more far reaching than that. Never before have the circuits been anything but competitive, never have they gotten together on a common basis in a matter of common interest. The seed was sown, and the plant is already sprouting. Never again, it is said, will the theatre groups make any major move without consultation and complete agreement, nor will they make any move unless it is in complete consonance with CEA policy.

Although the KRS, as a society, characteristically has failed to reach any agreement on a policy to eliminate Sunday bookings, at least three important members, MGM, Twentieth Century-Fox and United Artists, declare they will refuse any further to book films for Sunday only. Others have promised to follow suit when it is practicable. Others, the majority, will make no such guarantee. There is, too, a definite move on the part of certain renters not to consider flat rate bookings at all.

Dispute Sunday Film Booking

It is extremely unlikely that the theatre circuits will play ball in this game. It is open to them—and it is likely—to refuse to trade with distributors as long as they impose any such conditions. Any such move probably would have the backing of the CEA, and it is not unlikely that a recommendation on these lines might be made to exhibitors generally. There are smaller renters who could supply enough films to fill the British picture houses on Sunday.

How far the struggle between the determination not to supply Sunday films unless they are all-week films, and the equal determination not to trade at all, would and could extend is, of course, in the realm of hypothesis. It might well prove a bitter struggle.

Already in the more clandestine corridors of Wardour Street the sinister words "booking holiday" have been heard. The threat may be in the minds of some, but it scarcely can be taken seriously, for it may easily be manipulated into the suggestion of restraint of trade. U. S. distributors, at any rate, are under moral obligation, under the exchange agreement, not to withhold film supplies, and any move in that direction may quite easily have Parliamentary repercussions.

Much of the foregoing is naturally hypothetical, but much of it is categorically factual. The situation does not wear a roseate complexion.

Release System Change Seems Necessary

That there must be some change in the release system and machinery follows directly from the raw stock situation. Shortage of product—which is an increasing difficulty—almost certainly will entail an adjustment of the release system and the alteration of many early runs to later ones. It may be necessary one day for films to run for longer periods, and there should be no moral or commercial objection to worthy product being booked on a seven-day basis.

One American chief here suggests an extension of the seven-day run may be necessary. Incidentally, the Board of Trade, no doubt concerned at the raw stock situation, have been investigating the present two-feature programme system and the more courageous prophets have been hinting at Government intervention in this regard.

IN THE COURTS

New York Gets $500 From Fox Tax Claim

Liquidation of the bankrupt estate of William Fox, former motion picture producer, moved a step nearer completion this week when Allen B. Endicott, Jr., Federal referee in bankruptcy, allowed New York State $500 on an income-tax lien of $19,007.

William Elmer Brown, attorney for Hiram Steelman, trustee in bankruptcy, conceded that Mr. Fox owed the $500. Mr. Endicott disallowed credit in excess of the $500. The demand, Mr. Brown, said, was based on deductions filed by Mr. Fox in paying his 1932 income tax and which the state later ruled improper. The matter was never adjudicated.

Hearings on five other claims opposed by the trustees, which total $70,250, were scheduled for Thursday of this week.

File New Interrogatories In Greenwich Case

Interrogatories concerning policy as to Greenwich and Port Chester theatres, operations, organization and the like have been filed by the plaintiffs, operators of the Pickwick theatre, Greenwich, in their $5,000,000 anti-trust suit against the eight major film companies in the U. S. district court, New Haven.

Last November similar interrogatories were filed against Twentieth Century-Fox, which have not yet been answered. The new interrogatories are addressed to Columbia, Warners, Paramount, United Artists, Universal, Loew's and RKO.

Bioff Coast Action Off Court Calendar

The trial of William Bioff, former International Alliance of Theatrical Stage Employees' representative in Hollywood, on two counts of income tax evasion, has been stricken from the court calendar in Los Angeles. Bioff, now serving a term in Federal prison for extortion, will be tried when available, officials said.

WANTED

SALES REPRESENTATIVES

Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.

BOX 101

Motion Picture Herald

Rockefeller Center, N. Y.

Forming Circuit Of Art Houses

William Alexander, vice-president and general manager of Adventure Films, Inc., and Dwain Esper of Hollywood are forming a circuit of art theatres to cover the United States, they said this week. The circuit will be known as the United Art Theatres, Inc., with the home office at 165 West 46th Street, New York.

The theatres will be classified in four groups. Class A will be New York; Class B, Chicago, Philadelphia, Los Angeles, Detroit, and Boston; Class C, Cleveland, Baltimore, St. Louis, Pittsburgh, Washington, San Francisco, Milwaukee, Buffalo, New Orleans, Minneapolis, Cincinnati and Newark; Class D, Indianapolis, Houston, Seattle, Rochester, Denver, Louisville, Columbus, Portland, Atlanta, Oakland, Dallas, Toledo, San Antonio, Omaha and Syracuse.

Product will be bought for a flat sum for the entire circuit and each house will pay according to its classification, it was said. The first production will be ready for release November 1st, the second on December 1st. There will be eight productions the first year, they said.

Asks for Commissions for Disney Financing

Suit for $70,000 commissions allegedly due for arranging the financing of Walt Disney was filed Wednesday in New York supreme court by Michael Myerberg against Walt Disney Productions, Inc., and the financial house of Kidder, Peabody and Company. Mr. Myerberg claimed to have recommended the financial house to Mr. Disney and to have obtained a promise of compensation for aid in negotiations.

The complaint alleges that in April, 1940, Kidder, Peabody and Company marketed 150,000 shares of preferred stock and obtained $3,750,000 for Disney. Both defendants have filed answers generally denying the charges.

Hollister Heads CBS Promotion

Paul M. Hollister, who resigned last month as vice-president of J. Stirling Getchell, Inc., this week was appointed vice-president in charge of advertising and sales promotion by the Columbia Broadcasting System.

Mr. Hollister has had a wide background in radio and advertising. He formerly was associated with H. K. McCann Company; Batton, Barton, Durstine and Osborne, and was executive vice-president and publicity director for R. H. Macy and Company for eight years.

Bowes in Seventh Year

Major Edward Bowes on Thursday night over the Columbia Broadcasting System began the seventh year of his Amateur Program on that network. The sponsor remains the Chrysler Corporation.

Paramount vs. Universal

The Paramount home office baseball team was to meet Universal in a championship playoff match of the New York Motion Picture Baseball League at McCombs Park, the Bronx, Saturday afternoon.

UA Shifts Salesman

Cecil Pace, who has been with United Artists in Denver for some months, has been named eastern Washington salesman for United Artists.

Reed on Tax Committee

Edward L. Reed, managing director of the Strand Theatre, Providence, will serve on the UMPI tax committee for Rhode Island.

OBITUARIES

Albert Hill, Theatre Architect, Dies

Albert Douglas Hill, an architect who designed more than 150 theatres in various parts of the United States, died September 8th at his home in Haverford, Pa., after a brief illness. He was 58 years old.

Mr. Hill leaves a widow, Mrs. Vivian Stuckey Hill; a daughter, Mrs. Joseph K. Shoemaker, Jr., of Wayne, Pa., a brother, Percy Hill of London, and a sister, Mrs. George Deville of Nottingham.

George Hood

George T. Hood, 62, died September 11th in Seattle after an illness of several years. Mr. Hood was born in Seattle and was originally associated with the Grand Opera House. In 1930 he became Pacific Coast manager for Fanchon and Marco, and later was Hollywood manager for Henry Duffy's stage productions. His last connection was as head of the Federal Theatre Project in the Pacific Northwest.

Florence Gerald

Florence Gerald 84, character actress, who made her first stage appearance in 1898 under the management of Charles Frohman in "The Girl from Maxim's," died September 6th at the Hotel St. James, New York. In more recent years she played in "Tobacco Road" on tour.

Thomas Gilleran

Thomas F. Gilleran, employee of the Comerford circuit, died at his home in Dunsmore, Pa., September 2nd after a brief illness. He was president of the Scranton, Pa., stagehands union for 16 years. At the time of his death he was stage manager of the Granada theatre in Olyphant, Pa.

Dudley Mason

David Durley Mason, 47, associate professor of French at the Pennsylvania State College and for 10 years dramatic coach of the Penn State Players, died September 13th at State College, Pa. Professor Mason had been directing motion picture production for the college's engineering, science and management war training program since June, 1941.

Charles A. Lewis

Charles A. Lewis, 55, assistant director of public relations for General Motors, died September 12th in New York after a long illness. He was in charge of the GM shows now being presented for employees in 13 states.

Theodore Dobbratz

Theodore H. Dobbratz, Sr., operator of a motion picture theatre in Watertown, Wis., died September 12th in Milwaukee.

Rubin OWI Consultant

Edward Rubin, RKO publicist, who was placed in charge of the new talent department at the studio last week, has been named consultant to the radio bureau of the Office of War Information and will serve as adviser to Nat Wolff, OWI deputy chief.

Skouras Back in New York

Spyros Skouras, president of Twentieth Century-Fox, returned to New York City this week after a visit to the company's studio in Hollywood. He was accompanied by his assistant, Aubrey Schenck.

Foy Assisting Goetz

Bryan Foy will assist William Goetz, who has succeeded Colonel Darryl F. Zanuck as production chief for Twentieth Century-Fox.

IN NEWSREELS

MOVIETONE NEWS—No. 2, Vol. 25.—President demands action by Congress to halt inflation. . . . Yanks parade in London. . . . Rommel's troops captured. . . . Brazil united in war. . . . Paratroops in Panama. . . . Navy transport burns at sea, all saved. . . . Fashions in Mexico. . . . Carnival on ice.

MOVIETONE NEWS—No. 3, Vol. 25.—Reports from Capitol: Survey committee, Leon Henderson. . . . U. S. expedition to Australia. . . . Christmas mail for boys abroad. . . . Tanker launched. . . . RAF in mass review. . . . Miss America, 1942. . . . Religion. . . . Sports. . . . James Cagney reads message from Secretary Morgenthau.

NEWS OF THE DAY—No. 200, Vol. 14.—President demands war against inflation. . . . Nazi prisoners taken in Libyan Desert roundup. . . . All saved in transport fire. . . . U. S. troops reviewed by Brazilian officers. . . . Sailors use pants as life belts. . . . Yanks parade in London. . . . Women defense workers in beauty contest. . . . Ice carnival. . . . Schroeder wins tennis title.

NEWS OF THE DAY—No. 201, Vol. 14.—Yanks on Aleutian front. . . . Nationwide gas rationing urged in rubber crisis. . . . RAF in prayer for victory. . . . Early Christmas mailing for Army. . . . Miss America. . . . Racing. . . . Football. . . . Convoy system making history.

PARAMOUNT NEWS—No. 5.—Winter ice preview. . . . 17 million tons of scrap wanted. . . . All saved in transport fire. . . . Congress tackles inflation. . . . Highlights from President's speech.

PARAMOUNT NEWS—No. 6.—Air Force gliders training detachment graduates at Lamesa, Tex. . . . Recruits form insignia at aviation technical center. . . . Early Christmas mailing for Army. . . . Rubber report. . . . Baseball. . . . Football. . . . James Cagney in War Bond trailer.

RKO PATHE NEWS—No. 5, Vol. 14.—Fort Meade honors Brazilians. . . . Roosevelt warns of inflation. . . . 174 ships launched in one day. . . . Kermit Roosevelt gives home to seamen. . . . Ice show. . . . Schroeder wins tennis title.

RKO PATHE NEWS—No. 6, Vol. 14.—U. S. planes and troops in Alaska. . . . RAF observes day of prayer. . . . War enthusiasm high in Brazil. . . . Rubber report. . . . Fire engines from oil trucks. . . . Football. . . . Racing.

UNIVERSAL NEWSREEL—No. 118, Vol. 15.—President tells Congress to stabilize farm prices. . . . Ice show. . . . Sergeant pilots show skill. . . . Yanks parade in London. . . . Kin sees S. S. Gompers launching. . . . Atlantic City beauty contest. . . . Chinese sponsor War Bond rally. . . . New water tricks for Navy men.

UNIVERSAL NEWSREEL—No. 119, No. 15.—U. S. troops guard Alaska. . . . Rubber report. . . . Mail soldiers' gifts early. . . . 120,000 pray for victory at Holy Name Hour, Chicago. . . . Brazil speeds war effort. . . . Willow Run Bridge opened in Chicago. . . . RAF marks fourth year of war. . . . Miss America contest. . . . Football. . . . James Cagney in War Bond drive trailer.

Regular Scales for "Wake Island"

"Wake Island" will be sold by Paramount for exhibition at regular admission scales, the company has announced. Paramount wants the widest circulation possible for the Marine Corps story of the Jap attack on the Pacific outpost.

Proceeds from its New York premiere at the Rivoli were donated to the American Red Cross and the picture now is showing there at the theatre's established scales. The film has been widely used for War Bond premieres during the current bond drive.

Keith Declares Dividend

The board of directors of Keith-Albee-Orpheum Corporation, in New York, on Wednesday declared a dividend, out of operating surplus, of $1.75 per share on the seven per cent cumulative convertible preferred stock for the quarter ended September 30, 1942, payable October 1, 1942, to holders of record September 25, 1942.

To Open Midway

RKO's new Midway theatre, Forest Hills, Long Island, will open next Thursday evening, with James Burke, Queens Borough President, an honored guest.

Mississippi August Revenue at New High

A new all-time monthly peak for collections of taxes on theatre admissions was set in Mississippi during August, when $52,355 was brought in by the graduated levy scale which runs to a maximum of 15 per cent on admission of $1 and more. The August figure compared with $40,731 in August, 1941.

Schneider Joins Morris

Albert Schneider, formerly business manager for Orson Welles and Mercury Productions, has joined the William Morris Agency as head of the literary department in New York.

Pressburger Charges Plagiarism

Arnold Pressburger, now a United Artists producer, has filed suit in Federal district court in Los Angeles against Warner Bros. and numerous John Does Seeking $200,000 for alleged plagiarism.

He charged that in "The Great Lie," Bette Davis film released last year, Warner Bros. used parts of "Dark Angel," novel by Gina Kaus, the film rights to which Mr. Pressburger claims he owns. He said he produced a film in France titled "Conflict" from the Kaus novel in 1938. He asked $100,000 actual and $100,000 punitive damages.

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Those chin-busting, gang-smashing tenement terrors take on all comers in their wildest, rowdiest action hit!

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LEO GORCEY BOBBY JORDAN
HUNTZ HALL GABRIEL DELL

in SMART ALECKS

with MAXIE ROSENBLOOM GALE STORM

Produced by SAM KATZMAN & JACK DIETZ
Associate Producer, BARNEY A. SARECKY
Directed by WALLACE FOX Screenplay by HARVEY GATES

Summer Theatre Season Good

Despite dimouts, gasoline and tire rationing and other wartime factors, summer theatres in operation during the season just closed prospered, according to Actors Equity Association, which last week reported that the percentage of failures in the straw-hat circuit dropped sharply this year. Although there were 49 summer stock houses under Equity jurisdiction this season compared to 71 last year, only four failures were counted in 1942, while during past summers 12 or more theatres usually dropped out of the straw-hat circuit after the first week.

According to Equity, theatres which transported their operations from the country to the city, such as Theron Bamberger's Bucks County Playhouse which moved from New Hope, Pa., to the Bellevue-Stratford Hotel in Philadelphia this summer, did a "prosperous" business. It was understood that the hotel management is interested in Mr. Bamberger's continuing operation through the winter, beginning an autumn season in November.

Approximately 50 per cent of the summer theatres operated schools for apprentice players, Equity reported, thus having been assured of an income without depending entirely on vacation trade. Other playhouses developed regular subscribers among residents of summer resorts and it is reported that this year those subscription lists were not materially decreased as a result of the war.

National Decency Legion Classifies Eight Films

Of eight films classified by the National Legion of Decency in its listing for the current week, three were approved for general patronage, three were listed as unobjectionable for adults and two were found objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Sheriff of Sage Valley," "Sunset Serenade," "Whistling in Dixie." Class A-2, Unobjectionable for Adults: "Lucky Legs," "Lure of the Islands," "Secrets of a Co-ed." Class B, Objectionable in Part: "40,000 Horsemen," "The Hard Way."

FROM READERS

DOES "RIGHT WELL" IN BOND DRIVE

To the Editor of the Herald:

In the current issue, September 5th, are some reports of Bond sales campaigns and their results, which I have been comparing with ours on September 1st.

We are a small (278-seat) theatre in a small (1,500-population) town and on the first day of September we sold $2,300 in Bonds. The American Legion Drum Corps marched into the theatre and promptly at 9 P.M. began playing. Our Congressman's secretary and others spoke, American Legion members took subscriptions down for us and we closed with the audience singing "The Star Spangled Banner," with the words and flag in color on the screen.

In addition to the above amount on the first day the people have been coming and calling up all week. On Saturday night we sold $175 in Bonds and $20 in Stamps.

We think we did "right well" for a little house.—T. J. Price, Home Theatre, Oblong, Ill.

Kelley Manager of Research Council

William F. Kelley has been appointed manager of the Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood, succeeding Gordon Mitchell, who as a captain in the Signal Corps Reserve is being called to active duty.

Mr. Mitchell has been manager of the Research Council for the last 10 years. He has been closely associated with the Signal Corps Training Program in Hollywood. Mr. Kelley has been Mr. Mitchell's assistant at the Research Council for the last seven years.

Shift Interstate Men

In a realignment of Interstate Circuit theatre managers at Houston, Tex., Raymond Jones, manager of the Majestic, takes over direction of the Hollywood at Fort Worth; Edward Bremer moves from the Kirby to the Majestic and Raymond Hay moves from the Tower to the Kirby. In addition, Mr. Jones will have other duties with Interstate in Fort Worth.

Giveaway Test Ban Success

The first two weeks of games and giveaway eliminations at Washington Heights neighborhood houses in New York City have proved successful with little or no effect on the box office, independent circuit operators said this week.

It was pointed out, however, that the reaction would not be fully known for a number of weeks and that grosses would be studied carefully during that period. Grosses actually had increased above the levels previous to the elimination on August 31st, it was said, but this was largely due to the huge Labor Day weekend and no adequate comparison was available.

However, it was noted that the first area tested, 125th Street east of Fifth Avenue, had been operating without games or giveaways for seven weeks and that no adverse effect was observed.

In any event, games and giveaways would not be returned to either area, it was said, as the savings would more than offset a possible drop in patronage.

Orders Examination

Buddy De Sylva and Joseph Meyer were ordered this week by Justice Ferdinand Pecora in New York supreme court to submit to examination before trial on September 22nd on application of M. Witmark & Sons, music publishing house. Examination is sought by Witmark in reference to a $50,000 damage suit brought against the publishing house by Mr. De Sylva and Mr. Meyer, who claim that the defendant sold performance rights to their song "California, Here I Come" to Twentieth Century-Fox for the film "Rose of Washington Square" for the alleged inadequate price of $150.

Discuss Wartime Projection

"Maintaining Projection Standards in War Time" was the subject of a meeting of the Atlantic Coast Section of the Society of Motion Picture Engineers at the Hotel Pennsylvania, New York, Thursday evening.

It also was the title of the paper read by the chief speaker, Lester B. Isaac, director of sound and visual projection for the Loew circuit.

SWAP DEPARTMENT

A Wartime Service for Exhibitors

¶ Are you looking for something you can't buy? Got something you don't need? Then tell the Herald, and we'll tell the world.

¶ This service is offered—free to exhibitors, of course—to further the conservation of those resources upon which theatres must depend, with less and less replenishment, for some time to come. According to Christopher J. Dunphy, chief of the WPB amusements section, only the strictest policy of conservation throughout the theatre business can assure the continued operation of our theatres. Everything usable must be used, as needed, by the fellow who needs it.

¶ If you have something to swap, describe it fully enough to give the other fellow an idea as to its applicability to his need, and similarly describe what you are looking for. This information will be published promptly in the Herald, without charge. Write to—

SWAP DEPARTMENT, Motion Picture Herald, Rockefeller Center, New York, N.Y.

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

ADVENTURES OF MARTIN EDEN: Glenn Ford, Claire Trevor—Nothing to this picture. Played Monday, Tuesday, August 17, 18.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa. Small town patronage. Loggers and mill workers patronage.

LADY IS WILLING, THE: Fred MacMurray, Marlene Dietrich—Fair percentage of a very small population got lots of laughs out of this. It is a good picture, especially some of the dialogue. Played Thursday, Friday, August 20, 21.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

HER CARDBOARD LOVER: Robert Taylor, Norma Shearer—It's a pity to waste such stars on this trash. Played Monday, Tuesday, August 10, 11.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa. Small town patronage.

JACKASS MAIL: Wallace Beery, Marjorie Main—My patrons said they wasted their time, but I didn't because I had all I wanted in the first 20 minutes. Played Friday, Saturday, September 4, 5.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa. Rural small town patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—Swell picture. Good story and acting. Title doesn't draw but all who saw it were well pleased. Played Monday, Tuesday, August 31, September 1.—W. R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Canada. Airport Hall and rural small town patronage.

LIFE BEGINS FOR ANDY HARDY: Judy Garland, Mickey Rooney—Good picture. We played it late but did fair business. Played Thursday-Saturday, July 30, August 1.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Canada. Rural patronage.

RIO RITA: Abbott & Costello, John Carroll, Kathryn Grayson—Well, we were not expecting as much as the last time we had this story. Guess it was because talking musicals were fairly new then. And it did not come up to the former version either. A little too much slapstick and a normal patronage seemed to like it. Played Sunday-Tuesday, August 2-4.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WHISTLING IN THE DARK: Red Skelton, Ann Rutherford—Fair picture but it did not draw for us and the comments were divided. Played Thursday-Saturday, August 6-8.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Canada. Rural patronage.

Paramount

FLEET'S IN, THE: Dorothy Lamour, William Holden—If you don't do business on this one, close up and go home. Best musical I ever played and my patrons agree. Played Sunday, Monday, August 16, 17.—Terry Axley, New Theatre, England, Ark. Small town and rural patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carrol—Wonderful show went over big in both spots. Bob Hope great favorite with British boys here for training. Also gives the farmers a much needed laugh in rural spots. Played Monday, Tuesday, August 24, 25.—W. R. Pyle, Dreamland Theatre, Rockglen. Saskatchewan, Canada. Airport Hall and rural small town patronage.

RIDERS OF THE TIMBERLINE: William Boyd, Andy Clyde — These Westerns are O. K. but no better than others. This one had the lowest gross of the summer, too. Played Thursday-Saturday, August 20-22.—Terry Axley, New Theatre, England, Ark. Small town and rural patronage.

Producers Releasing Corp.

CRIMINALS WITHIN: Eric Linden, Ann Doran—This company is O.K. with this sort of picture, so give them a break, boys. They help us all stay in business. O.K. for action and double bills. Played Thursday-Saturday, August 20-22.—Terry Axley, New Theatre, England, Ark. Small town and rural patronage.

RKO Radio

LITTLE FOXES, THE: Bette Davis, Herbert Marshall—If this picture will do business for you in small situations, you have a good town. Lowest Sunday matinee in a long time. Played Sunday, Monday, August 30, 31.—Terry Axley, New Theatre, England, Ark. Small town and rural patronage.

SUSPICION Cary Grant, Joan Fontaine—Just fair. Either the title or the stars kept them away. We hardly took in film rent. Played Thursday, Friday, August 27, 28.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Canada.

Republic

SIS HOPKINS: Judy Canova—Judy is well received in small town and boys at Airport Hall went for her, too. The old Sis Hopkins story is much modernized but it's a swell show for any audience. Played Friday, Saturday, August 21, 22.—W. R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Canada. Rural, small town and Airport Hall patronage.

Twentieth Century-Fox

RINGS ON HER FINGERS: Henry Fonda, Gene Tierney—Not so good. Business poor—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Logger and mill worker patronage.

SECRET AGENT OF JAPAN: Preston Foster, Lynn Bari—Just what you would expect. Pleased our people, who seemed to be quite intent on the many exciting angles which appeared one after the other. Played Wednesday, Thursday, August 5, 6.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb.

SONG OF THE ISLANDS: Jack Oakie, Betty Grable, Victor Mature—A swell picture in beautiful color. And we did good business.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Logger and mill worker patronage.

TEN GENTLEMEN FROM WEST POINT: George Montgomery, Maureen O'Hara—Swell show that did only fair business. Played it September 1st, the night the War Bond drive opened. Don't know if the picture got my patrons or if they were in a buying mood, because in this town of 1,400 we sold more Bonds than any other theatre in the county. Played Monday, Tuesday, August 31, September 1.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

United Artists

CORSICAN BROTHERS, THE: Douglas Fairbanks, Jr., Ruth Warrick—Costume pictures usually are not good here, but this one is okay. Don't be afraid of it. Played Sunday, Monday, August 9, 10—Terry Axley, New Theatre, England, Ark. Small town and rural patronage.

SHANGHAI GESTURE, THE: Gene Tierney, Victor Mature—My operator and I both agree—they should save film on this one. 'Twas a pity, too, with such a cast. Played Sunday, Monday, August 2, 3—Terry Axley, New Theatre, England, Ark. Small town and rural patronage.

SUNDOWN: Gene Tierney—Didn't go over. Played

(*Continued on following page*)

TELEGRAMS
are feature length stories in short subject form
WESTERN UNION
CLASS OF SERVICE DESIRED
DOMESTIC
CABLE
TELEGRAM
ORDINARY
DAY LETTER
URGENT RATE
SERIAL
DEFERRED
NIGHT LETTER
NIGHT LETTER
SPECIAL SERVICE
SHIP RADIOGRAM
ACCOUNTING INFORMATION
TIME FILED
THE TELEGRAM DOES NOT INTERRUPT WORK, OR PRESS UNDULY FOR A HASTY ANSWER. IT LEAVES NO DOUBT ABOUT MEANING AND REACHES YOU IN WRITING.
WESTERN UNION
Everywhere

(Continued from preceding page)

Friday, Saturday, August 28, 29.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Airport Hall and rural small town patronage.

Universal

SABOTEUR: Priscilla Lane, Robert Cummings—A spy picture that did not click. Seems like our patrons are tired of propaganda pictures. No business.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Logger and mill worker patronge.

Warner Bros.

CAPTAINS OF THE CLOUDS: James Cagney, Brenda Marshall—Very good. We played it late, but they came from all directions to see it and were very well satisfied. One of the season's best grosses. Played Thursday-Saturday, August 13-15—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada.

Short Features

Columbia

WHAT'S THE MATADOR: Three Stooges—Weakest Stooge we ever played. The female in this short is terrible.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

Metro-Goldwyn-Mayer

BATS IN THE BELFREY—Cartoon—Very poor, in my opinion.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

COME BACK, MISS PIPPS: Our Gang comedy—Very good. Was very interesting and the comments were very good.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada.

FIELD MOUSE, THE: Cartoon—Closest to a Disney we've ever run. These MGM cartoons are really coming up.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

LADY OR THE TIGER: Very interesting—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

PASSING PARADE: Haven't played a poor one yet—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

PETE SMITH SHORTS: Every one sure-fire entertainment—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

PETE SMITH'S SCRAPBOOK: This reel of best shots from Pete's other shorts is good, but misses fire as we grew tired of so many wonders at once—W. Varick Nevins, III, Alfred Co-Op, Alfred, N. Y.

SOARING STARS: Nothing to it but film—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

VENDETTA: Passing Parade—Excellent. The Passing Parade series is one of the best shorts series today—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

Paramount

FLEETS OF STRENGTH: Popeye Cartoon—Average Popeye—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

PARAMOUNT NEWS: Good newsreels, but things happen so fast these days, if you don't get an early release it's a laugh. We don't—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

RAVEN, THE: Cartoon—Very good—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

RKO Radio

DISNEY CARTOONS: We play these in Airport Hall and they are great favorites—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

Twentieth Century-Fox

GATEWAY TO ASIA: Magic Carpet—A good pictorial, in color—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

MEN FOR THE FLEET: Fair—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

Victory Film

LAKE CARRIER: Interesting and easy to look at—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Warner Bros.

CAGEY CANARY: Merrie Melody Cartoon—Very good—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

DOUBLE CHASER: Color cartoon—Swell cat and mouse color cartoon. Very funny—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

U. S. C. BAND AND GLEE CLUB: Melody Master—Excellent—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

Ten Million See Mine Unit Films

More than 10,000,000 persons saw motion pictures distributed by the U. S. Bureau of Mines during the fiscal year ended June 30, 1942, Dr. R. R. Sayers, director, disclosed in his annual report, issued by the Department of the Interior this week.

The unit reported that it had the largest number of bookings in history for its 16 and 35 mm films on industrial operations, safety and vocational training. The pictures are distributed by the Bureau to Schools, the armed services, factories and training centers for defense workers.

One of the largest lists of bookings was reported for the Bureau's films on the production and fabrication of aluminum. Dr. Sayers estimated that they were seen by 600,000 workers.

The Bureau now has more than 6,000 reels in circulation from its central experiment station at 4800 Forbes Street, Pittsburgh. Dr. Sayers estimated an increase of at least 10 per cent in the number of bookings for this year.

Such films as "Modern Metalworking with the Oxyacetylene Flame," "Aluminum: Fabricating Processes," "The Story of Copper," "Lead Mining, Milling, Smelting and Refining," "Alloy Steels," "Nickel Mining," "The Making and Shaping of Steel," "The Story of Petroleum," "The Evolution of the Oil Industry," "The Story of Gasoline," and "The Story of a Spark Plug" are especially in demand, the Bureau reported.

Heffner Takes Astor Pictures Franchise

Roy E. Heffner has taken over the Astor Pictures franchise for the New England territory, succeeding Marcel Mekelburg.

Current Astor product includes "Keep 'em Laughing," starring Jack Benny, and other Edward Small reissues; "Krakatoa," the South Pacific underseas volcano film, and "Scarface," "Hell's Angels" and "Sky Devils."

Report Bookings on Series

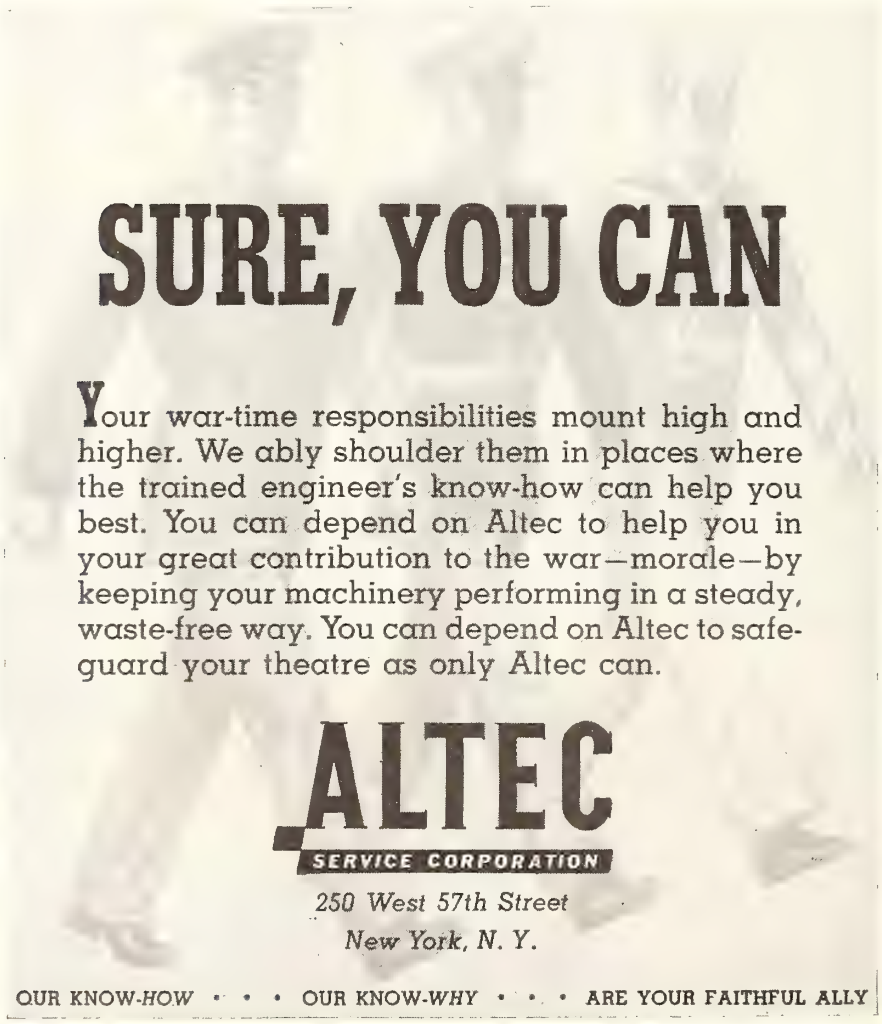
A total of 5,555 bookings in the United States have been reported up to September 5th for the first five issues of "The World in Action," the series of two-reel war films produced by the National Film Board of Canada and released here monthly since March, 1942, by United Artists. Of these bookings, 173 are in New York City, it is said.

Mayer, Strickling in East

In New York for conferences with home office executives this week were Louis B. Mayer, vice-president in charge of MGM production, and Howard Strickling, the company's studio publicity director.

Larry Kent Skouras Aide

Larry Kent has been appointed executive assistant to Spyros Skouras, president of Twentieth Century-Fox. He had been film buying chief for the Fox West Coast circuit. He is succeeded there by Fred Stein.



SURE, YOU CAN

Your war-time responsibilities mount high and higher. We ably shoulder them in places where the trained engineer's know-how can help you best. You can depend on Altec to help you in your great contribution to the war—morale—by keeping your machinery performing in a steady, waste-free way. You can depend on Altec to safeguard your theatre as only Altec can.

ALTEC
SERVICE CORPORATION
250 West 57th Street
New York, N. Y.

OUR KNOW-HOW • • • OUR KNOW-WHY • • • ARE YOUR FAITHFUL ALLY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Notes on Showmanship

The Government is appreciative of the efforts of showmen. This week the Navy Department sent Louis Charninsky of the Capitol theatre, Dallas, a certificate of appreciation for his work in enlisting 440 men in the Navy in 31 days.

While every showman cannot earn a Navy certificate, those of us who are putting all our efforts this month into the sale of War Bonds and Stamps will nevertheless earn the appreciation of the Government. The showmen of the country have done what was expected of them in making a success of "Salute to Our Heroes Month".

But the real showman needs no appreciation for his patriotism or his work on behalf of the Bond Drive. Every shot at a Jap or a Nazi is his reward.

* * *

In the course of conversation with a recent visitor to the Round Table we asked the usual question, "How's Business?

"Business is terrible," came the reply, "but what would you expect with continuous rain like we have had for the past few weeks."

A few days later another visitor apologized for not having been in touch with us before. "I've been so busy," he explained, "the theatres are doing a terrific business. But I'm not claiming credit for it. We've had the best salesman in the world helping us—the rain."

* * *

"When I advertise a picture heavily, it is tabbed by my patrons as a bad one," writes an exhibitor. "Their reasoning is: 'If the picture is any good he wouldn't have to advertise it so big'."

It would seem that this exhibitor's public has possibly been misled occasionally by heaps of extravagant advertising spent on attractions unworthy of it.

Our suggestion is that a picture be sold to the public as befits its merit. If a piece of merchandise is unattractive to the merchant and if he thinks it will not attract his customers, he doesn't buy it. It is unfortunate that in our business we cannot always discriminate to that extent; furthermore, some audiences are conspicuously hard to please. But the exhibitor should temper his salesmanship with good judgment and reserve his praise for those attractions that are worthy of it.

In this connection it is well to recall a recent example of a picture for which a trailer had been showing what purported to be the manager of the theatre stepping out personally recommending the film himself. Without regard to the merit of the attraction thus advertised and endorsed, the audience which had just seen "Mrs. Miniver" could not help but feel that it must be great indeed for the manager to endorse it while he refrained from doing as much for "Mrs. Miniver". And they are likely to recall that "Mrs. Miniver" was touted as one of the ten best pictures of all time and so named by the critics.

* * *

When times are good, the merchant can take advantage of the situation and rectify certain business practices which might cost him customers whose loss can be overlooked because of his prosperity. For example, certain stores have long had on their books customers who paid their accounts semi-annually. The Government stopped that practice; regulations require payment before the tenth of the second month following purchase. Thus, without offending his customers the merchant can return his business to sound practice.

So can the showman. He can now get out of the dish business, stop running a gambling house, and cease trying to tire his patrons out by a succession of ideas entirely unrelated to the motion picture.

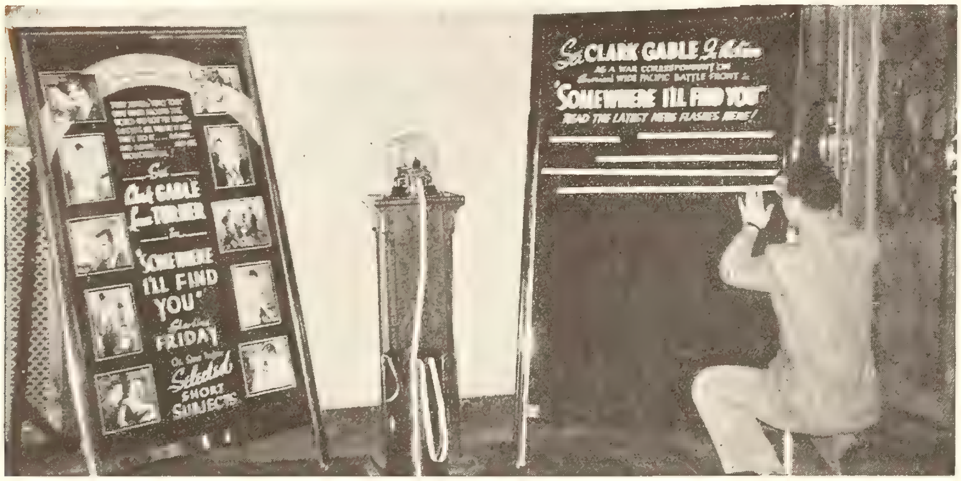
Now is the time to return to the principles which built this industry and made some of its leaders successful. Such hypodermics as were considered necessary during the depression can be discarded in favor of straight showmanship devoted entirely to selling the attractions which are available for the theatre screens.

It always appeared somewhat paradoxical that the motion picture exhibitor has been ready to fight any attempt by the merchants to show pictures yet the merchants whose living was made out of selling goods were unable effectively to prevent purveyors of entertainment from giving out premium merchandise.

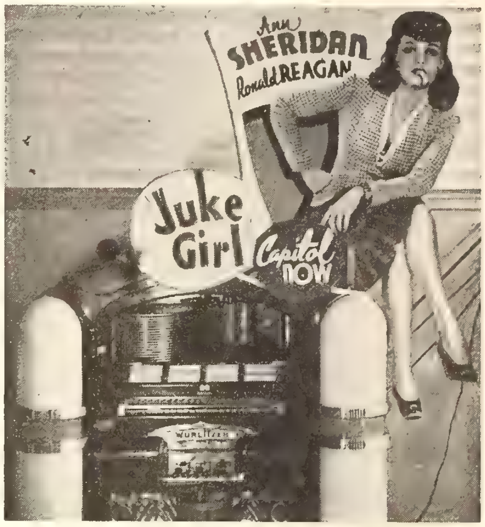
—BOB WILE

SMART SHOWMANSHIP

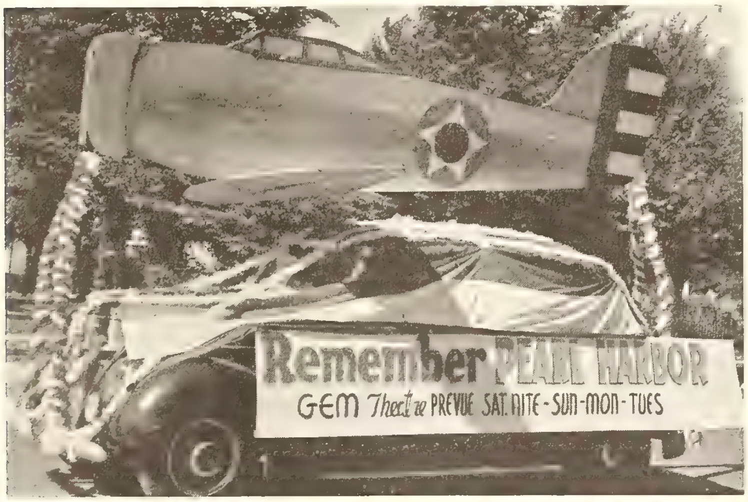
Texas, Canada, Chicago, New England, other Showmen show their skill


See Clark Gable Lana Turner in "Somewhere I'll Find You" Starting Friday
Selected Short Subjects
See CLARK GABLE in Action
"SOMEWHERE I'LL FIND YOU"
READ THE LATEST NEWS FLASHES HERE!

Ed Fitzpatrick used a news ticker in the lobby of Loew's Poli theatre, Waterbury, Conn., for the engagement of "Somewhere I'll Find You". It wasn't a real one but the newspaper supplied the tape for pasting on the board.

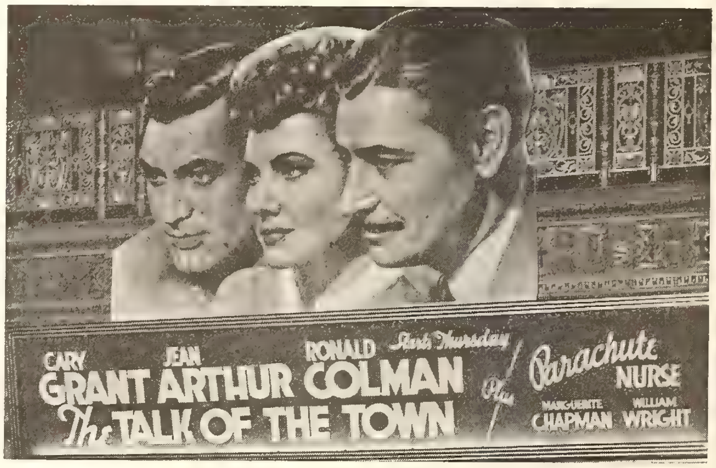

Ann SHERIDAN
Ronald REAGAN
Juke Girl
Capitol NOW
WURLITZER

Jack Robertson, manager of the Capitol theatre, Victoria, B. C., arranged this Wurlitzer juke box tieup in connection with his showing of "Juke Girl".


Remember PEARL HARBOR
GEM Theatre PREVUE SAT. NITE-SUN-MON-TUES

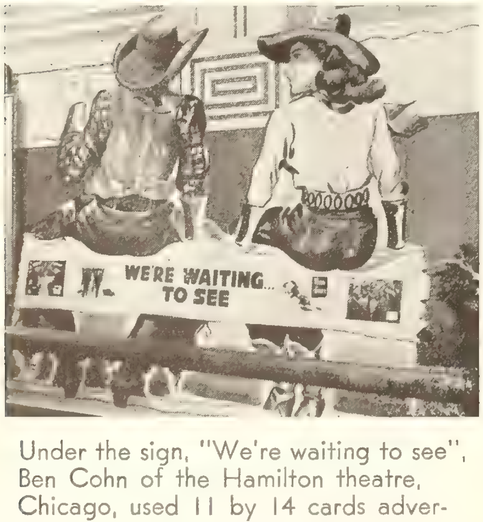
By Webb Studio

This auto-plane ballyhoo was used by "Doc" Estes at the Gem, Childress, Tex., in connection with Old Settlers' Day.

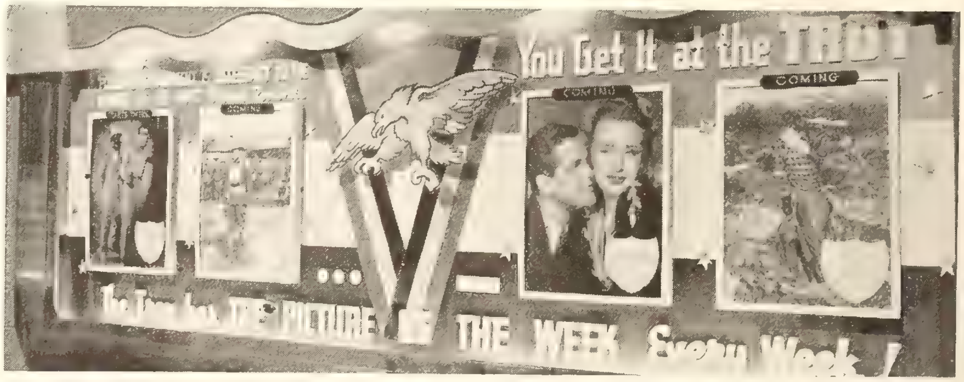

CARY GRANT
JEAN ARTHUR
RONALD COLMAN
Starts Thursday
The TALK OF THE TOWN
Plus
Parachute NURSE
MARGUERITE CHAPMAN
WILLIAM WRIGHT

By Robert J. Arnold

These huge cut-out heads of the stars, five time life size, were used over the entrance of Loew's State, Syracuse, managed by Frank Murphy.


WE'RE WAITING... TO SEE

Under the sign, "We're waiting to see", Ben Cohn of the Hamilton theatre, Chicago, used 11 by 14 cards advertising the coming attractions. The figures are beautifully colored.


You Get It at the TROY
COMING
COMING
COMING
The Troy has THE PICTURE OF THE WEEK Every Week!

Leo Rosen used this institutional set piece in the lobby of the Troy, Troy, N. Y.

Fall Activities Suggested in Schine Manual

A manual numbering some thirty pages and filled with ideas which may be adopted by theatremen elsewhere, has just been prepared by Seymour Morris of the Schine Circuit, in Gloversville.

Concentrating on kid patronage, among the slants suggested are cartoon, pet, kiddie fashion, amateur and circus shows. While along the contest angles, such slants as harmonica, costume, cracker eating, pie eating, marble shooting, balloon breaking, cartoon coloring, star resemblance, amateur magician, loudest yelling, shoe, baby milk bottle drinking and threading contests are also mentioned.

Tieups for any of these shows would include contacting all stores selling school supplies to get them for window, counter and store displays. They also could be promoted for note books, pencil boxes, rulers, etc., to be used for prizes for the stage activities. An inexpensive herald could be made up on cheap news stock to carry advertising for the short show, feature, stage activities, giveaways or anything else that would be of interest to the kids.

Two Saturdays prior to the show, the children should be addressed from the stage and informed of the great things that are in store for them at the special show. The largest school supply store in town might go for the idea of buying a block of kiddie tickets, advertising the fact that every child purchasing a dollars worth of school supplies would receive one free ten cent ticket to the theatre.

In connection with the Star Resemblance Contest, arrangements should be made with a group of local merchants and the newspaper to find kiddies who resemble the different child stars. Each store is to sponsor one of the stars. The night they appear on the stage each should arrive separately, with a fake microphone in the lobby and an announcer telling of the local celebrities and "stars" as they enter. A carpet on the sidewalk from the curb to the door with spots and flood lights will also add to the gala event. The stars will be chosen from the stage by audience applause.

Dillenbeck Issues Teaser Herald

As an attractor ahead of "My Gal Sal" at the Rialto theatre, in Bushnell, Ill., D. M. Dillenbeck distributed 11 by 9-inch teaser heralds in certificate form. The copy on the front read: "Liar's License. Be it known that Joe Doakes is now a fool-fledged member of the BSLSNEL (Benevolent Society for Long-Suffering and Not Believed Liars) and is hereby given the privilege of lying whenever he pleases about crap shooting, poker, golf, horse racing or fishing. May God have Mercy on His Soul." The certificate was signed by "Ima Lyertwo. Vice President."

The reverse side read: "This is no lie! Here's a Swell Show. Rita Hayworth, Victor Mature, John Sutton and Carole Landis in 'My Gal Sal'," etc.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

HOLIDAY INN (Paramount): Irving Berlin has written 13 tunes for this picture, which suggests that special attention be paid to the possibility of using the music to sell the picture. These songs have been preserved on records of the largest companies; the sheet music, of course, carries pictures of the stars and the picture's title. Music stores can be asked to cooperate by placing covers on windows and counters and also the special music poster furnished by Paramount. Radio tieups can be made by using the music coupled with playdate announcements. Arrangements might be made with operators of juke boxes to carry the records on their machines and also to have a poster next to it indicating that the picture from which these tunes were taken will be at the .... theatre on . ... The press book devotes considerable space to radio announcements and previews which are especially suitable on a musical picture in which the star is a well known radio actor. There are 5,000 stores selling a Holiday Inn cutout book. List can be obtained from the press book. Since the Fall season has the greatest number of holidays, there will be a number of opportunities for merchants to cooperate. In addition to using the title itself for cooperative ads, the titles of the songs can be handled the same way. There are a number of stills which can be readily employed by merchants of various types of goods—for example, greeting cards, jewelry, flowers, hammocks and porch and garden furniture. The lobby display possibilities on the picture are wider than usual; depending upon the season, the showman can use a prevailing motif in the lobby pointing to the particular holiday nearest at hand. Several contests are suggested, including one in which the titles of songs are scrambled and newspaper readers are asked to identify hits made by Astaire, Crosby and Berlin. The various partners with whom Astaire has danced his way through pictures are a subject for contests, one of which is a one-shot good for program use. A tieup might be made with any nearby resort suggesting that it is a good place to spend a holiday and that the next week will see a holiday at the theatre when "Holiday Inn" plays. The Round Table will furnish post cards from a New York hotel for this purpose.

SOMEWHERE I'LL FIND YOU (MGM): The title suggests a number of contests involving a search. First to mind comes the blind-date idea which can be run with servicemen, war workers or the few ordinary citizens left. The title can also be applied to a street identification stunt whereby a man or woman is described and prizes are awarded to anyone who walks up to them and correctly identifies them. A similar idea can be arranged with photographs of various people in the lobby who are to match up. Still another idea is to obtain photographs of servicemen from sources other than their families; those who identify their men would be awarded passes. This scheme can also be applied to classified ads with names and 'phone numbers hidden in them; newspaper promotion managers can be asked to cooperate in running a contest of this kind. Photographs of the five or six leading players, unidentified, could be placed in various store windows, with prizes to those who locate all of them. A cooperative ad page with a picture of a masked girl is suggested; the girl would shop in each of the advertised stores at certain hours. Those who spotted her would be awarded prizes. The cooperative ad idea can be altered to include misspelled words or jumbled phrases. There are several slants suggested in the press book which might be utilized with profit—one plays up the fact that Lana Turner is the sweetheart of 36 fraternities; another points up the fact that she is the Navy's favorite blonde. Still another brings out a new hair-do.

"Reap the Wild Wind" Tied To Library System

During the absence of John Makemson, manager of the Van Wert Theatre, in Van Wert, Ohio, his assistant, Bill Humrickhouse, for "Reap the Wild Wind," promoted the local libraries for a display of charts depicting scene stills from the picture. In addition book stores were tied in on similar displays covering entire windows for two weeks ahead of the opening.

For further attention, Bill posted a six-sheet to the sidewalk in front of the theatre, while the boxoffice was paneled with show-selling copy. All newspaper ads were underlined two weeks in advance, the pressbook coloring contest was planted and the special comic herald was mailed to country box-holders.

Cartoon Contest Sells

Cartoon drawings of the principal characters of "Tortilla Flat" were planted in a local newspaper by Perry Hoeffler, of the Washington theatre, Quincy, Ill., and guest tickets awarded to the first 50 persons correctly identifying them.

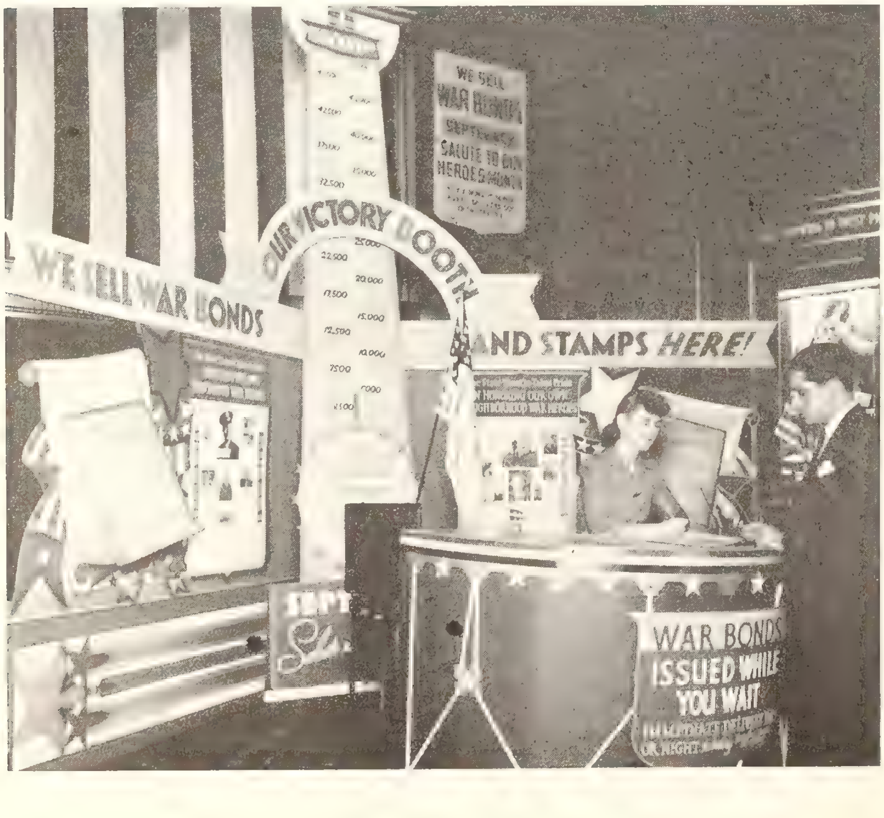
SALUTE TO OUR HEROES

Stage Observances, Novel booths and Ballyhoos sell War Bonds, Stamps

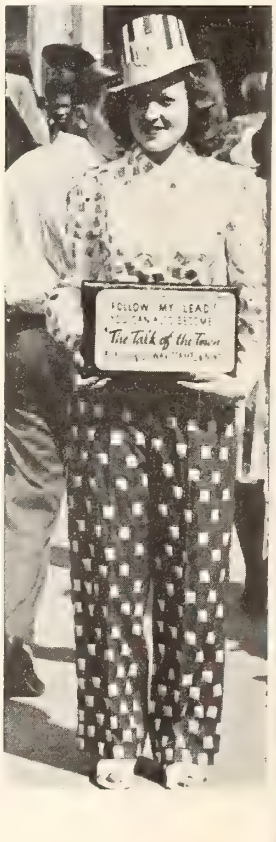
Martin Block, one of radio's best Bond salesmen, was asked by Zeb Epstin, manager of the Strand, New York, to appear on the stage. He is seen at the left with Dick Jurgens and twenty members of the A.W.V.S. They sold $30,500 in War Bonds in 15 minutes.

Arsene Studio

"Salute To Our Heroes" was observed at the Criterion in New York with a large group on the stage. In the photo, right, are the A. W. V. S.; N. V. A. Post 690, American Legion; American Nautical Cadet Band; Stan Shaw of Milkmen's Matinee.


WE SELL WAR BONDS
OUR VICTORY BOOTH
AND STAMPS HERE!
WE SELL WAR BONDS SEPTEMBER SALUTE TO OUR HEROES MONTH
WAR BONDS ISSUED WHILE YOU WAIT

Ben Blumberg, manager of the State theatre, Philadelphia, stands by his Bond booth. Note his "thermometer" in background with $50,000 quota.


FOLLOW MY LEAD!
The Talk of the Town

Dick Walsh, publicist of the Lafayette, Buffalo, in addition to ballyhooing "The Talk of the Town" with this girl, got plenty of attention for War Stamps. The girl had 1,000 War Stamps on her costume. Her sign says, "You can also become 'The Talk of the Town' by buying War Stamps and Bonds."

Show and Bond Rally Staged by Kornblite

Since Bud Kornblite at the Capitol theatre, in Waverly, N. Y., didn't have any stars to launch his Bond Drive, he decided to put on his own Rally and immediately approached the owners of two local night spots and promoted them for orchestra, four teams of square dancers and a vocalist. From then on it was easy sailing and the Round Tabler began to advertise a vaudeville show and War Bond Rally at his theatre for the opening night of the drive. Advertising included three-sheets, one-sheets, a slide on the screen, stories in the paper and a sound truck to cover the area.

Bud then went to work to get some important guests, the list finally including Mayor Fred D. Gillan, Postmaster Mabel Baldwin and other prominents. The American Legion Color Guard and 12 Boy Scouts in uniform opened the proceedings with the presentation of their flags and the Pledge of Allegiance. This was followed by the National Anthem after which the volunteer square dancers opened the floor show. At the end of the show, an inspiring War Bond message was delivered by a local minister and the sale of Bonds and Stamps proceeded. The program itself was closed with the singing of "God Bless America."

Bond and Institutional Copy Used on Easson's Programs

Under the heading "Two Timely Messages," Allan Easson at the Oakwood theatre, in Toronto, Ontario, recently carried institutional and war copy on the front page of his program.

Set in a box directly under a small cut of the Union Jack, Easson's war copy read: "Your Government ever alert . . . always watching to protect the democracy that we must have to worship as we please, to vote as we please and do as we please, without fear of a dictator. To do this, your country needs money to build ships, guns, tanks, planes and ammunition, and to feed and clothe those who are fighting for that democracy we now enjoy. A few pennies a day out of your pay invested in your own Government, will help him protect you. Think it over. Buy Stamps and Bonds Now."

The institutional copy had to do with the fine entertainment presented by the Oakwood in comfortable, healthful surroundings, etc.

Strachan Plants First Coop Page in Cleveland

A full-page cooperative ad—the first ever obtained for a motion picture in Cleveland—was arranged by J. Knox Strachan for the engagement of "Yankee Doodle Dandy" at the Hippodrome theatre. There were 16 advertisers, including the newspaper itself, which took space to plug the sale of war bonds with the line "Support Your Yankee Doodle Dandy" by buying war bonds."

Walsh Hosts Cadets

Bill Walsh of the Comerford Theatre, in Wilkes-Barre, Pa., received wide publicity for the short, "Men of the Sky." Just before a group of 18 Army Aviation Cadet Corps recruits departed for training at San Antonio, they were guests of the management at a showing of the picture at the theatre.

JUNIOR COMMANDOS GET PLEDGES

The Junior Commando idea for selling Bonds and Stamps, organized by Everett Callow of Warner Bros. Theatres in Philadelphia, has spread to other cities. The idea is to have boys and girls ask their parents, relatives or neighbors pledge to buy a War Bond during the month. These pledges when presented at a special Commando Saturday morning performance entitle the child to a free admission, a membership card and button.

Schlanger's Men Line Up Stores, Banks to Sell Tickets

Ted Schlanger and the Warnermen in the Philadelphia area handled their campaign on the "Salute to Heroes" month by working right with the War Savings Staff of the Treasury Department and lining up all the largest department stores and banks in the city to sell tickets for the highest priced show ever to play in Philadelphia.

The show itself, at the Academy of Music was headlined by Hedy LaMarr and Paul Whiteman and his Orchestra. Admission to the theatre was by the purchase of War Bonds only, seats running from $50,000 to $10,000 for parquet boxes. It was estimated that approximately $1,860,000 in War Bonds was sold.

Freund Uses Hitler Dart Game

To speed up his sales in the lobby of the Kingsway Theatre, in Brooklyn, Len Freund set up a giant easel with a cutout of Hitler. Patrons purchasing stamps were invited to step up and try their skill at taking shots at the figure with rubber darts. At a table manned by AWVS volunteers, the stamps were sold.

Marine Parade Helps Sell "Tripoli" for Kalberer

For his opening night show of "To the Shores of Tripoli," A. J. Kalberer, at Switow's Indiana theatre, in Washington, Ind., was fortunate in securing a contingent of some 40 U. S. Marines to march up to the theatre in full uniform. Both the local newspapers covered the event. Kalberer also arranged for an after-theatre lunch and refreshments with the assistance of the local Knights of Columbus.

Vicar's Speech Sold For War Savings Stamps

To usher in "Mrs. Miniver" at Loew's theatre, in Indianapolis, Bill Elder offered to present a copy of the Vicar's speech from the picture, to each patron purchasing a twenty-five-cent War Stamp during the engagement. Newsstand coverage included the posting of cards advising that the pocketbook edition of "Mrs. Miniver." For his lobby display, giant cutouts of Walter Pidgeon and Greer Garson were featured, while cards after closing hours were placed in windows throughout town reading, "Closed, gone to Loew's to see," etc.

Brien's "Jungle Book" Ballyhoo

An effective street ballyhoo used by Lige Brien at the Belmar, in Pittsburgh, for his date on "Jungle Book" was a face mask of Sabu with turban, which was worn by a member of the theatre staff. The lad also carried a sandwich sign reading: "I am Sabu. See me in Jungle Book."

Stearn's "V" Warning

Printed in red with black gold type was the novelty card distributed by Harry Stearn ahead of "Mister V" at the Manring Theatre, in Middlesboro, Ky. The card bore copy reading: "Warning to all Gestapo Agents. Watch out for Mister V. Here's a tip. He'll be at the Manring Theatre Tuesday and Wednesday in the most amazing, amusing, romantic thriller," etc.

NORMANDIE THEATRE
The War Activities Board
RUBBER and COPPER
SCRAP THE AXIS!

The management of the Normandie Theatre in New York City, a class house located on Park Avenue, went all-out for the Government's scrap drive. For one week anyone who brought two pounds of rubber or one pound of copper was admitted free. James Melton, radio star, who has a fine collection of used cars, drove one of the original Model T Fords down to the theatre to inaugurate the drive. The stunt was engineered by David A. Nolan, manager, and Carol Lynn, publicity representative.

THEY SALUTED OUR HEROES

The showmen whose names are listed below are among those who have submitted campaigns on "Salute to Our Heroes Month". They are all contenders for the special Quigley War Showmanship Award.

JOE BOYLE
Poli Broadway, Norwich, Conn.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

CHRIS CHAMALES
Roxy, Delphi, Ind.

KEN COLLINS
LEONARD TUTTLE
Indiana, Indianapolis, Ind.

HOMER COMER
Capitol, Philadelphia, Pa.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

ALLAN EASSON
Oakwood, Toronto, Ont., Canada

TED EMERSON
Omaha, Omaha, Neb.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

CHESTER W. FRIEDMAN
Fortway, Brooklyn, N. Y.

WALTER GOLDSTEIN
Ambassador, Brooklyn, N. Y.

HERB GRAEFE
Wisconsin Rapids Theatres
Wisconsin Rapids, Wis.

ED HARRIS
Glendale, Glendale, Calif.

GUY W. HEVIA
Seneca, Salamanca, N. Y.

ARNOLD JOHNSON
Iowa, Anawa, Ia.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

BUD KORNBLITE
Capitol, Waverly, N. Y.

JULIUS LAMM
Uptown, Cleveland, Ohio

JACK MATLACK
Hunt Theatres
Medford, Ore.

ED MAY
Russell, Maysville, Ky.

HARRY NACE
Rickards-Nace Theatres
Phoenix, Ariz.

JIM O'DONNELL
Haines, Waterville, Me.

LESTER POLLOCK
Loew's, Rochester, N. Y.

FRANCIS B. SCHLAX
Kenosha, Kenosha, Wis.

ED SELETTE
Strand, New Bedford, Mass.

WAYNE SWEENEY
LaPorte, LaPorte, Ind.

HARRY C. THOMS
Glencoe, Glencoe, Ill.

Cornell Sells "Yankee Doodle" As Northern New York Premiere

Selling "Yankee Doodle" as the Northern New York premiere and carrying this line in all his ads, Clayton Cornell at the Pontiac theatre, in Saranac Lake launched his campaign with a lobby interview over Station WNBZ. Cutouts of Cagney were suspended from the marquee, while a lobby display featured a set of black and white stills, a set of color stills and spreads from *Life Magazine* and the *American Weekly*. Special heralds were distributed to local homes and inserted in out-of-town Sunday papers.

Outstanding was the lobby one-sheet display of President Roosevelt awarding the Congressional Medal of Honor to Cohan. Cornell also hosted a group of local selectees leaving for the army and introduced them from the stage.

Identification Slant Aids "Somewhere I'll Find You"

Since Clark Gable's entry into the Army coincided with Ed Fitzpatrick's "Somewhere I'll Find You" playdates at the Loew Poli theatre, in Waterbury, a flock of good newspaper publicity was promoted in addition to picture plugs on local news broadcasts which carried the item.

Also reported by Fitz as being highly successful was an identification stunt with a local masked girl circulating around the town at special stores, etc., on certain specified days. In conjunction with this stunt, 5,000 heralds were distributed with copy to the effect that the first 10 persons in each of the stores named on the herald, walking up to the girl and handing her one of the heralds would receive a guest ticket. Window cards were planted, announcement board in lobby and plugs landed over both radio stations calling attention to the stunt. In a special tieup with local beauty salons, all windows displayed special blowups of Turner illustrating her new "Victory" hairdo.

Coussoule's "V" Pennants Get Newspaper Mention

A little boat named "Ship Ahoy" was one of the high spots of Charles Coussoule's campaign on that picture at the Manos Theatre, Hollidaysburg, Pa. The little boat was appropriately bannered and stood in the lobby until opening day when it was brought out to the sidewalk. Also a pilot wheel was affixed to the box office and pennants forming the letter "V" were hung from the marquee. This brought mention in the newspaper.

Charlie also gave out little cards on which it was pointed out that one had all too little time to enjoy life, using insurance statistics to prove it and that he might as well forget the world for two glorious hours seeing "Ship Ahoy."

O'Donnell's Inductees

For his recent date on "Shores of Tripoli," Jim O'Donnell at the Haines Theatre, in Waterville, Maine, arranged for a Marine Corps enlistment progam to be conducted from his stage. A Veteran of Foreign Wars opened the ceremony which was well attended and covered by the local paper.

MGM To Award War Bond on "Seven Sweethearts" Contest

A $25 War Bond will be awarded by M-G-M's Exploitation Department to the theatre manager using the seven most outstanding ideas in the premiere campaigns of "Seven Sweethearts."

The picture will be opened the week of September 23 in the nation's seven most romantic cities, selected after an extensive survey. These cities are Houston, Hartford, Baltimore, Cleveland, Miami, Grand Rapids and Salina, Kansas. Because of its similarity to the picture's locale, the film will also receive an early opening in Holland, Michigan, on September 28.

The contest is open only to managers handling one of the premiere engagements. Ideas will be judged on originality and effectiveness and must be authenticated with tear sheets, photographs and other material.

Front Page Story Promoted By Samartano for "Miniver"

A special front page story was planted in the Meriden, Conn., *Journal* ten days in advance of Joe Samartano's opening of "Mrs. Miniver" at the Poli-Palace theatre. Special five-column art was landed on "Meet the Minivers," while ribbon heads were used in the movie pages of both dailies, and teaser ads of endorsement from such people as Deems Taylor, Jack Benny, etc., were used the week before opening.

For a street ballyhoo, Samartano planted 40 bags filled with sand on the curb out front with a 12-foot oilcloth banner proclaiming the opening. Special critics' quotes were used in front of the theatre, while the bottom line in front of the marquee was devoted to the picture title. "Miniver" roses were promoted for the first 200 ladies attending the opening morning show, newstrucks were appropriately bannered and bookshops cooperated by featuring displays of the book along with scene stills.

Goldstein Overprints Page From "Reap the Wild Wind"

Purchasing eight cheaper editions of "Reap the Wild Wind," Joe Goldstein at the Cameo Theatre, in Rochester, N. Y., ripped the books apart and overprinted each page in red with copy: "This is but a page from the sensational story, 'Reap the Wild Wind,' starring Paulette Goddard and John Wayne in glorious technicolor," etc.

Securing 500 copies of *Liberty Magazine*, which carried the story on De Mille and copy on the picture, Joe pasted a special sticker on the book and gave them out at the theatre well ahead of the opening. Stills were used to good advantage in vacant store windows, a four-day contest was landed in the German paper replete with scene mats and special charts from Paramount were pasted and shellaced to the lobby floors for added attention.

Silverman's "Crossroads" Signal

As an advance on "Crossroads" at the Riviera, in Rochester, N. Y., Bud Silverman and Jack Hamilton secured a real street traffic light from the city authorities and planted it in front of the theatre. Copy on the pole read: "Slow Down, Crossroads."

Aircraft School Display Aids "Flight Lieutenant"

An eye attractor for "Flight Lieutenant" at the RKO Albee, in Providence, was the lobby display promoted from the American Aircraft School by Bill Morton and George French consisting of large airplane motors and their component parts. All parts were labeled and proved of great interest to the patrons. All flight lieutenants from the nearby airport, which has been taken over by the Army, were guests of the management on the opening night.

A telegram from Pat O'Brien came through from the coast and was mounted with stills in a six-foot display in the Postal Telegraph office window, menu tieups with leading downtown restaurants brought mention and a tieup with one of the leading markets brought the insertion of heralds in all outgoing packages.

Feldman Promotes Wide Radio Coverage

In connection with the opening of "Men of Texas" and "Joan of Ozark" at the Paramount, in Syracuse, N. Y., Richard Feldman secured excellent free radio coverage. WSYR gave 40 spots and a deal was made with WAGE whereby they gave 40 spots gratis before and after their daily Farm Program in exchange for a short trailerette on the screen plugging their program. WOLF played a full half hour of Texas songs on the opening day. In addition, Feldman invited any men from Texas visiting Syracuse during the week, and showing proper proof, to be guests of the management to witness "Men of Texas."

Smith Exploits "Kiss the Bride"

To help his date on "They All Kissed the Bride" at the Paramount, in Hot Springs, Ark., Clyde Smith had his entire staff wear arm bands with title, one week in advance. At a nominal cost 18 spot announcements were landed over Station KWFC, and a 4 by 42-foot valance was used under the marquee.

Coolick's "Miniver" Display

A giant lobby display was constructed through the efforts of Sam Coolick, Loew's Brooklyn publicity department for "Mrs. Miniver" which consisted of a blowup of a picture of Greer Garson and Walter Pidgeon. This was surrounded by tear sheets of praises from the press, in addition to about 20 scene stills from the picture.

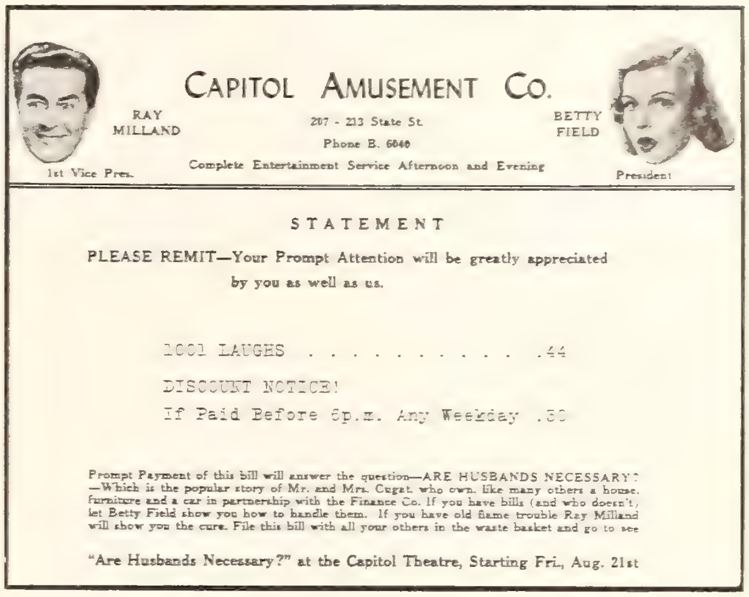
Radio Aids on "Ship Ahoy"

For his advance on "Ship Ahoy" at the Paramount Theatre, in Hot Springs, Ark., Clyde Smith promoted Station KWFC for the gratis running of a fifteen minute record which included theatre credits and playdates by the announced at the conclusion of the record. At a nominal cost 18 spot announcements were also received.

Estes' Heralds

Mimeographed heralds with attractive art work are distributed weekly by Doc Estes at the Palace Theatre, in Childress, Texas. One of the latest features caricature heads of Red Skelton with copy reading "Even a Sour Puss Can't Keep from Laughing at 'Ship Ahoy.'"

The "bill" at the left, was issued by Capitol Amusement Co., distributed by Marlowe Conner for "Are Husbands Necessary" at the Capitol theatre, Madison, Wis. The upper left hand corner of the envelope bore copy: "Statement Enclosed. Notice. If you don't intend to pay the enclosed bill, give it to your nearest relative."



RAY MILLAND
1st Vice Pres.

CAPITOL AMUSEMENT CO.
207 - 213 State St.
Phone B. 6040
Complete Entertainment Service Afternoon and Evening

BETTY FIELD
President

STATEMENT

PLEASE REMIT—Your Prompt Attention will be greatly appreciated by you as well as us.

1001 LAUGHS 44

DISCOUNT NOTICE!

If Paid Before 6p.m. Any Weekday .30

Prompt Payment of this bill will answer the question—ARE HUSBANDS NECESSARY? —Which is the popular story of Mr. and Mrs. Cugat who own, like many others a house, furniture and a car in partnership with the Finance Co. If you have bills (and who doesn't) let Betty Field show you how to handle them. If you have old flame trouble Ray Milland will show you the cure. File this bill with all your others in the waste basket and go to see

"Are Husbands Necessary?" at the Capitol Theatre, Starting Fri., Aug. 21st

Morton Ties "Ambersons" To Library System

A 15-minute radio program was arranged for "The Magnificent Ambersons" by George French, manager, and Bill Morton, publicist at the RKO Albee, in Providence, with Clarence E. Sherman, Chief Librarian of the Public Libraries, giving a talk on the background and life of Booth Tarkington and then a synopsis of the picture. Part of the synopsis was also dramatized for the radio audience. The eight libraries had still displays and one-half sheet tiein cards in addition to their distributing 2,500 bookmarks.

A tieup was made with the summer classes with Brown University radio network which goes into every dormitory and fraternity house on the campus, whereby they got four plugs a day for an entire week previous to the playdate. Passes were also awarded in connection with a "guess" contest held by the network station, and tieups arranged with the leading bookstores with credit cards, still displays and bookmarks being featured.

Rankin Features Beauty Contest

Held in conjunction with the local Firemen's Field Day was the annual beauty contest held by Harland Rankin at the Centre theatre, in Chatham, Ontario. Daily readers were run in both the local and city newspapers one week in advance. Pictures of the entrants were run and also pictures of the winners. The judges were from the outside. Rankin also had a tap dancer do a short flash on the stage. Sixteen cooperating merchants donated prizes, each contestant receiving a prize.

Williams' Co-op Page

To celebrate Loew's Theatres 18th anniversary, Rex Williams in St. Louis promoted the local merchants for a full page of congratulatory ads with banner line across the top reading "Loew's 18th Anniversary Jubilee." Photos of the various stars were featured in addition to a large ad on the current attraction, "Crossroads." Also listed were the titles of attractions following the opening anniversary campaign.

Merchant Takes Ad To Sell "Mrs. Miniver"

Unusual is the word for an angle of "Mrs. Miniver" promotion that occurred in York, Pa., during the film's engagement at Paul Harvey's Strand Theatre. A local merchant who saw the picture was so impressed that he took an ad for the picture in a local paper. In the ad, he expressed his faith in our ultimate victory and explained that his thoughts were inspired by "Mrs. Miniver." To top that, he purchased a $1,000 War Bond in the lobby of the theatre!

Scott's Hotel Calendar

Through the cooperation of one of the leading hotels in Harlan, Ky., Leon B. Scott has made arrangements to get his weekly calendar placed in each room. The only cost to the theatre is a pass each week.

THE **PICK**....
OF THE PICTURES
WEEK BEGINNING AUG. 31

MON. & TUES.
HENRY FONDA—GENE TIERNEY
"RINGS ON HER FINGER"
Plus "MURDER IN THE BIG HOUSE"

WED. & THUR.
Tyrone Power---Joan Fontaine
"THIS ABOVE ALL"

FRI. & SAT.
LLOYD NOLAN—CAROLE LANDIS
"It Happened in Flat Bush"
PLUS DONALD BARRY in
"Death Valley Outlaws"

: BLAIR THEATRE :
September--"Salute to Our Heroes"
A Bond for Every Mother's Son in the Service

This gag novelty card was distributed by Douglas Mellott of the Blair theatre, in Hollidaysburg, Pa., to sell his current attractions. Holes punched through the top of each card carried a toothpick.

Carol Lynn, Modeling Authority Now at Normandie, New York

Bringing with her an unusual background and a wide experience in many fields, Carol Lynn has been named assistant manager and publicity representative for the Normandie theatre at Park Avenue and 53rd Street in New York. Miss Lynn is the author of "Modeling for Money," and also of "You're Over Thirty. . . So What?" soon to be published. She is recognized as an authority on the modeling profession and mannequin training. She was a musical comedy prima donna, in dramatic and musical stock and in vaudeville. She sang over the radio, appeared in ~~various night clubs~~ and in motion picture presentations.

Her association with the business end of theatre dates back a bit, too. Through family connections she was quite familiar with the operation of Paramount Publix theatres in the South. She herself was with Paramount for five years and handled the Sparks Circuit's radio program over Station WJAX. She wrote all her own scripts reviewing pictures.

Jed Prouty, Theatre Manager, Has Short, Interesting Career

Jed Prouty is a well known screen player. He probably doesn't know that he has a namesake—Wendall R. Prouty, known everywhere in New England as Jed. So on this page from now on when we speak of Jed Prouty, we are referring to the manager of the Colonial theatre, Belfast,

Jed was born June 28, 1912, at Lancaster, New Hampshire. He started at what he terms "the ripe old age of 14" as an usher for the Moe Mark chain at the Capitol theatre, Everett, Mass. He was later advanced to chief usher and then went to the Washington Street Olympia in Boston. From there he became assistant to George Ramsdell at the Granada, Malden, Mass., and later was promoted to house manager. From there, Jed went to the Crown theatre in Lowell as manager and then to the University theatre in Cambridge as house manager for Stanley Sumner. That's where he acquired the "Jed." After a stay in close proximity to the Harvard halls of learning he went to Springfield as manager of the Jefferson theatre and it was from there that he obtained his present position with the Graphic Circuit. He is the proud father of Dick and Joan Prouty.

MR. & MRS. SHOWMAN

"SONNY" SHEPHERD on Saturday, Aug. 8. The groom was formerly manager of the Lincoln theatre, in Miami, Fla., and is now at the Naval Air Station, in Corpus Christi, Tex.

BIRTHDAY GREETINGS

September 12th
- Charles Brown
- W. H. Hall
- L. O. Daniel, Jr.
- Rotus Harvey
- Irvin A. Moffitt
- Harry Sayer
- George E. Livingston
- Harold C. Spero
- Samuel Stepanian

13th
- Thomas R. King
- Robert Menches
- Harry Beencken
- Al Bartolot
- R. H. Hightower
- Jimmie L. Redmond
- John L. Link
- Jerome Greenbaum
- Maurice Crew
- Ralph L. Trathen

14th
- William Truesdell
- Lee Naify
- H. B. McFarling
- Reid L. Crow
- Joseph Feldman
- John A. Mier
- James H. Nicholson
- Paul G. Schoonmaker, Jr.

September 15th
- J. Ramos Defontaine
- J. H. Berlinger
- G. A. Romaine
- Leonard Goldberg
- Irving Levine
- Martin Simpson
- Harold Goldman
- Jarrell B. Rhea
- H. Gordon Bason
- Leroy J. Boudreau
- Thomas B. Shannon
- William A. Bowers
- Edmund B. Noonan

16th
- Robert O. Robison
- Jack Huwig
- A. G. Buchanan
- Harry Sanders
- George M. Aurelius
- W. A. Gallemore
- Norman T. Cohen
- Dozier B. Roberts
- W. L. Thornton

17th
- Fred Bixby
- R. V. McGinnis
- C. L. Hollister
- Stuart Tomber
- J. E. Spencer

In New Posts

AL REH is now managing the newly reopened Mastbaum theatre, in Philadelphia. The theatre is under the supervision of Maurice Gable, district manager.

EDDIE SNIDERMAN, manager of Proctor's RKO theatre in Newark, has been promoted to assistant division manager in the metropolitan area. Ansel Weinstein, formerly manager of the RKO 58th Street theatre, succeeds Sniderman in Newark.

DAVE FLAMM is the new manager of the Harris-Senator, Pittsburgh, succeeding Robert Taylor, who has been transferred to the Perry.

LIONEL WASSON, formerly with Tri-States, in Des Moines, is now managing the Palomar, in Seattle.

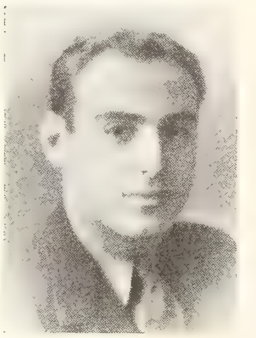
MIKE CULLEN, district manager for Loew's in the middle west, is now in the Army.

GUY HAMMITT, formerly manager of the Strand theatre, in Crawfordsville, Ind., has joined the Marchesi Brothers' circuit as manager of the Roxy theatre, in Lockport, Ill.

ERNEST L. HICKEY, former manager of the Interstate Colonial theatre, in Brockton, Mass., has been named manager of the Nathan Yamins' Park theatre, at Fall River, Mass., succeeding James McNamara, who has assumed similar duties at the Morse and Rothenberg Empire theatre, at New London, Conn.

ROY WILLIAMS is now managing the Colony theatre, in Winter Park, Fla.

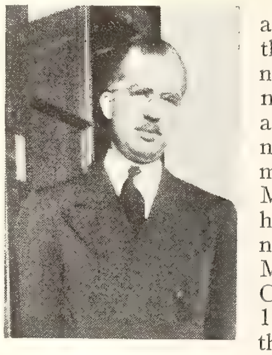
Henry Eytinge, Schooled by Showmen, Rose Through Ranks



Henry Eytinge, manager of the Vernon theatre on Germantown Avenue in Philadelphia started with Warner Bros. in 1931 as a Friday and Saturday usher and has risen right through the ranks to attain his present post. He ascribes his success in part to the training he had under such showmen as Lee Kline, Stanley Benford, Lou Davidoff and Steve Barutio. Henry was born in Baltimore in 1911 but moved away when he was six years old.

He started at the Logan theatre and went through every post in the house—usher, doorman, chief-of-service, cleaner, night watchman, assistant and then manager. Recently he won one of the War Bonds offered as prizes for an advertising contest on "Road to Happiness."

Mark Cadle Was Pumper For Theatre Player Piano



In the city of Hiawatha, Kan., the theatre could have no more appropriate name than "Chief" and the Chief could not have a better manager than J. Mark Cadle, who has been in the business for 20 years. Mark was born in Cherryville, Kan., in 1909 and started in the Royal theatre there as doorman. Later he took over the job of pumping the player piano, then operated for 14 years. He turned to management six years and previous to his post at the Chief he has handled the Peoples at Pleasant Hill, Mo., and the Kiva at Slater, Mo.

Jane Meisel, Once a Secretary, Now an Assistant Publicist

Miss Jane Meisel, assistant to the publicity director of Warner Theatres in the Cleveland zone, is one of the many of the fair sex who are now engaged in showmanship. She started four years ago as secretary of the late Sid Dannenberg in the advertising department of Warner Theatres in Cleveland. Then she worked in the same position for F. C. Pearlstein and J. Knox Strachan. On May 1 of this year she was promoted to assistant and now handles publicity for all the Warner Theatres throughout the Ohio zone, concentrating on the Hippodrome in Cleveland.

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NEW YORK, U. S. A.

LATE FILM REVIEWS

For other reviews see Product Digest Section, starting on opposite page.

The Hard Way

(Warner Bros.)

Powerful Drama

"The Hard Way" is a gripping, powerful drama of a hard woman who uses every means in order to establish her younger sister as a stage star. Her pushing her sister to the top, her zealous and jealous watching and planning, only to have her pyramid tumble because of love, and her subsequent suicide give the emotions a workout seldom equalled on the screen.

It is not a happy story, although there are moments of comedy.

In one of her outstanding performances, Ida Lupino appears as the woman who, hating the dull drab life of a coal mining town, rules her sister's affairs in such a manner that she arranges her marriage to an actor in order to leave, breaks up the marriage when the girl's husband is no longer useful, virtually claws the way for her sister to the top and, at the end, has nothing but unrequited love—as even her sister turns against her.

Joan Leslie appears as the sister and Dennis Morgan, Jack Carson, Gladys George, Faye Emerson and Roman Bohnen head an extremely capable cast. Carson has the role of the girl's husband, while Morgan that of the man with whom the scheming woman is in love.

The screenplay by Daniel Fuchs and Peter Viertel is a moving document, utilizing virtually every emotional stress. Vincent Sherman, who directed the Jerry Wald production, turned in a tiptop job.

The story is definitely not for children. There are various lines and sequences which will cause eyebrow lifting.

Seen at a Warners' studio projection room. Reviewer's Rating: Good.—VANCE KING.

Release date, not set. Running time, 97 min. PCA No. 8257. Adult audience classification.

Helen Chernen..............................Ida Lupino
Paul Collins..............................Dennis Morgan
Katherine Chernen..........................Joan Leslie
Jack Carson, Gladys George, Faye Emerson, Paul Cavanagh, Leona Maricle, Roman Bohnen, Ray Montgomery, Julie Bishop, Nestor Piva, Joan Woodbury, Ann Dorn, Thurston Hall, Charles Judels, Lou Lubin, Jody Gilbert.

White Cargo

(MGM)

Drama

"White Cargo," Leon Gordon's noted play which was a Broadway hit and subject to numerous revivals throughout the nation, comes to the screen via MGM with a glossy furbishing and a marquee-filling cast. Playing the role of Tondelayo the jungle temptress is Hedy Lamarr, with Walter Pidgeon as the hardened overseer of the African rubber plantation, Richard Carlson the young man who is the woman's final lover.

Others in the excellent cast are Frank Morgan as the outpost doctor who is addicted to drink, Bramwell Fletcher as one of the men wrecked by the jungle, Henry O'Neill as the missionary and Reginald Owen, Clyde Cook, Leigh Whipper, Oscar Polk, Darby Jones and Richard Ainley.

The picture should create the same type of controversy that the play did. However, the girl is described as half Arabian and half Egyptian, and this is disclosed in the plot immediately prior to the marriage of Tondelayo to the youth, who had believed that she was a half caste.

Richard Thorpe in his direction gave Miss Lamarr full opportunity to display her talents, thespic and otherwise. Gordon adapted his own play for the screen, utilizing a flashback device to begin and close the story. The main story is dated and has been told many times in various ways.

Victor Saville gave the production a fine investiture.

Preview at the Fox Westwood Village Theatre to an audience which greeted the picture uproariously but nevertheless laughed in the wrong places, cue to the seduction antics of Miss Lamarr. Reviewer's Rating: Good.—V. K.

Release date, not set. Running time, 89 min. PCA No. 6337. Adult audience classification.

Tondelayo..................................Hedy Lamarr
Harry Witzel..............................Walter Pidgeon
The Doctor................................Frank Morgan
Richard Carlson, Reginld Owen, Henry O'Neill, Bramwell Fletcher, Clyde Cook, Leigh Whipper, Oscar Polk, Darby Jones, Richard Ainley.

The Omaha Trail

(MGM)

Western

Its theme concerning transportation in the old West and picturing in detail the fight of the ox-team magnates of those days against the encroachment of the railroad, "The Omaha Trail" presents James Craig, Pamela Blake and Dean Jagger in the principal roles. Produced by Jack Chertok with more than an ordinary budget, the film is featured by picturesque scenery and excellent action.

Supporting the trio are Edward Ellis, Chill Wills, Donald Meek, Howard DaSilva, Henry Morgan and Morris Ankrum. Jesse Lasky Jr. and Hugo Butler in adapting the former's original story took in wide territory with their screenplay. Craig is supported by an ox-team driver who takes on the task of bringing the West's first locomotive to Nebraska by team, in order to start building the track east. A plot against the success of the journey is inspired by other drivers who in addition to attempting to sabotage the project inspire an Indian uprising.

Jack Chertok produced the film with Edward Buzzell directing.

Seen at the Fox Uptown theatre in Los Angeles where the audience gave every indication of enjoying the film. Reviewer's Rating: Good.—V. K.

Release date, not set. Running time, 61 min. PCA No. 6482. General audience classification.

Pat Candel..................................James Craig
Julie Santley..............................Pamela Blake
Dean Jagger, Edward Ellis, Chill Wills, Donald Meek, Howard Da Silva, Henry Morgan, Morris Ankrum.

Halfway to Shanghai

(Universal)

Melodrama

Nazi spy attempts to steal maps showing secret locations of ammunition dumps along the Burma Road constitute the main thread of the plot of "Halfway to Shanghai," well done melodrama in which virtually all of the action takes place on a train speeding on to Rangoon from the interior. Kent Taylor and Irene Hervey are the featured players, with Henry Stephenson, J. Edward Bromberg, George Zucco, Charles Wagenheim, Alexander Granach, Lionel Royce, Willie Fung, Oscar O'Shea, Charlotte Wynters, Mary Gordon, Fay Helm and Frank Lacteen in support.

The story has an oddly assorted group of persons aboard the speeding train. The possessor of the maps is murdered by two Germans, with whom he had worked in espionage. A Burmese detective on the train undertakes to solve the murder, with the first suspect an American engineer in whose stateroom the body is found.

An American newspaperwoman, her secretary, another American girl who is to be married to a wealthy Oriental and various other persons are suspected before the killers are caught.

John Rawlins directed tersely, keeping the timing at a nice pitch. Stuart Palmer wrote the original screenplay and Paul Malvern was the associate producer.

Seen at Universal studio. Reviewer's Rating: Good.—V. K.

Release date, September 18, 1942. Running time, 62 min. PCA No. 6285. General audience classification.

Vicki Dmytryk..............................Irene Hervey
Alexander Barton..........................Kent Taylor
Colonel Blampton.....................Henry Stephenson
Yinpore...............................J. Edward Bromberg
George Zucco, Charlotte Wynters, Fay Helm.

Girl Trouble

(Twentieth Century-Fox)

Topical Farce

The country's rubber shortage and attendant interest in synthetic substitutes provide the complexities confronting the characters in this farce. The light treatment given it—not to mention Red Cross classes and "Bundles for Bluejackets"—may evoke resentment, particularly as the entertainment values of the film as romantic comedy are limited.

There is more than the usual allotment of names with substantial marquee appeal in the picture—Don Ameche, Joan Bennett, Billie Burke, Frank Craven, Alan Dinehart and Helene Reynolds. The settings are elaborate and the costumes splendid, but even these do not obscure the poverty of plot.

Don Ameche is a playboy owner of a South American rubber plantation, arriving in this country to obtain a loan. Joan Bennett plays the girl whose apartment he rents under the impression that she is the maid. She stays on in that capacity and manages the financial business successfully while she burns the toast. In addition to these two—and Frank Craven, who is amusing as the rubber company president interested in antique firearms—is a group of the lady's friends, rather overdrawn portraits of the idle rich in the war effort and with an unflattering resemblance to Clare Boothe's "The Women."

The pace maintained by Harold Schuster, who directed the film, could have been a bit faster without confusing the plot. The appeal of the picture, produced by Robert Bassler, will depend on the draw of the top cast names.

Previewed at the home office projection room before an audience which laughed seldom. Reviewer's Rating: Fair.—E. A. CUNNINGHAM.

Release date, October 9, 1942. Running time, 82 mins. PCA No. 8532. General audience classification.

Pedro Sullivan..............................Don Ameche
June Delaney...............................Joan Bennett
Billie Burke, Frank Craven, Alan Dinehart, Helene Reynolds, Fortunio Bonanova, Ted North.

Philadelphia Variety Cancels Annual December Dinner

Because of the war, the Philadelphia Variety Club has cancelled its annual December banquet. However, a drive to collect $10,000 for the infantile paralysis fund will begin shortly. Jack Beresin is chairman of the drive.

The Los Angeles Tent, No. 25, is in a membership drive. It has 275 members, and seeks 400. Albert A. Galson is chairman of the campaign. The tent celebrated its first anniversary two weeks ago.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

My Sister Eileen

(Columbia—1941-42)

Fun in a Basement

Using the best of the material from their play and adding more and better situations, Joseph Fields and Jerome Chodorov have fashioned a picture that starts and finishes with a laugh and has a generous proportion of funny lines and situations throughout. It is one of those rare cases where the authors of a stage play have been able to do better with the screen medium. The play still is enjoying a highly successful run.

As audience fare this should be hard to beat. With one laugh following closely on another, everyone should find the film vastly entertaining. There is never a letup in the hilarity as one clever line follows another and smartly drawn characters with highly amusing lines deliver them in a manner to make them even more amusing.

Rosalind Russell, in the role of Ruth Sherwood, gives one of her finest performances. She was a happy choice for the role. Pressing her closely for acting honors is Janet Blair who, after only three pictures, gives promise of becoming one of the top ingenues.

The story of the play and the substance of Ruth McKenney's stories from *The New Yorker* magazine have been preserved. Much of the action takes place in the basement room which was the setting of the play. But the continuous flow of gags and rapid pace of Alexander Hall's direction overcome any tendency the picture might have had to become static. Max Gordon, producer of the play, also produced the picture.

The plot involves two girls, one a would-be writer and the other with acting aspirations, who leave Columbus, Ohio, to make good in New York. They take a basement room in Greenwich Village in a house run by an eccentric artist. Their adventures thereafter are concerned with the strange assortment of characters they find in the Village and the embryo writer's acquaintance with an editor, the Portuguese Merchant Marine and sundry other interesting characters.

Previewed in the Radio City Music Hall projection room before a large crowd of professional reviewers and circuit buyers, the picture was received with roars of laughter and evident approval. Reviewer's Rating: Excellent.—BOB WILE.

Release date, September 24, 1942. Running time, 96 min. PCA No. 8552. Adult audience classification.

Ruth Sherwood ....Rosalind Russell
Robert Baker ....Brian Aherne
Eileen Sherwood ....Janet Blair

George Tobias, Allyn Joslyn, Elizabeth Patterson, Grant Mitchell, Richard Quine, June Havoc, Donald MacBridge, Gordon Jones, Jeff Donnell, Clyde Fillmore, Minna Phillips, Frank Sully, Charles LaTorre.

Bells of Capistrano

(Republic—1941-42)

Autry's Last for the Duration

Gene Autry joined the U. S. Army Air Force after completing "Bells of Capistrano," and Republic has tried to make his farewell a memorable one. The settings are lavish even for a Western special and the cast includes such well-known players as Virginia Grey and Lucien Littlefield as well as Autry's popular side-kick, Smiley Burnette.

The story, an original screen play by Lawrence Kimble, concerns the bitter rivalry between two traveling rodeos and the efforts of Gene Autry to give the under-dog a lift. The more prosperous unit is owned by Morgan Conway, an unscrupulous competitor, who hopes to buy out or ruin the smaller outfit run by Virginia Grey. Gene, "Frog" and "Tadpole" join up with the girl, only to find out that she intends to sell the show and marry Conway. The climax comes in Capistrano, where Autry's singing has won the show a contract for the annual festival. Here the girl comes to realize Conway's treachery but not in time to save the equipment from a disastrous fire. When the incendiary origin of the fire is proved, the rodeo is rejuvenated and is booked for Madison Square Garden. Here a patriotic finale is staged with Autry singing "Don't Bite the Hand That's Feeding You" as he bids farewell to his fans. The popular songs of more than a decade ago, "At Sundown" and "Forgive Me," are also featured.

Harry Grey was associate producer for the film, which was directed by William Morgan.

Previewed in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, September 15, 1942. Running time, 73 min. PCA No. 8644. General audience classification.

Gene ....Gene Autry
Frog ....Smiley Burnette

Virginia Grey, Lucien Littlefield, Morgan Conway, Claire Du Brey, Charles Cane, Joe Strauch, Jr., Maris Shelton, Tristram Coffin.

George Washington Slept Here

(Warner Bros.)

Benny, Kaufman and Hart

Jack Benny in a Moss Hart and George Kaufman comedy is still Jack Benny of the slow burn and the this-is-more-than-I-can-bear comedy technique. In this adaptation of the successful Broadway stage play, the comedian adds pratt-falls to his repertoire. At a careful estimate there is an average of four to a reel.

Mr. Benny, the comedian, is entirely plausible, however, as the protesting husband who is maneuvered by the wife with a zeal for Americana into moving from a city apartment, which he loves, into a tumbledown but Colonial home in the country, which he hates. The laughs arise from his exasperation at his wife's impracticality; the phlegmatic caretaker's implacable bills for gravel, fertilizer and well-drilling; rich Uncle Stanley who turns out to be poor; impish nephew Raymond; and the final bitter information from a personable local antiquarian that it was not George Washington but Benedict Arnold who was reputed to have slept in the house.

In the frothy Hart and Kaufman manner, everything turns out for the best when the threatened mortgage foreclosure is averted by the discovery of a Colonial boot in the well and a manuscript in Washington's handwriting called "Notes on a speech to the officers." Incidently, the action of the picture is suspended while Mr. Benny reads the speech with appropriate solemnity.

The casting of Mr. Benny and Ann Sheridan amply justifies the character transfer from the original play in which it was the wife who derided the antiquarian zeal of the husband. The other parts are competently played, the most appealing being the mournful caretaker created by Percy Kilbride.

The picture is brittle and dependent entirely on Mr. Benny's delivery for comedy. Production is by Jerry Wald, direction by William Keighley, who let the comedian have his head.

An audience of trade reviewers laughed moderately at the more subtle lines of the screenplay and remained silent during the more violent comedy. Reviewer's Rating: Good.—JAMES D. IVERS.

Release date, not set. Running time, 93 min. PCA No. 8342. General audience classification.

Bill Fuller ....Jack Benny
Connie Fuller ....Ann Sheridan
Uncle Stanley ....Charles Coburn
Mr. Kimber ....Percy Kilbride
Hester ....Hattie McDaniel

William Tracy, Joyce Reynolds, Lee Patrick, Charles Dingle, John Emery, Douglas Croft, Harvey Stephens, Franklin Pangborn.

Secrets of a Co-ed

(Producers Releasing Corp.)

Melodrama

Producers Alfred Stern and Arthur Alexander, in "Secrets of a Co-ed," have turned out one of the top independent productions to come from Hollywood. Combining a mounting which belies the budget, excellent trouping, impressive direction and a well written screenplay, the picture is a neat piece of entertainment.

Otto Kruger, Tina Thayer, recently seen in a Hardy Family picture at MGM; Rick Vallin, and Diana Del Rio, the latter making her film lead debut in the role of a dancer and singer, head the cast. The story deals with the headstrong daughter of a criminal lawyer who secretly heads the gang ring in his city. When he learns that she has fallen in love with one of his lieutenants, a cold blooded killer, he orders him executed. The innocent girl is indicted for the murder and he defends her at the trial, confessing that he is the murderer. The jury finds him guilty. It is not definitely established that he or his henchmen actually had done the killing, however.

Miss Del Rio is outstanding in her role. She sings one song, "Brazilly Willy," adapted from the Brazilian hit, "O Passo Do Kanguru." The number has all indications of being a hit in its English version, too.

The well knit screenplay was written by George W. Sayre. Direction by Joseph Lewis, billed as "Pvt. Joseph Lewis, U. S. A.," leaves nothing to be desired. Leon Fromkess was in charge of production for PRC.

Seen in a Hollywood projection room. Reviewer's Rating: Excellent.—V. K.

Release date, November 9, 1942. Running time, 67 min. PCA No. 8716. Adult audience classification.

Reynolds ....Otto Kruger
Brenda....................................Tina Thayer
Nick ....Rick Vallan
Diana....................................Diana Del Rio
Russell Hoyt, Marcia Mae Jones, Geraldine Spreckels, Herburt Vigran, Patricia Knox, Claire Rochelle, Addison Richards, Isabelle La Mal.

Not a Ladies' Man

(Columbia—1941-42)

Father and Son Drama

This is a father and son drama which tells of the change that comes into their lives when the mother divorces the father, and how the boy meets the situation. It is capably handled and well acted by all the principals.

The father is the town's district attorney. His chief interest in life is his small son. The two are inseparable. Then the mother leaves the husband unexpectedly and divorces him. The father is given custody of the child but their relationship becomes strained. Unable to fathom his father and hurt by his apparent indifference the child is miserable until a happy-go-lucky tramp cheers him. About the same time the father and son resume their old companionship.

The boy tries to interest his father in all the unmarried women in the neighborhood but much to the boy's disgust the father is interested in the school teacher. When, as district attorney, the father jails a notorious racketeer, he discovers that his ex-wife is married to the gangster. He is faced with the problem of prosecuting the man with the resultant publicity or being branded an associate of the gangster. The boy and the school teacher, now good friends, set him straight. Paul Kelly is the father, Fay Wray the teacher and Douglas Croft the son. Lew Landers directed.

Seen at the RKO Jefferson theatre, New York. The audience liked the picture. Reviewer's Rating: Good.—Paul C. Mooney, Jr.

Release date, May 14, 1942. Running time, 60 min. PCA No. 8228. General audience classification.

Robert Bruce ....Paul Kelly
Helen Hunter ....Fay Wray
Bill ....Douglas Croft
Don Beddoe, Eileen O'Hearn, Marietta Canty, Larry Dickson, Hal Price, Jimmy Dakn, Dorothy Babb.

TWO BRITISH FILMS SET FOR U. S. RELEASE

Warner Brothers have included "Flying Fortress", the British-made film featuring Richard Green and Carla Lehman, in their next block of feature pictures to be trade-shown. The picture was reviewed from London in Motion Picture Herald, *issue of June 27, 1942. An abridgement of this review is carried in this issue of Product Digest on page 914.*

"Young Mr. Pitt" has been announced for the forthcoming Twentieth Century-Fox block. The film, which stars Robert Morley and Robert Donat, was reviewed from London in the issue of July 4, 1942, and is carried in this week's Product Digest in condensed form on page 914.

Spring Song

(Artkino)

Music and Russian Comedy

Russia's Lenfilm Studios have exported a pleasantly entertaining combination of comedy and serious music in this story written around the peoples' conservatory in Leningrad. Completed two weeks before the Nazi invasion, it has no reference to war and is relatively free of preachment.

The music of Bach, Handel and Gounod, contrasted with a lighter score from Dmitri Kabalevsky, one of the foremost Soviet composers, is background for a typical boy-girl, composer and singer romance.

Sima, played and sung by Ludmila Tzelikovskaya, is the daughter of an old school professor who deplores all light or modern music. Piotr Kadochnikov plays Mukhin, a serious young composer who writes an operetta for Sima. But the professor will not have his daughter singing light, gay music.

The ghost of Johann Sebastian Bach, the professor's idol, appears in Leningrad on the night of Sima's debut, however, and tells the professor that great music is not only profound but also tuneful and gay. "The people need all kinds of music," he declares. Convinced, the professor sanctions his daughter's career and marriage and the picture closes with him playing the organ part in a tone poem by his son-in-law.

Comedy is provided by Andrei Orlov, an artistic fraud; Trina Pavlotzkaya, as a dated diva, and others. The story by Eugene Petrov, killed at Sevastopol, moves swiftly. Alexander Ivanovsky directed, while Frederick Ermler was supervisor. The recording and photography are not up to U. S. standards.

The "art" circuit of little theatres should find their audiences receptive. It would seem to offer exploitation opportunities related to the current interest in Shostakovich and other Soviet musicians.

Previewed at the Stanley theatre, New York, where a large morning audience followed with interest, frequent laughter and hearty applause at the end. Reviewer's Rating: Good.—John Stuart, Jr.

Release date, September 11, 1942. Running time, 74 min. General audience classification.

Professor Voronov ....Nikolai Konovalov
Sima } His Daughters ....Ludmila Tzelikovskaya
Dina } His Daughters ....Tamara Kondrakova
Alexei Mukhin, Composer ....Piotr Kadochnikov
Trina Pavlotzkaya, Andrei Orlov, Sergei Martinson, Alexei Korolkevich, Vladimir Gardin and Tatiana Glebova.

Soliga Solberg

(Sunny Sunberg)

(Scandia Films)

Swedish Comedy

This film appears to be for the Swedish language houses only. The judgment is confirmed also by sparse titling, which also carries some errors, having been done in Sweden. The lack is explained by the importers, Scandia Films, because for many of the untranslated passages, "there is no English equivalent." The result, for the uninitiated, is to sit through hundreds of feet of dialogue (for this is a dialogue picture), probably rich in humor and philosophy, to judge by audience reaction but unintelligible to those without a knowledge of Swedish.

If it is possible to view this from the Swedish-American viewpoint, this seems an equivalent of a sprightly American comedy with music, and therefore satisfactory. Additionally—and most potently—it presents again Sweden's lovable, heavyweight comedian, Edvard Persson, about whom the film revolves, while he renders monologues, many times in "asides."

The slight plot has him a dreaming artist, poor, but not so poor he has lost faith. His chance comes when a capitalist friend advances him money to buy a cafeteria—which he promptly turns into a successful cabaret. He befriends homeless Tord Andersen, who sought to rob him. Andersen makes the most of the clerk's job Persson gives him—and captures the love of Persson's daughter, Greta Krigstrom.

The songs by Persson and by Miss Krigstrom, the music by a string orchestra and several entertainers, the scenes of Sweden and patriotic verse by Persson, are nostalgic notes which comprise much of the picture's appeal. Certainly, they pleased a New York audience.

Reviewed at the 48th Street theatre, New York. Reviewer's Rating: Good.—Floyd E. Stone.

Release date, September 12, 1942. Running time, 89 min. General audience classification.

Solberg ....Edvard Persson
Mrs. Solberg ....Marta Arbihn
Their daughter, Lotten ....Ann-Greta Krigstrom
Goran Bernhard, Tord Andersen, Tord Bernheim, Hugo Bjorne, Gerda Bjorne, Inger Sundberg.

The Hidden Hand

(Warner Bros.)

Mystery Thriller

Not much was left out of this mystery thriller. There are so many killings that it is difficult to keep the score. There are secret entrances and all the other trappings and trimmings that stimulate interest in this sort of melodrama. There is no suspense as such but it appears that none was intended. Apparently what was intended was a satire and a comedy of manners and in this the picture succeeds.

The time is a weekend at a country estate and most of the persons spending the weekend there are related to each other. The family tree is dotted with insanity cases and present company is not excluded. What transpires is weird. The cast lacks marquee value, but the content of the picture lends itself to exploitation. Players include Craig Stevens, Elisabeth Fraser, Julie Bishop, Willie Best, Frank Wilcox, Cecil Cunningham, Ruth Ford and Milton Parsons.

Excluding the murders, the secret passageways and the like, the story has to do with a wealthy eccentric spinster who invites her nephews and their wives to spend a weekend with her so that she may gloat over the fact that she is leaving all her money to her young secretary. To assist her, she aids her brother to escape from an insane asylum and pose as her butler. With that setup the fireworks are bound to develop and they do.

The weekend guests disappear at such an alarming rate that the humor of the situation becomes apparent. And it is that rather than the pseudo mystery which makes it an entertaining film.

Previewed at the Warner Bros. home office projection room in New York. A small gathering appeared to find the picture amusing. Reviewer's Rating: Good.—P. C. M., Jr.

Release date, not set. Running time, [illegible] min. PCA No. [illegible]. General audience classification.

Peter Thorne ....Craig Stevens
Mary Winfield ....Elisabeth Fraser
Julie Bishop, Willie Best, Frank Wilcox, Cecil Cunningham, Ruth Ford, Milton Parsons, Roland Drew.

Boss of Hangtown Mesa

(Universal—1941-42)

Western

There is a good deal of action in this Johnny Mack Brown western. The story follows a familar theme for these outdoor dramas—that of mistaken identity. However, it is handled with more dexterity than most, is plausible and allows for considerable action. It rates with the better pictures in the series.

Abetting Brown as he has in other films of the series, "Fuzzy" Knight continues his comic antics and in general makes his weight felt. Here he plays a traveling peddler of goods and Indian medicine of his own mixture who manages to be around when Brown is in trouble and is no small help in extricating the star from difficulties. Other players include William Farnum, Rex Lease, Helen Deverell, Hugh Prosser and Robert Barron.

On his way to assume an important position in the construction of a telegraph line, Brown is waylaid by the "Utah Kid" and forced to change clothes. The "Kid," wanted for various crimes, pretends to be Brown and tries to rob the construction boss of a sizable sum of money. He kills the boss but fails to get the money. Brown is in the unenviable position of being in the "Kid's" clothes and wanted for murder under his own name. Pretending to be the "Kid," he plays along with the mob who are trying to prevent the completion of the line, double-crosses them and rounds them up in a climatic gun battle.

Oliver Drake wrote the screenplay and was associate producer. Joseph H. Lewis directed.

Seen at the New York theatre, New York. The audience appeared to enjoy the offering. Reviewer's Rating: Good.—P. C. M., Jr.

Release date, August 21, 1942. Running time, 58 min. PCA No. 8534. General audience classification.

Steve Collins ....Johnny Mack Brown
Dr. J. Wellington Dingle........................Fuzzy Knight
Judge Ezra Binns ....William Farnum
Rex Lease, Helen Deverell, Hugh Prosser, Robert Barron, Michael Vallon, Henry Hall, Fred Kohler, Jr.

Foreign Agent

(Monogram)

Spy Melodrama

Action, comedy and romance are combined for maximum entertainment effect in "Foreign Agent," first production by Martin Mooney and Max King for Monogram release. A terse melodrama of saboteurs attempting to aid a planned Jap bombing of Los Angeles, the film is a meaty offering, taking advantage of recent news developments as items in its plot.

John Shelton and Gale Storm, the latter given a buildup by the company, head the cast, principal support consisting of Ivan Lebedeff, Patsy Moran, William Walligan, Herbert Rawlinson, Kenneth Harlan, Jack Mulhall, newspaper-columnist Jimmy Starr and Vince Barnett. Miss Storm sings two songs: "Down Deep in My Heart," by Bill Mellette, and "Taps for the Japs," by Bill Anderson, the latter falling in the patriotic novelty category.

The screenplay was written by Mooney and John Krafft, from an original by Mooney. Its chief story line is the uncovering of the purposes of a "peace" organization, financed by Axis agents, by a radio commentator who is aided by two young film players. William Beaudine did a competent job in his direction.

Seen at the Monogram studios in Hollywood. Reviewer's Rating: Good.—V. K.

Release date, October 9, 1942. Running time, 64 min. PCA No. 8694. General audience classification.

Jimmy ....John Shelton
Mitzi ....Gale Storm
Okura ....Ivan Lebedeff
George Travell, Patsy Moran, Lyle Latell, Hans Schumm, William Halligan, Herbert Rawlinson.

LAUGHTON, COOPER FILMS REISSUED

Paramount has completed its 1941-42 product season with two reissues, "The Beachcomber" and "The General Died at Dawn". The first featured Charles Laughton and Elsa Lanchester in the Somerset Maugham story of a rake and a spinster in the Dutch East Indies. It was reviewed in Motion Picture Herald, *issue of September 26, 1938. The reviewer then said in part: "Theatregoers of adult understanding may be promised a rare cinema experience by showmen billing this Paramount import. Mr. Laughton's performance of the title role is a riper and richer portrayal than his Captain Bligh, his Rembrandt, his Ruggles or his Henry VIII".*

"The General Died at Dawn", in which Gary Cooper played an American soldier of fortune in China in a cast that included Madeleine Carroll, Akim Tamiroff and Dudley Digges, is still timely in its picture of that war-torn land, although the enemy is not Japan. When reviewed in the Motion Picture Herald *issue of September 12, 1936, the film was described as "Stirring, vigorous melodrama. A show that warrants a publicity spread beyond the ordinary, and something that, when seen, will not be quickly forgotten."*

The Man in the Trunk

(Twentieth Century-Fox)

Light Melodrama

A mystery in which the murdered man is the chief investigator of the 10-year-old crime offers opportunities for suspense and comedy, some of which Walter Morosco has used in producing "The Man in the Trunk." Too often, however, the elements are improperly blended so that crime detection awaits on comedy and the man under sentence of death is forgotten.

Raymond Walburn is the ghost of a departed gambler, set free from the trunk where his skeleton is found, and allowed to flit unnoticed after the lawyer searching for clues to the murder. That his 10 years of ghosthood have not enabled him to pass through locked doors, or tap on tables is a great disappointment, but the obstacles are neatly overcome. The lawyer represents the man due to die for the crime, and his visible partner is a chorus girl with one eye on a detective story and the other on front page publicity. The odd triumvirate, with no police cooperation, obtains a confession after two full days of prowling through dusty attics, locked antique shops, Saratoga trunks, psychoanalysis, on the strength of clues apparently dropped from nowhere.

It's the ghost's picture, of course, with George Holmes and Lynne Roberts lending adequate support. The assorted suspects are played by J. Carrol Naish, Dorothy Peterson, Eily Malyon, Arthur Loft and Milton Parsons. Walter Morosco directed from an original screen play by John Larkin.

Previewed in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, October 23, 1942. Running time, 71 min. PCA No. 8533. General audience classification.

Jim Cheevers ....Raymond Walburn
Peggy ....Lynne Roberts
Dick Burke ....George Holmes
J. Carrol Naish, Dorothy Peterson, Eily Malyon, Arthur Loft, Milton Parsons, Matt McHugh, Joan Marsh, Douglas Fowley, Charles Cane.

Manila Calling

(Twentieth Century-Fox)

Guerilla War in Philippines

This is the story of an intrepid band of radiomen, caught on the Philippine island of Mindanao by the Jap invasion, who fought with the weapon of propaganda backed up by their guns. Unfortunately, there are parts of the narrative that do not ring true; nevertheless the picture probably will hold the interest of the average audience because of its subject matter. Lloyd Nolan and Carole Landis have the leading roles.

The plot is a bit confusing at times, as it is not made sufficiently clear whether the men are American soldiers or civilians fighting a guerilla warfare. At times they are told to act like soldiers and one seems to have more rank than another; then a few moments later they are referring to their fate if captured by the Japs. But their costume is somewhat like a uniform, thus adding to the impression that they are soldiers.

At any rate, the picture is replete with action and thrills and it undoubtedly will bring cheers in the theatre, especially when the American flag is raised over the compound captured by the guerillas from the Japs. There is an odd assortment of characters in the company who, one by one, are killed as the picture reaches its climax. The misfortunes of the present war have at least added some drama to the picture. The end is not always obvious. In this picture the Marines don't arrive in time and the hero dies in performance of his duty.

The acting is average with most of the roles well cast. Sol M. Wurtzel was the executive producer. Herbert I. Leeds directed from an original screenplay by John Larkin.

Previewed at the Twentieth Century-Fox home office projection room. Reviewer's Rating: Fair.—R. A. W.

Release date, October 16, 1942. Running time, 81 min. PCA No. 8577. General audience classification.

Lucky Matthews ....Lloyd Nolan
Edna Fraser ....Carole Landis
Jeff Bailey ....Cornel Wilde
Tom O'Rourke ....James Gleason
Martin Koslock, Ralph Byrd, Charles Tannen, Ted North, Elisha Cook, Jr., Harold Huber.

THE F.B.I. FRONT (20th-Fox)

March of Time

The first "March of Time" release under the banner of Twentieth Century-Fox explores the organization and activities of the Federal Bureau of Investigation in war time. After a survey of the preparations made by the bureau, under the direction of J. Edgar Hoover, to combat fifth-column activities long before Pearl Harbor, the film is devoted to a reconstruction of one case from the files. This narrative presentation is an effective variation of the usual expository style, and particularly apt in a subject which cannot be widely treated because of the necessity of secrecy. The case is that of a former Bundist and agent for the collection of information to be transmitted to Germany. The actors are bona fide FBI agents, a fact that has its disadvantages in the lack of dramatic ability displayed. But the release should gain and hold attention because of the widespread interest in the material treated.

Release date, September 11, 1942 20 *minutes*

The Moon and Sixpence

(Loew-Lewin—United Artists)

Tragedy

David L. Loew and Albert Lewin's latest effort for United Artists release, "The Moon and Sixpence," is a picture the merits of which can best be determined by each individual exhibitor after he sees it, to judge it from all aspects. There are various items of consideration involved in the film, which brings to the screen W. Somerset Maugham's noted story of the iconoclastic painter whose views on life, and especially women, deviate from the norm. The marquee names in the film are George Sanders and Herbert Marshall.

The plot has a man suddenly break up his home, leave his wife and two children to follow an irresistible desire to paint. He destroys the love of a married couple, the woman committing suicide when he leaves her after living with her for some time. Later he becomes a great arist, finding a brief happiness and love when he, doomed to die a leper, realizes the depths of the love that his Tahitian wife has for him.

The device used to tell the story is that of the narrator and flashback, Marshall enacting the role of a famous writer who upon the artist's death sets out to depict the type of person he really was. First pointing out that he thought "Strickland" (the artist) a contemptible fellow, the author then proceeds to tell what he knows about him.

As he writes, he tells of Strickland's studying in Paris, his pointed insults to acquaintances, the affair with the wife of the couple that rescued him from starvation, her suicide when he departs after living with her, the undying love of the husband for his errant spouse, Strickland's going to Tahiti, his marriage of convenience, his being stricken by leprosy, and his painting of his greatest works which he has had destroyed on his death.

Mr. Lewin, who directed, also wrote the adaptation of the Maugham story, retaining much of the original dialogue. Supporting Marshall and Sanders are Steve Geray, outstanding as the Dutch painter whose wife the artist steals; Elena Verdugo, equally so as the Tahitian girl; Doris Dudley, Eric Blore, Albert Basserman, Molly Lamont, Florence Bates, Heather Thatcher, Robert Grieg, Kenneth Hunter, Irene Tedrow. Devi Dja and her Bali-Java dancers appear in the South Seas sequence.

Sepia tint is used for the island scenes, with Kodachrome footage inserted in the shots showing the artist's work. Producer Loew and his associate, Stanley Kramer, gave the film an expensive mounting.

A press program footnote says: "For the first time nude figures will appear on the screen in these paintings. After the Hays office saw the part they played in the picture, they passed the paintings with only one request—that the backside of one figure have a leaf or flower over it."

Seen at a Hollywood projection room. Reviewer's Rating: Fair.—V. K.

Release date, not set. Running time, 89 min. PCA No. 8541. Adult audience classification.

Strickland	George Sanders
Geoffrey Wolfe	Herbert Marshall
Dirk Stroeve	Steve Geray

Doris Dudley, Eric Blore, Albert Basserman, Mollay Lamont, Elena Verdugo, Florence Bates, Heather Thatcher, Robert Grieg, Kenneth Hunter, Irene Tedrow.

(Review reprinted from last week's Herald)

The Battle of Midway

(War Activities Committee—Distributed by 20th Century-Fox)

Special Short Subject

The official U. S. Navy pictures of the Battle of Midway last June, photographed in color by Lieutenant Commander John Ford, former Hollywood director, and released this week through the War Activities Committee, make one of the best newsreel war sequences so far released in a war notable for its lack of footage of actual battle scenes. The two-reel special subject also supplies exhibitors with War Bond selling ammunition.

The subject opens with peaceful shots of Midway Island's only natives, the goney birds, and moves quickly into the excitement of the June dawn alarm, the takeoff of the Flying Fortresses, the bombing of the island by Japanese planes, the anti-aircraft guns in action, an enemy plane brought down in flames, and the burning of one of the U. S. hangars.

Subsequent scenes show the action at sea and the tracking down of the remnants of the scattered Japanese fleet. Closeups of many of the returning fighter pilots follow and then scenes of the rescue of plane crews downed at sea, of funeral services for those who died in action, and closeups of the commanding officers, including Major James Roosevelt.

The pictures were shot on 16mm Kodachrome, but prints have been made on 35mm Technicolor at a cost to the Navy Department of $59,000 for 500 prints. The finished prints compare favorably with original Technicolor footage.

The editing, score and dialogue added by Commander Ford in Hollywood were designed to give the picture dramatic unity but their intrusion conflicts with the swiftness of the basically newsreel material. The dialogue, spoken by Donald Crisp, Henry Fonda and Jane Darwell, is at its best when it confines itself to strict news elaboration of the pictures on the screen. Similarly the editing is below the generally excellent average when it changes the pace of the picture's inherent action. Unsteady frames caused by bomb explosions near the camera are left in the picture to emphasize proximity to the action but the point may be lost on general audiences.

A message from Francis Harmon, executive vice-president of the WAC, this week asked all exhibitors to book the picture for War Bond promotion. The committee will supply the names and addresses of fliers shown in the picture. Physical distribution will be through Twentieth Century-Fox exchanges. Running time is 17 minutes.—J. D. I.

(Review reprinted from last week's Herald)

FEATURE SYNOPSES

SCATTERGOOD SURVIVES A MURDER

(RKO Radio)

Comedy

PRODUCER: Jerrold T. Brandt. Directed by Christy Cabanne.

PLAYERS: Guy Kibbee, Margaret Hayes, John Archer, Wallace Ford.

SYNOPSIS

The fifth in the popular "Scattergood Baines" series, based on a story by Clarence Buddington Kelland in the American Magazine, concerns the mysterious death of two spinsters. Murder is suspected but the only character seeming to benefit by the foul play is their house cat who inherits the fortunes.

DESTINATION UNKNOWN

(Universal)

Spy Melodrama

ASSOCIATE PRODUCER: Marshall Grant. Directed by Ray Taylor.

PLAYERS: Irene Hervey, William Gargan, Felix Basch, Donald Stuart, Sam Levene, Turhan Bey, Charlie Lung, Willy Fung.

SYNOPSIS

This is a story of a desperate chase from Japanese lines to Chinese-held territory with a shipment of war material the prize. The separate secret agents are a Dutch girl, an American adventurer and a German tool suspected by his Japanese superiors. The first two finally combine forces to outwit the latter.

THE GREAT IMPERSONATION

(Universal)

War Melodrama

ASSOCIATE PRODUCER: Paul Malvern. Directed by John Rawlins.

PLAYERS: Ralph Bellamy, Evelyn Ankers, Kaaren Verne, Henry Daniels, Edward Norris.

SYNOPSIS

Ralph Bellamy undertakes a double impersonation in this story of the Nazi spy ring in England. He plays both an Englishman and a German who greatly resembles him, then posing as the German impersonating the Briton although the actual circumstances are reversed. The story makes use also of the Hess flight to England.

JOURNEY FOR MARGARET

(MGM)

War Melodrama

PRODUCER: B. P. Fineman. Directed by Herbert Kline.

PLAYERS: Robert Young, Laraine Day.

SYNOPSIS

A war correspondent stationed in London remains on duty throughout the bombing of the city, first sending his wife back to the United States, whence he comes later on bringing two war orphans. The plight of the children and the stories of their families and relatives under the blitz are blended in the narrative.

BOMBARDIER

(RKO Radio)

War Drama

PRODUCER: Robert Fellows. Directed by Richard Wallace.

PLAYERS: Pat O'Brien, Randolph Scott, Anne Shirley, Walter Reed, Eddie Albert.

SYNOPSIS

From a screenplay by John Twist RKO has filmed a story of the American flying forces, in particular of the men who pilot the bombing planes, set the bombsights and rain destruction upon the enemy. Pat O'Brien is featured in the title role of this action drama.

GREAT WITHOUT GLORY

(Paramount)

Biography

PRODUCER-DIRECTOR: Preston Sturges.

PLAYERS: Joel McCrea, Betty Field, Harry Carey, Franklin Pangborn.

SYNOPSIS

This is a biographical treatment of the life story of Dr. William T. G. Morton, the Boston dentist, who is credited with the discovery and development of the use of anesthesia for purposes of surgery. It traces his career from boyhood forward. The period is 1868 and theretofore.

FEATURES

in order of releases, as set, also others to come

For 1941-42 feature product in sequence of release, company by company, see pages 878-879.

COLUMBIA

Prod. No.	Title	Release Date
....	Counter Espionage	Sep. 3,'42
....	The Spirit of Stanford	Sep. 10,'42
....	A Man's World	Sep. 17,'42
....	Lucky Legs	Oct. 1,'42
....	The Daring Young Man	Oct. 8,'42
....	Smith of Minnesota	Oct. 15,'42
....	You Were Never Lovelier	Oct. 22,'42
....	The Boogie Man Will Get You	Oct. 29,'42
....	The Cover Girl	Not Set
....	Stand By All Networks	Not Set
....	A Tornado in the Saddle	Not Set
....	Law of the Badlands	Not Set
....	Boston Blackie Goes Hollywood	Not Set
....	The Fighting Buckaroo	Not Set
....	Laugh Your Blues Away	Not Set
....	Something to Shout About	Not Set
....	Commandos Come at Dawn	Not Set
....	Underground Agent	Not Set
....	Law of the Northwest	Not Set
....	How Do You Do	Not Set
....	The Frightened Stiff	Not Set
....	Ride, Mountie Ride	Not Set
....	Junior Generals	Not Set
....	City Without Men	Not Set
....	Silver City Raiders	Not Set

GOLDWYN

Prod. No.	Title	Release Date
....	They Got Me Covered	Not Set

MGM

Prod. No.	Title	Release Date
302	Tish	Sep.-Oct. '42
305	A Yank at Eton	Sep.-Oct. '42
306	The War Against Mrs. Hadley	Sep.-Oct. '42
307	Cairo	Sep.-Oct. '42
308	Seven Sweethearts	Sep.-Oct. '42
...	Apache Trail	Sep.-Oct. '42
...	Somewhere I'll Find You	Sep.-Oct. '42
...	Panama Hattie	Sep.-Oct. '42
...	For Me and My Gal	Not Set
...	Eyes in the Night	Not Set
...	Andy Hardy Steps Out	Not Set
...	Random Harvest	Not Set
...	White Cargo	Not Set
...	Reunion	Not Set
...	Journey for Margaret	Not Set
...	Whistling in Dixie	Not Set
....	Dr. Gillespie's New Assistant	Not Set
....	Presenting Lily Mars	Not Set
...	Lassie Come-Home	Not Set
....	Keeper of the Flame	Not Set
...	Omaha Trail	Not Set
...	Tennessee Johnson	Not Set
...	Northwest Rangers	Not Set
...	Pilot No. 5	Not Set
...	Cargo of Innocents	Not Set
...	Assignment in Brittany	Not Set
...	Cabin in the Sky	Not Set
...	Du Barry Was a Lady	Not Set
...	Three Hearts for Julia	Not Set
...	The Human Comedy	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42

PARAMOUNT

Prod. No.	Title	Release Date
	Block I	
....	Wake Island	Not Set
....	The Major and the Minor	Not Set
....	The Glass Key	Not Set
....	Wildcat	Not Set
....	Priorities on Parade	Not Set
....	Henry Aldrich, Editor	Not Set
....	American Empire	Not Set
....	Palm Beach Story	Not Set
....	I Married a Witch	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Street of Chance	Not Set
....	The Forest Rangers	Not Set
....	Young and Willing	Not Set
....	Happy Go Lucky	Not Set
....	Border Patrol	Not Set
....	Wrecking Crew	Not Set
..	Silver Queen	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set
....	Missing Men	Not Set
....	Submarine Alert	Not Set
....	Lost Canyon	Not Set
....	Leather Burners	Not Set
....	Star Spangled Rhythm	Not Set
....	The Crystal Ball	Not Set
....	Lucky Jordan	Not Set
....	Hoppy Serves a Writ	Not Set
....	Henry Aldrich Gets Glamour	Not Set
....	Buckskin Empire	Not Set
....	High Explosive	Not Set
....	Night Plane to Chungking	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
...	Baby Face Morgan	Sep. 15,'42
...	Tomorrow We Live	Sep. 29,'42
...	The Yanks Are Coming	Oct. 12,'42
...	City of Silent Men	Oct. 26,'42
...	Secrets of a Co-Ed	Not Set
...	Miss V from Moscow	Not Set
...	Boss of Big Town	Not Set
...	A Night for Crime	Not Set

RKO

Prod. No.	Title	Release Date
...	The Magnificent Ambersons	July 10,'42
...	The Big Street	Sep. 4,'42
...	Mexican Spitfire's Elephant	Sep. 11,'42
...	Wings and the Woman	Sep. 18,'42
...	Bandit Ranger	Sep. 25,'42
...	Highways by Night	Oct. 2,'42
...	Here We Go Again	Oct. 9,'42
...	Journey Into Fear	Not Set
...	Army Surgeon	Not Set
...	Scattergood Survives a Murder	Not Set
...	The Navy Comes Through	Not Set
...	Pride of the Yankees	Not Set
...	Once Upon a Honeymoon	Not Set
...	The Falcon's Brother	Not Set
...	Seven Days Leave	Not Set
...	Ladies Day	Not Set
...	Seven Miles from Alcatraz	Not Set
...	Cat People	Not Set
...	Tarzan Triumphs	Not Set
...	Stand By to Die	Not Set
...	Bombardier	Not Set

REPUBLIC

Prod. No.	Title	Release Date
201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
...	Ice-Capades Revue	Not Set
...	X Marks the Spot	Not Set
...	Johnny Doughboy	Not Set

20TH CENTURY-FOX

Prod. No.	Title	Release Date
	Block 1	
301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42
	Block 2	
308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42
	Block 3	
309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
316	The Young Mr. Pitt	Oct. 30,'42
317	Springtime in the Rockies	Nov. 6,'42
...	Tales of Manhattan	Not Set
...	Thunder Birds	Not Set
...	The Black Swan	Not Set
...	The Ox-Bow Incident	Not Set
...	China Girl	Not Set
...	That Other Woman	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Dr. Renault's Secret	Not Set
...	Crash Dive	Not Set
...	Undying Monster	Not Set
...	Life Begins at 8:30	Not Set
...	The Meanest Man in the World	Not Set
...	Over My Dead Body	Not Set
...	Brasher Doubloon	Not Set
...	Quiet Please, Murder	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	One of Our Aircraft Is Missing	Not Set
...	Love on the Dole	Not Set
...	The Keys of the Kingdom	Not Set
...	The Moon and Sixpence	Not Set
...	Mr. & Mrs. Brooklyn	Not Set
...	The Devil with Hitler	Not Set
...	Calaboose	Not Set
...	The Big Blockade	Not Set
...	Taxi, Mister	Not Set
...	Prairie Chickens	Not Set
...	Fall In	Not Set
...	Nazty Nuisance	Not Set
...	Jacaré	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
....	Between Us Girls	Sep. 4,'42
....	Give Out Sisters	Sep. 11,'42
....	Half Way to Shanghai	Sep. 18,'42
....	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
....	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
....	Get Hep to Love	Oct. 2,'42
....	Destination Unknown	Oct. 9,'42
....	Arabian Nights	Oct. 16,'42
....	Nightmare	Oct. 23,'42
....	Forever Yours	Oct. 30,'42
7072	Little Joe the Wrangler	Nov. 13,'42
....	The Great Impersonation	Not Set
....	Destiny	Not Set
....	Strictly in the Groove	Not Set
....	The Mummy's Tomb	Not Set
....	Who Done It?	Not Set
....	Off the Beaten Track	Not Set
....	Raiders of San Joaquin	Not Set
....	Night Monster	Not Set
....	On the Beam	Not Set
....	Moonlight in Havana	Not Set
....	Shadow of a Doubt	Not Set
....	Flesh and Fantasy	Not Set
....	Tenting Tonight on the Old Camp Ground	Not Set
....	The Old Chisholm Trail	Not Set
....	Sherlock Holmes in Washington	Not Set
....	Passing the Buck	Not Set
....	Corvettes in Action	Not Set
....	White Savage	Not Set
....	Pittsburgh	Not Set
....	Cheyenne Roundup	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
...	You Can't Escape Forever	Oct. 10,'42
...	Secret Enemies	Oct. 17,'42
...	Now, Voyager	Oct. 31,'42
...	Yankee Doodle Dandy	Not Set
..	The Hard Way	Not Set
..	George Washington Slept Here	Not Set
...	Casablanca	Not Set
...	Gentleman Jim	Not Set
...	Watch on the Rhine	Not Set
..	Princess O'Rourke	Not Set
..	Adventures of Mark Twain	Not Set
...	Flying Fortress	Not Set
...	The Hidden Hand	Not Set
...	Arsenic and Old Lace	Not Set
...	Edge of Darkness	Not Set
....	The Mysterious Doctor	Not Set
..	The Desert Song	Not Set
...	Air Force	Not Set
..	The Constant Nymph	Not Set
...	Action in the North Atlantic	Not Set
...	Murder on Wheels	Not Set
...	Background to Danger	Not Set
...	One More Tomorrow	Not Set
...	Mission to Moscow	Not Set

Tabloid Reviews

Reviews appearing on pages 914 and 915 are condensed versions of reviews of 1942-43 product appearing in Product Digest prior to the issue of September 5, 1942. They are carried for their reference value.

Flying Fortress

(Warner Brothers)

War Drama

Probably the most expensively made of Warners British productions, and certainly the most possessed of established entertainment ingredients, this is something more than just a war film. It exploits the war—and the appeal of the R.A.F. plus U.S. aid—but its story values and its sallyings forth down the avenues of romance, thrill, gentle satire, and spectacular action give it something more than merely a war flavor. In Britain at any rate, with its saleable title and passages and people of the kind which provoke word-of-mouth publicity, the film should play right into the showman's hands. In the U. S. it should help to answer many questions about Britain at war.

The story is of an American playboy who finds his real self in flying bombers to Britain, and later in the R.A.F. itself. There is the girl newspaper reporter who housebreaks to get her story for the tabloid, misunderstandings, regrets—and of course an ultimate reunion. It has both an American and a British setting and the flavors on both sides of the Atlantic taste authentic. Richard Greene is the playboy, and a comparative newcomer, but a charming and intelligent one, Carla Lehmann, is partner in romance.

Technically the film is very competent and Walter Forde's direction extremely capable.

Jim Spence..........Richard Greene
Sydney Kelly..........Carla Lehmann
Sydney King, Basil Radford, Joss Ambler, Edward Rigby, Billy Hartnell, Donald Stewart, Betty Stockfield, Charles Heslop.

Complete review published June 27, 1942

The Glass Key

(Paramount)

Politics and Gangsters

A good cast has done its best with this material which starts out as a gangster picture, turns into a murder mystery and again becomes a gangster film before its conclusion. The leading players, whose recent performances should enhance their standing at the box office, seem to be in some doubt at times just what their attitude should be.

The story is principally concerned with Brian Donlevy, an uncouth politician; his sister, Bonita Granville; the daughter of his political ally, Veronica Lake, and her brother, Richard Denning. Donlevy falls in love with Miss Lake while Bonita long has been enamored of Denning. But the latter becomes involved with gamblers and after Donlevy remonstrates with him, the former is suspected when Denning is found dead. From that point the picture involves the desperate attempts of Alan Ladd, friend of Donlevy, to extricate him from what appears to be "a bum rap" although Donlevy admits to the crime with a lack of sincerity indicating that he is shielding someone.

The picture's direction by Stuart Heisler might have been smoother. Some of the scenes have an insincere ring.

Reviewer's Rating: Fair.

Paul Madvig..........Brian Donlevy
Janet Henry..........Veronica Lake
Alan Ladd, Bonita Granville, Joseph Calleia, Richard Denning.

Complete review published August 29, 1942

One Thrilling Night

(Monogram)

Humorous Honeymoon

Producer A. W. Hackel is not the first maker of films to find humor in the momentary thwartings of a pair of newlyweds, but he's one of the first to make them steadily entertaining for 69 minutes without stepping over the borderline of taste or spending a million dollars in the doing.

John Beal and Wanda McKay enact the honeymooners, in New York from upstate for one night of wedded bliss before he's to join the army, and they miss nary a laugh for keeping it clean. The complications begin with their finding of a cadaver in their bed, and multiply to include their capture by gangsters, their escape, a series of disappearances by the cadaver, which turns out to be alive, and so on, none of these being routine and all making sense in a degree beyond the custom in comedies.

Horace Jason..........John Beall
Millie Jason..........Wanda McKay
Warren Hymer, J. Farrell MacDonald, Barbara Pepper, Tom Neal, Ernie Adams, Lynton Brent.

Complete review published July 4, 1942

Strictly in the Groove

(Universal)

Musical

Another of Universal's little musical comedies, this one is little more than an expanded band short, a series of musical numbers, songs and dances held loosely together by a dull and inconsequential story.

Bob Saunders (Richard Davies) on graduating from college, prefers piano playing in an orchestra (Ozzie Nelson's) to entering the restaurant business with his father (Russell Hicks). Disowned he finds himself in Arizona with the band playing at a competitive resort to one of his father's properties. Father goes to Arizona, sees the boy is making good without his help and is won over.

Vernon Keays did the best he could with a script by Veni Higgins and Warren Wilson. Joseph G. Sanford was associate producer and John W. Boyle photographed.

Sally..........Mary Healey
Bob Saunders..........Richard Davies
Durham..........Leon Errol
Shemp Howard, Grace McDonald, Russell Hicks, Martha Tilton, Eddie Johnson, Ozzie Nelson and His Orchestra, the Dinning Sisters and Jimmy Wakely and his Cowboy Band.

Complete review published July 4, 1942

Priorities on Parade

(Paramount)

Swinging for Victory

Once you're over the initial improbability of a swing band booking a defense factory and signing up for the assembly line to practice in their free time, you'll find "Priorities on Parade" an entertaining little musical with some tuneful songs, clever dances and ingratiating performers.

The "Solid Seven" were down on their luck and had hoped to work in the plant at their own trade. They accepted other work, except for Ann Miller, who decided to sing for a neighborhood night-club, strictly from hunger. Johnnie Johnston, their leader, is apprenticed to a tough welder who turns out to be an attractive woman. His attempts to counteract their first impressions of each other, her rivalry with the songstress and the band's gradual awakening to the bigger job to be done make up the plot. The finale is an elaborate entertainment staged at the factory, providing opportunities for Ann Miller to dance, Betty Rhodes to sing and the band to "send."

Reviewer's Rating: Good.

Donna D'Arcy..........Ann Miller
Johnny Draper..........Johnnie Johnston
Lee Davis..........Betty Rhodes
Jerry Colonna, Vera Vague, Harry Barris, Eddie Quillan, Dave Willock, Nick Cochrane, Rod Cameron and the Debonaires.

Complete review published August 1, 1942

The Young Mr. Pitt

(Twentieth Century-Fox—British)

Historical Drama

This is a screen biography of one of Britain's greatest Prime Ministers, but a man whose career is not an open book save to the better educated. It has certain definite points of appeal. It has the obvious and emphatic one of Robert Donat, among the British industry's Ten Best, and it has a certain parallel with present-day conditions and political affairs. It is a well made film, spectacular, and pageant-tried, both personal and political, well acted. It carries unceasing concentration on the political and military aspects of Pitt's career. Romance plays a lesser role; so some women may find implied suggestion that a personable young man could have been more exciting in his loves.

The wars against Napoleon are obvious parallels with today's war against the Axis. All through the drama the parallels crop up, speeches which might have been spoken today, situations which forecast the present, figures foreshadowing the spectres of 1942.

Donat is urgent and sincere as the Younger Pitt and his speeches are worth the listening. Robert Morley, a greasy, suave Charles James Fox, Raymond Lovell, in a comedy King role, Albert Lieven as Talleyrand, John Salew as the irreproachable shadow, Smith, are some who stand out of an excellent and earnest cast.

The Earl of Chatham }
William Pitt } ....Robert Donat
Charles James Fox..........Robert Morley
Eleanor Eden..........Phyllis Calvert
William Wilberforce.......... John Mills
George III..........Raymond Lovell
Talleyrand .... Albert Lieven
Lord Nelson..........Stephen Haggard
Napoleon .... Herbert Lom

Complete review published July 4, 1942.

The Loves of Edgar Allan Poe

(Twentieth Century - Fox)

Costume Drama

The loves of Edgar Allan Poe, according to this latest attempt to portray a literary legend on the screen were, first, Edgar Allan Poe, and then, in chronological order, Mrs. Allan, Elmira Royster, Virginia Clem, the copyright law and strong drink. None of these ever manages to capture the sympathy or sustained interest of the audience.

The cast, including John Shepperd as Poe, and Linda Darnell as Virginia, is beautifully costumed and cannot be blamed for failure to make the stilted dialogue significant. Director Harry Lachman, too, is limited by the script.

Edgar Allan Poe..........John Shepperd
Virginia Clem..........Linda Darnell
Virginia Gilmore, Jane Darwell, Mary Howard, Frank Conroy, Henry Morgan, Walter Kingsford.

Complete review published July 11, 1942

Secret Enemies

(Warner Bros.)

Spy Melodrama

When his best friend, an FBI agent, is murdered by poison gas in a hotel room to which he took him, a young attorney joins the FBI and tracks down a ring of German spies in New York City. That is the story of "Secret Enemies," a double bill item. The new agent manages with the help of others to round up the ring, which uses a hotel owner, whose wife is in Germany, as a "front."

The screenplay by Raymond L. Schrock telegraphs the succeeding events. Ben Stoloff was the director.

Reviewer's Rating: Fair.

Craig Stevens..........Carl Becker
Faye Emerson..........Paul Fengler
John Ridgely..........John Trent
Charles Lang, Robert Warwick, Frank Reicher, Rex Williams, Frank Wilcox, George Meeker, Roland Drew, Addison Richards, Cliff Clark, Monte Blue.

Complete review published August 22, 1942

Panama Hattie

(Metro-Goldwyn-Mayer)

Stage Musical

A stage musical comedy photographed, this reflects the limitations of the stage; the rigidity and the cliches of theatre showmanship. Made on a few sets, and liberally interspersed with song, dance and comedy routines, it is a pleasant evening's entertainment.

The superb comedy talents of Red Skelton seem here to have been subdued by the theme. As one of a trio of comedy sailors, and with an exceedingly stupid character to portray, Skelton gives no indication of that ability to hold a lead part for more than an hour, which he demonstrated in "Whistling in the Dark." Ann Sothern is pretty and convincing as Panama Hattie, a natural and sincere dance hall girl; but because the plot is so slight, Miss Sothern is but a pretty manikin who several times sings, makes faces and dances.

The plot revolves about the loves and quarrels between Dan Dailey, Jr., and Miss Sothern. His daughter, Jackie Horner, complicates their attachment by finding Miss Sothern's posture, walk, speech and clothing funny. Miss Sothern is irked to the point of leaving Panama. But all ends well.

Reviewer's rating: Good.

"Red" ....Red Skelton
Hattie Maloney..................................Ann Sothern
"Rags" ...."Rags" Ragland
"Rowdy" ....Ben Blue
Marsha Hunt, Virginia O'Brien, Alan Mowbray, Dan Dailey, Jr., Jackie Horner, Carl Esmond, Lena Horne, James Berry, Warren Berry, Nyas Berry.

Complete review published July 25, 1942

The Pride of the Yankees

(RKO Radio - Goldwyn)

The Tragedy of Lou Gehrig

A line in the dialogue of this biography of the late Lou Gehrig places at 50,000,000 the number of Americans interested in baseball and its heroes, but it is not in Samuel Goldwyn to restrict himself, his picture or his customers to any such limited circle as that. He has equipped his production, therefore, with items of interest to a variety of publics, in addition to baseball's, and has pointed it squarely at the tear-ducts of the whole population.

Producer Goldwyn unfolds to them what Runyon's foreword describes with accuracy as "the story of a hero of the peaceful paths of everyday life." Being just that, the narrative contains no incidents of melodramatic intensity, save those moments of diamond history which are lifted from the records of the game for filming, and makes its way quietly through a sequence of gentle passages which pile, one upon another, bits of the Gehrig family background. These serve to document the Gehrig case and endear the Gehrig personality in preparation for the farewell address, filmed in conformity with the actual events which occurred on June 4, 1939, which brings the picture to its close—and the audience to a flood of tears which are tears no less, whether shed for the dead Gehrig or the living Cooper.

Lou Gehrig..................................Gary Cooper
Mrs. Gehrig...............................Teresa Wright
Sam Blake................................Walter Brennan
Babe Ruth, Dan Duryea, Elsa Janssen, Ludwig Stossel, Virginia Gilmore, Bill Dickey, Ernie Adams.

Complete review published July 4, 1942

Footlight Serenade

(Twentieth Century-Fox)

Musical Comedy

This is one of those strikes across the heart of the plate that not even the bleacherites find fault with.

It's got song, dance and humor in a blending and routining that makes each profit the other.

It's got Betty Grable dancing and singing, John Payne singing and boxing, Victor Mature boxing and bombasting, Cobina Wright, Jr., singing and acting, and Phil Silvers displaying at last upon the screen in full his talent for comedy.

It's about a pugilist who is starred in a musical show and uses his influence to bring about stardom for a showgirl he's in love with, without knowing she's married to a fellow member of the company. Most of the things which might be expected to happen under those circumstances don't happen, but some unexpected ones do.

Bill Smith...................................John Payne
Pat Lambert................................Betty Grable
Victor Mature, Jane Wyman, James Gleason, Cobina Wright, Jr., June Lang, Frank Orth, Manton Moreland, Irving Bacon, Charles Tannen, George Dobbs.

Complete review published July 11, 1942

Cairo

(Metro-Goldwyn-Mayer)

Intrigue with Music

Dedicated "irreverently" to the unsung heroes, the writers of spy melodramas, this is a travesty on espionage. It recounts how a small town newspaperman, assigned as a war correspondent, becomes involved in spy activities in Cairo, and unwittingly becomes the dupe for foreign agents. There he makes the acquaintance of a famous Hollywood motion picture star, who, he had been led to believe, is the leader of a spy ring. She in turn suspects him and the two innocents carry on their little game while the real spies go merrily about their business.

Jeanette MacDonald is the motion picture star and she sings several songs in the course of the proceeding. Robert Young plays the misguided small town newspaperman.

A trade press audience found the picture very amusing at times. Reviewer's Rating: Good.

Marcia Warren....................Jeanette MacDonald
Homer Smith..............................Robert Young
Cleona Jones.............................Ethel Waters
Reginald Owen, Grant Mitchell, Lionel Atwill, Edward Ciannelli, Mitchell Lewis, Dooley Wilson.

Complete review published August 15, 1942

Careful, Soft Shoulders

(Twentieth Century-Fox)

Washington Spy Story

Polish in production, performance and presentation imparts a deal of fascination to this story of espionage in the nation's capital, and it is not until near the end that it breaks into melodramatics that discount these.

Virginia Bruce, whose off-screen voice tells much of the story in a chatty way, makes the character of a Washington society girl misled into helping a Nazi ring, under the delusion that she is aiding the U. S. Secret Service, a credible and interesting thing.

James Ellison and Aubrey Mather head well-chosen support.

Walter Morosco produced and got a lot out of his budget.

Reviewer's Rating: Good.

Connie Mather..........................Virginia Bruce
Thomas Aldrich.........................James Ellison
Aubrey Mather, Sheila Ryan, Ralph Byrd, Sigurd Tor, Charles Tannen, William B. Davidson.

Complete review published August 15, 1942

Mexican Spitfire's Elephant

(RKO Radio)

Farce

"Mexican Spitfire's Elephant" is the best of the series of the Lupe Velez-Leon Errol vehicles as far as entertainment quality and production values are concerned. A merger of slapstick and farce, plus the unique factor of an actor playing a triple role in full knowledge of the audience, the film kept a Los Angeles theatre audience in a constant state of the type of merriment that gives the most exercise to the abdominal muscles.

Miss Velez and Errol again play their usual roles, she as a fiery Latin American married to an American, and he that of her uncle by marriage, a British nobleman and the uncle's impersonation of the nobleman. The plot this time deals with efforts of two criminals, a blonde and her lover—to inveigle the nobleman to smuggle a trinket which contains a valuable gem into the United States.

Reviewer's Rating: Good.

Carmelita ....Lupe Velez
Lord Epping }
Uncle Matt } ....Leon Errol
Walter Reed, Elisabeth Risdon, Lydia Bilbrook, Marion Martin, Lyle Talbot, Luis Alberni, George Cleveland.

Complete review published August 8, 1942

A Yank at Eton

(Metro-Goldwyn-Mayer)

Mickey at Eton

This time it's Mickey in "college"—but it's Eton in England he goes to, instead of Notre Dame in the U. S. A. And he is disappointed. The result is well indicated, including his resentment, not only at his transfer from a California high school, but also against the wealthy Englishman, Ian Hunter, who had married his mother and so brought the change in plans, and against the queer, and to him, unfair, customs pervading the ancient system of Eton.

However, Mickey learns. His rebellions are portrayed as natural; the "beatings" of lower boys by upper class boys in the English "public school" are not glossed or explained. It is Mickey's crassness which is explained, and his change which is the story.

He cannot change the bullying upper boys, nor his half brother, Freddie Bartholomew; nor the cringing lower boys; nor his immensely tolerant headmaster, Edmund Gwenn. He can only perceive it is all in the training of "men," the inculcation of that discipline which they will inflict upon others in ruling the British Empire.

The picture is a moderately successful exploitation of Eton life, with Mickey and his pals an immensely successful leavening, with several uproarious scenes.

Reviewer's Rating: Excellent.

Timothy Dennis...........................Mickey Rooney
Justin ....Edmund Gwenn
Roger Carlton................................Ian Hunter
Peter Carlton.....................Freddie Bartholomew
Marta Linden, Juanita Quigley, Alan Mowbray, Peter Lawford, Raymond Severn, Tina Thayer.

Complete review published August 15, 1942

Desperate Journey

(Warner Bros.)

Three Musketeers 1942

Errol Flynn, Ronald Reagan and associates, whose names make for sale of tickets, engage here in a 1942 treatment of the three musketeers idea packed with action, shorn of romance and utilizing the third Reich for terrain.

The screenplay by Arthur T. Horman opens with the sending of a British bomber over Germany. It accomplishes its mission, but crashes in that country, killing all but five of its crew. These are captured, escape, then make their way through a series of adventures toward Holland, where they seize a British plane from the Nazis and fly back to England with military information acquired.

Produced by Hal Wallis and directed by Raoul Walsh, the picture has speed, expense and a world of action, plus a list of names that recommend themselves as marquee copy. Its weakness as entertainment save for the devotees of fisticuffs seems to stem from its depictment of the Nazis as dullards, bunglers and softies.

Reviewer's Rating: Excellent.

Flight Lt. Terrence Forbes...................Errol Flynn
Flying Officer Johnny Hammond......Ronald Reagan
Kaethe Brahms.........................Nancy Coleman
Major Otto Baumeister..............Raymond Massey
Alan Hale, Arthur Kennedy, Sig Rumann, Patrick O'Moore, Ronald Sinclair, Louis Arco, Charles Irwin.

Complete review published August 22, 1942

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 900-901.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 913.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
•ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	612	...	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	853	726	...
•Affairs of Martha, The	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
(formerly Once Upon a Thursday)									
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	...	...
•Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	...	575	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	766	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	....	....	...	871	...
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	737	726	...
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	Oct. 16,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	873
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	....	....	...	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	....	....	...	...	...
•Bambi (color)	RKO	....	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	...
Bandit Ranger	RKO	....	Tim Holt	Sept. 25,'42	....	....	...	...	...
•Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	563	487	795
•Battle Cry of China (Reissue)	UA	....	Chinese Feature	Not Set	61m	July 5,'41	840	...	...
(formerly Kukan)									
Battle for Siberia	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	838	797	...
Between Us Girls	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
(formerly Love and Kisses, Caroline)									
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	795
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 28,'42	58m	....	...	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The (color)	20th-Fox	....	Tyrone Power-Maureen O'Hara	Not Set	....	....	...	855	...
•Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	750	575	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	....	...	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
•Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	....	...	613	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	Not Set	....	....	...	794	...
•Bride of Buddha	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	634	...	...
(formerly India Speaks)									
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645	...	756
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CAIRO	MGM	....	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	...	...
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	853	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulders	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Cargo of Innocents	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	....	....	...	...	...
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	Not Set	....	....	...	872	...
City of Silent Men	PRC	308	Frank Alperson-June Lang	Oct. 26,'42	64m	Sept. 12,'42	898	...	...
•Come On, Danger	RKO	285	Tim Holt	June 5,'42					
•Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Counter Espionage	Col.	....	Warren William-Eric Blore	Sept. 3,'42	....	....	...	871	...
Cover Girl, The	Col.	....	Jinx Falkenburg	Not Set	....	....	...	...	...
•Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	873
•Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
•DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	56m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	....	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deep in the Heart of Texas	Univ.	....	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	...	871	...
•Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	109m	Aug. 22,'42	915	...	873
Destination Unknown	Univ.	....	Irene Hervey-William Gargan	Oct. 9,'42	....	....	...	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	....	....	...	...	...
•Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
•Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
•Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	809	...	...
•Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
•Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
•EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	873
•Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
•Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
•Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	Not Set	79m	Sept. 12,'42	898	797	...
•FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	....	George Sanders-Jane Randolph	Not Set	....	....	...	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Not Set	....	....	...	796	...
•Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	494	2	590
•Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	674	364	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
•Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	549	526	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
•Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	...
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	68m	June 27,'42	914	...	...
•Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	....	....	...	772	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	...	872	...
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Not Set	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
•Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	622	...	...
•Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
•Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 11,'42	60m	....	...	...	...
•GALLANT Lady	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	....	...	648	...
•Gay Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	873
•General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	Not Set	...	....	...	...	...
George Washington Slept Here	WB	....	Jack Benny-Ann Sheridan	Not Set	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	....	Jane Frazee-Robert Paige	Oct. 2,'42	....	....	...	...	...
•Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	622	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	....	....	...	855	...
•Give Out, Sisters	Univ.	....	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
•Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	551	...	795
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
•Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Not Set	....	....	...	912	...
•Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
•Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	612	...	...
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Sept. 18,'42	....	....	...	...	...
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	....	Ida Lupino-Dennis Morgan	Not Set	....	....	...	796	...
•Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	810	...	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	663	...
•Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
•Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	869	...	...
Hidden Hand, The	WB	....	Craig Stevens-Elizabeth Fraser	Not Set	67m	Sept. 19,'42	910	...	...
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	827	715	...
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	794	772	...
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	...
•Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	633	...	...
•House of Errors	PRC	•216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	...	539	...
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	Not Set	....	....	...	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	...
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
•I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	873
I Married a Witch	Para.	....	Fredric March-Veronica Lake	Not Set	....	....	...	797	...
•In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
•Inside the Law	PRC	218	Wallace Ford	May 8,'42	62m	....	...	613	...
•In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	795
•Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	537	...	795
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...

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						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	840	772	...
●It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	...
●I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	599	574	...
●JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	795
●Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	....	....	...	912	...
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	69m	Aug. 8,'42	903	796	...
●Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	873
●Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	573	396	873
●Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 21,'42	68m	....	...	...	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
●KID Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	551	495	873
●King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
●Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	429	320	705
●LADY Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
●Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	795
●Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	407	387	...
●Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
●Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	766	...	...
●Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
●Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Legs	Col.	....	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
●Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
●MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
●Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	....	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	749	507	756
●Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
●Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	869	...	...
●Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	537	464	795
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...
●Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	....	M. Chapman-Wm. Wright	Sept. 17,'42	....	....	...	...	...
●Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
●Meet the Mob	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
(formerly So's Your Aunt Emma)									
●Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
●Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
●Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	873
●Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	611	...	...
●Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr.. '42	88m	Mar. 28,'42	574	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	795
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Artkino	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	....	....	...	...	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	661	527	795
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	....	....	...	663	...
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	Not Set	....	....	...	...	...
●Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	598	575	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	...	...
●My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	795
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	....	....	...	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 24,'42	96m	Sept. 19,'42	909	772	...
●Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	597	507	...
NAVY Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	....	....	...	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Not Set	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
●North of the Rockie	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	...	575	...
●Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	Sept. 19,'42	910	...	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	....	Bette Davis-Paul Henreid	Oct. 31,'42	119m	Aug. 22,'42	902	...	...
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	870	855	...
Omaha Trail	MGM	....	James Craig-Dean Jagger	Not Set	....	....	...	796	...
(formerly Ox Train)									
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Not Set	....	....	...	855	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	903	...	...
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
(formerly Do Not Disturb)									
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	838	797	...
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...

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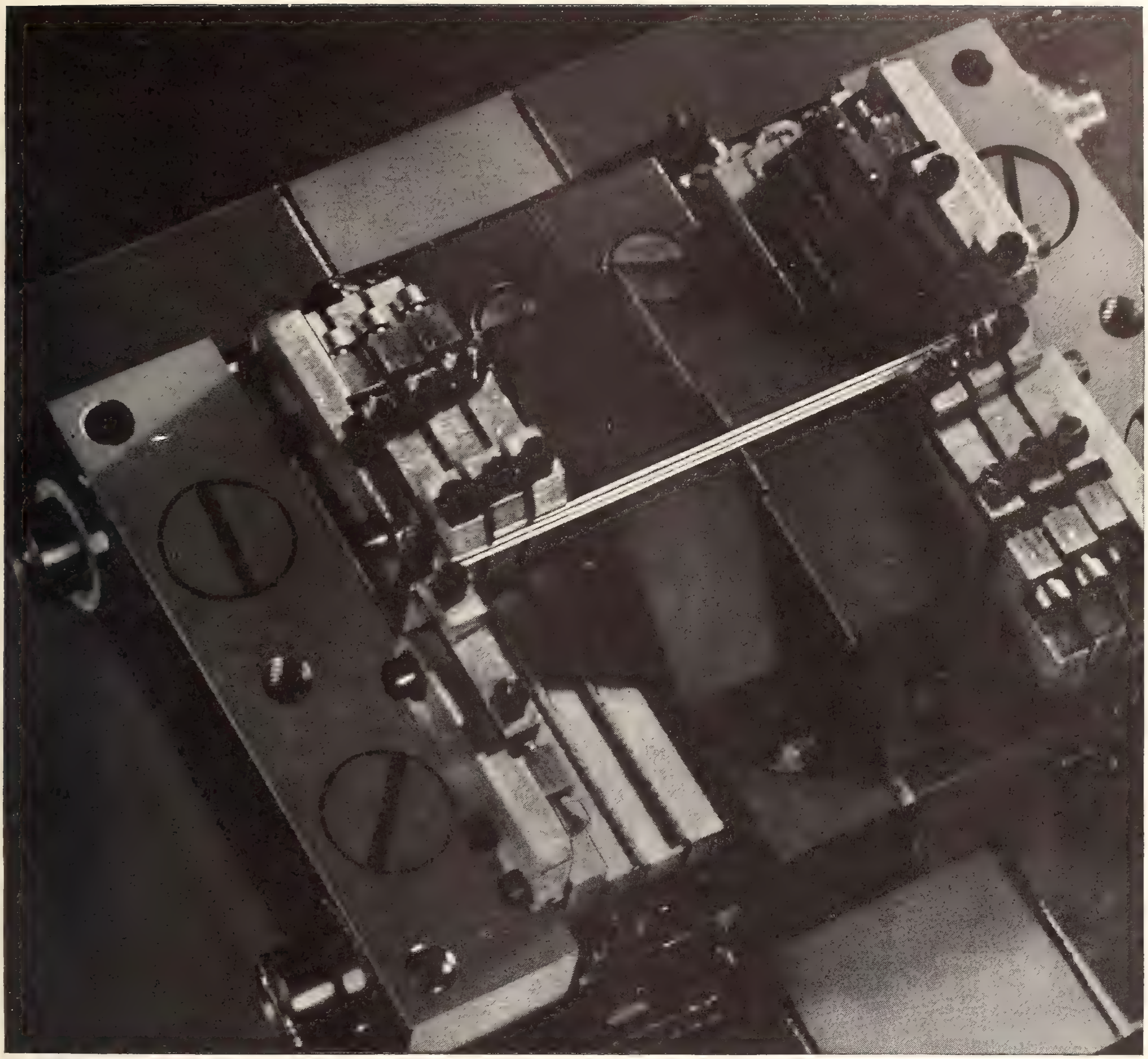
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Not Set	....	....	...	796	...
•PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	.
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	....	....	...	663	...
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	
•Panther's Claw, The	PRC	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	563	..	
•Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	..
•Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	..	...
•Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	599	..	...
•Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
•Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	....	...	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	873
•Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	.
•Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	....	....	...	800	...
•Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
•Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
•Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	873
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
•Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	...
•Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...
RANDOM Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	....	....	...	796	...
•Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	795
•Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
•Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
•Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
•Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	549	...	795
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Not Set	....	....	...	872	...
•Rolling Down the Great Divide	PRC	253	Bill (Radio) Boyd	Apr. 24,'42	60m	....	....	635	...
•Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	...
•Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	...
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
•Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	634	508	756
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
•Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	....	....	912	...	...
•Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	550	542	705
Secret Enemies	WB	....	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Nov. 9,'42	67m	Sept. 19,'42	910	...	...
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	Not Set	....	....	...	872	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
•She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
•Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	795
•Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
•Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	61m	Aug. 8,'42	826	726	...
Silver Queen	Para.	....	George Brent-Priscilla Lane	Not Set	....	....	...	...	...
Sin Town	Univ.	....	Constance Bennett-Brod Crawford	Sept. 25,'42	....	....	...	898	...
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	...
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	Oct. 15,'42	....	....	...	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	....	...	796	...
Somewhere I'll Find You	MGM	....	Clark Gable-Lane Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	873
•Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
•Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
•SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	611	...	...
•So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
Spirit of Stanford, The	Col.	....	Frankie Albert-Marguerite Chapman	Sept. 10,'42	....	....	...	796	...
•Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	....	....	...	855	...
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	....	John Beal-Florence Rice	Not Set	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
•Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	...	...
•Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	586	...	705
•Strangler, The	PRC	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	647	613	...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	....	....	...	871	...
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	Not Set	60m	July 4,'42	914	...	...
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
•Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
•Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	622	...	705
•Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12 '42	897	...	...
•Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	
•Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
•Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
●TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	873
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	118m	Aug. 8,'42	825	701	...
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
●Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	...
●Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	873
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	...	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	...	...
●Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	....	....	...	...	...
●Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
●There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
●They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	873
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
●They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
●This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	795
●This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
●Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	....	....	...	635	...
●Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	....	John Sutton-Gene Tierney	Not Set	....	....	...	796	...
●Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
●Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	793	772	...
●Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	66m	....	...	...	...
●Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	....	...	...	...
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	...	...
●Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	873
●To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	549	542	756
●Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
●Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	750	635	...
●True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
●Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
●Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	705
●Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	621	442	873
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
●Undercover Man	Para.	4140	William Boyd-Andy Clyde	Block 6	68m	May 9,'42	647	...	...
●United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	795
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
●Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	585	...	...
●VENGEANCE of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	...
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	...	...
●Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	633	...	...
●Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
●Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	....	....	...	...	...
White Cargo	MGM	....	Hedy Lamarr-Walter Pidgeon	Not Set	....	....	...	871	...
●Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	551	...	...
●Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	621	613	756
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	870	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
●Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	873
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Not Set	....	....	...	...	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,42	915	726	...
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	903	674	873
●Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 31,'42	67m	....	...	772	...
You Can't Escape Forever	WB	....	George Brent-Brenda Marshall	Oct. 10,'42	....	....	...	898	...
●You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	Oct. 22,'42	....	....	...	796	...
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Oct. 30,'42	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Oct. 24,'42	....	....	...	872	...
●Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	647	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 913.



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Not over, but through a light valve bridge, sound is put on film. As the tiny ribbons vibrate open and shut at amazing speed, they let through rays of light which record the range of sound—from whisper to thunderclap. Throughout the history of sound pictures, a bridge using this principle has proved a practical, economical method of recording sound on film. *A basic contribution* by Western Electric.

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We but do your bidding ● Use us a lot and we'll help you a lot . . . we make your advertising dance with life . . . point to the box office . . . skip right up to the theatre entrance . . . and fairly push your prospects in ● And remember . . . these are days of war worries . . . seasonal slumps . . . and other headaches . . . when you must keep pulling all the strings . . . every minute . . . hard! . . . for there's money at the end of those strings ● Get it with Standard Accessories . . . Get it with Specialty Accessories . . . Get it with Trailers . . . all by NATIONAL SCREEN SERVICE . . . Prize Baby of the Industry.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

Instructions To Keep on How to Plan a Theatre

SEPTEMBER 19, 1942

SECTION TWO

ANNOUNCING

The New Victory Carbons

Designed to Conserve Copper for War Needs

Winning this war is the first objective of every American. The will for Victory includes taking in stride whatever sacrifice or inconvenience may be occasioned by the demands of our war effort.

Government curtailment of copper necessitates reducing the thickness of copper coating on "National" copper coated high intensity projector carbons. This may result in a slightly longer spindle on the carbons, and in the case of the 7 mm — 6 mm combination, may result in some reduction in screen illumination, although there will still be sufficient light for satisfactory projection.

Fortunately, the culmination of research work on the 8 mm — 7 mm trim makes it possible to burn these new carbons, even with the thinner copper plating, and to obtain even more light with the same current formerly used (within limits of the new maximum). Savings as high as 30% in carbon consumption can be had for the same amount of light on the screen if the present light level is satisfactory. When using power sources designed for "Suprex" type lamps similar savings can be made, while retaining the same screen illumination as formerly, by shifting from 7 mm — 6 mm trims to the new 8 mm — 7 mm. To accomplish this may require enlarging present carbon holders, which can be done with little effort.

Operation at reduced arc current may also, in some instances, necessitate readjustment of the feed ratio of the projection lamps in order to maintain correct position of the carbons with a minimum of manual adjustment.

The trade-mark on these new Victory carbons is imprinted in *white*, instead of the familiar *blue*. Maximum allowable arc current is also stamped on each carbon. It is important that this current limitation be observed.

The words "National," "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

* * *

6 mm x 9 INCH
MAX 45 AMP
National
OROTIP
1 3 Oz. of Copper Drippings
NEW VICTORY CARBONS
DESIGNED TO CONSERVE COPPER FOR WAR NEEDS
IDENTIFIED BY WHITE TRADE-MARK
MANUFACTURED BY NATIONAL CARBON CO. INC.
SAVE ALL COPPER DRIPPINGS IN LAMP HOUSE

Save the Copper

Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to an authorized scrap dealer or to such other agency as may be designated by our government.

RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS

Type of Arc	*Arc Current — Amperes*	*New Victory Carbons — Size and Type*
"1 Kw" High Intensity, A.C.	52-66	7 mm x 9 inch H.I., A.C. Carbons in both holders
"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

* * *

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
UCC
CARBON SALES DIVISION: CLEVELAND, OHIO
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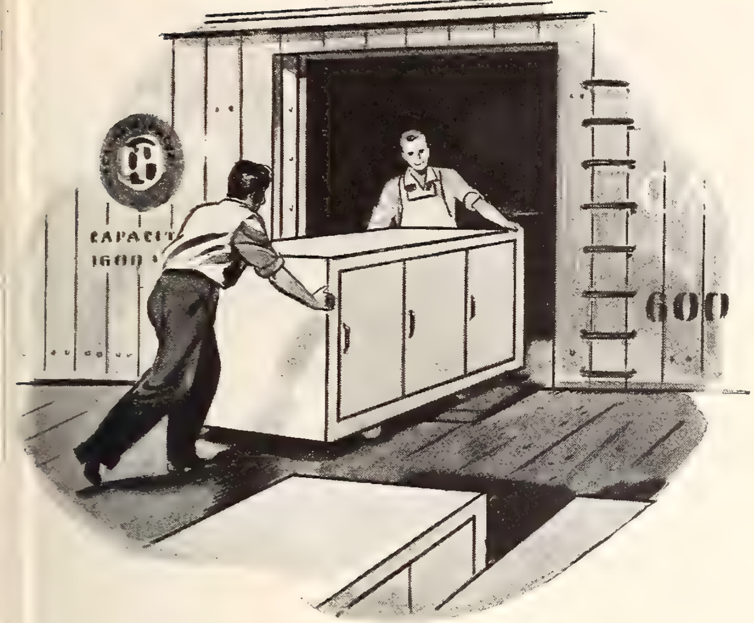
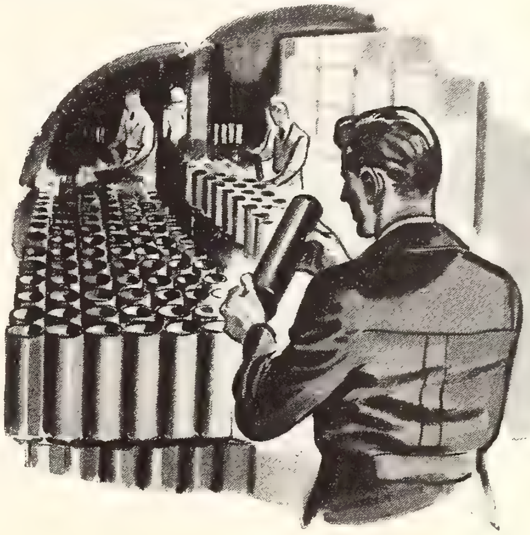
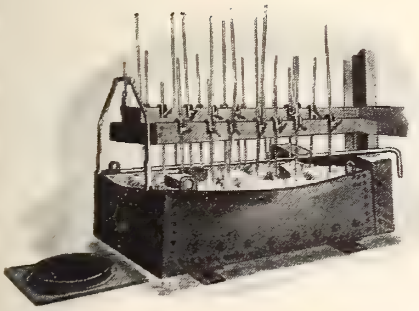


Portable refrigerated carriers save hours in handling shipments of food by rail or ship. They can be brought up behind front lines quickly. Self-contained refrigerating units operate on ship or shore electric current, or are driven by gasoline engines.

A munitions plant now uses G-E refrigeration to speed cooling of shell casings. Not only are they boxed for shipment far ahead of the old schedule, but the temper of the casings is also improved.



Making minutes do the war work of hours . . . *with temperature control*



Aluminum is produced in electric furnaces through the use of electric rectifiers, which generate considerable heat. G-E cooling helps to keep these rectifiers operating continuously—prevents breakdowns which would make the furnaces useless for months.

Faster. Faster. Faster! That's how America's war production must flow. And *is* flowing.

Strange as it may seem, G-E equipment that might have been yours—for air conditioning your theatre—is playing a vital part in this industrial speedup. In war factories, close control of temperature is making things not only faster, but better, more efficiently.

Until Victory is won, your G-E dealer will do everything he can to keep your present General Electric equipment operating as efficiently as ever. You can locate him by looking in the Classified section of your Telephone Directory under "Air Conditioning." General Electric Company, Div. 2579, Bloomfield, New Jersey.

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WAR
BONDS
KEEP 'EM FLYING!

GENERAL ELECTRIC

It's Colossal!
It's Stupendous!!
. . . and so is the wear and tear on your theatre seats—

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THE NEW NON-PRIORITY FABRIC THAT'S TOUGH AND THRIFTY

Chair by Ideal Seating Co.

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AMAZING DURABILITY . . . Cordo's deep, firmly anchored pile *gives* with friction, instead of fighting against it. Cordo is "Neva-Wet" processed to resist both soil and perspiration.

SURPRISING ECONOMY . . . Cordo not only wears longer, but costs much less than fabrics of comparable richness and smartness.

LUXURIOUS APPEARANCE . . . Cordo's classic symmetry is the essence of quality, pleasing both to the eye and the touch. Available in a choice of 10 beautiful, distinctive shades.

SUPREME COMFORT . . . Soft-ribbed construction "cradles" and relaxes the body. Easy on clothes. Warm in winter, cool in summer.

CORDO REPLACES PRIORITY-RESTRICTED MATERIALS

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MARKET NOTES

¶ News Reports concerning equipment and materials, and those who make them

Lamp Prices Reduced

THE PRINCIPAL lamp manufacturers have announced reductions in the prices of both fluorescent and filament lamps ranging from 12% to 17%. The announcement of the General Electric Company is representative. It reads:

"The price reduction, made in the face of rising cost trends in other commodity lines, is attributed by Nela Park officials to a combination of new manufacturing economies, recent technical developments, and increased use of the product in war industries.

"The popular 40-watt white G-E Mazda F lamp, for example, now gives 5½ times more value for the lamp dollar than it did in 1939. It is said to give 12 per cent more light and to last 66 per cent longer than it did then. As its new price it will list for only 95 cents instead of the present $1.15 price. In 1939, this lamp was listed at $2.80.

"Popular types of G-E Mazda F lamps reduced are as follows: 14-watt T-12 from 80c to 70c; 15-watt T-8 from 65c to 57c; 15-watt T-12 from 80c to 70c; 20-watt T-12 from 80c to 70c; 30-watt T-8 from 80c to 70; 40-watt T-12 from $1.15 to 95c; and, 100-watt T-17 from $2.60 to $2.15. These prices refer to the daylight and 3500° white. Prices were also reduced on soft white and colored G-E Mazda F lamps."

New F-Lamp Starter

A NEW manual-reset fluorescent lamp starter, called the "Master No Blink," which locks dead lamps out of the circuit thus allowing instant dead lamp replacement, has been announced by General Electric's appliance & merchandise department at Bridgeport, Conn.

The starter with its manual-reset feature offers several advantages over the automatic starter. In automatic starters, a flow of current is required to keep the dead lamp from flickering, with the new starter no current flows through the ballast after the dead lamp has been locked out. This current cut-off is designed to prolong the life of the ballast and to eliminate the "cooling" period which is required for replacement of lamps using automatic starters.

Extension Brush Handle

AN EXTENSION handle to which may be attached brushes, scraper and similar tools, for the purpose of enabling the user to reach out-of-way area without resorting to ladders and from one position, has been placed on the market by Brenig Brothers, Inc., of Hoboken, N. J.

Better Theatres

ISSUE OF SEPTEMBER 19, 1942 VOLUME 148 NUMBER 12

All the New Construction That $200 Can Buy

NOW THAT THE Government has slashed from $5,000 to the paltry sum of $200, the amount allowable for theatre changes involving new construction, exhibitors who have kept putting off this and that improvement until, as the saying goes, a more propitious occasion, are going to have to wait for it until the Atlantic Charter has gloriously succeeded war as the way of the world (that's kind of on the flowery side, but anyway we didn't say "for the duration," which should be pretty well used up by now). And in stipulating $200 as the new maximum, the WPB added that even this could not be spent if materials requiring priority assistance were needed, or public utility service (meaning electricity, mostly) was required.

These restrictions do not apply to maintenance, of course. What the theatre has can be kept in condition, to prevent outright shabbiness and undue deterioration. That is to say, one can paint where there has been paint, install a new door where there has been one, and so on. And of course new furnishings can be bought, or available fabrics, mirrors, etc., be installed for decorative purposes, or repairs made to floors and structural parts. The $200 limitation does not apply to such purposes.

As for repair and replacement of equipment, the WPB has again assured exhibitors that there is no ruling against the procurement of parts and supplies essential to the continued operation of a theatre. Indeed, both the WPB and Ray Colvin, St. Louis supply dealer and secretary of the Theatre Equipment Dealers Protective Association, have just reminded the theatre business that by means of Form PD-IX, dealers can maintain a 60-to-90-day stock.

That is to say, of course, *if* they are procurable from manufacturers, which in many instances is quite another matter, since manufacturers of some equipment are devoting all of their plant facilities to war products. Form PD-IX has been getting a great deal of publicity lately as an assurance that the theatre operator can get what he really needs from his dealer if only his dealer has been on the job. From conversations with manufacturers one soon gets the notion that even though it carries the authority of the United States of America, Form PD-IX can very well prove to be no more than a scrap of paper. You've heard of course about the rock that if you kicked it you couldn't get any water out of.

A. G. SMITH

On the other hand, the WPB has acquired someone with an intimate knowledge of the equipment requirement of theatres in the appointment of A. G. Smith of the Dallas branch of the National Theatre Supply Company, to the post of assistant to Christopher J. Dunphy, chief of the amusements section branch of the WPB.

Mr. Smith, who was born in Austin, Tex., 44 years ago, has been in the theatre equipment field for many years, especially in the South. Starting with the old Southern Equipment Company in Dallas and Oklahoma City, he joined National in 1927.

Projection Essentials

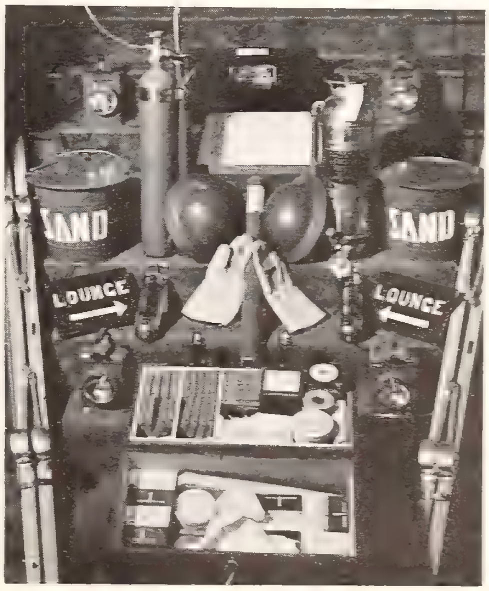
A number of interesting changes have been made by the Society of Motion Picture Engineers in the projection room specifications recommended by this representative technical organization. The revised recommendations have just been published in the SMPE *Journal*. One of the most interesting is elimination of precise dimensions for width and depth. Specifications for these dimensions originally called for space that many theatres did not need, and fewer could economically provide for. The former recommendation read:

"The projection room . . . shall have a minimum height of 8 feet and a minimum depth of 12 feet. The length of the room shall be governed by the quantity and the kind of equipment to be installed, but shall in no case be less than 16 feet."

The revised plan retains the minimum

THE THEATRE SCENE IN WARTIME

GRAND OPENING
ENTIRE DAYS
RECEIPTS TO USO
DO YOUR PART



The USO gets the only billing on the marquee of the Tivoli theatre (left) on the opening day for this new Century circuit house in Brooklyn, N. Y. . . . Above, Herbert Eisenhart, president of Bausch & Lomb, lens manufacturers, receives an "E" flag from Capt. H. T. Markland. . . . Right, minimum theatre air raid equipment.

PROMOTING SWEETS FOR SOLDIERS

THE BOYS IN THE ARMED SERVICES LIKE CANDY TOO!
BUY A BAR
A BOY IN THE ARMED SERVICES
EACH WEEK
DIRECT FROM THIS THEATRE
Would You
BUY A BAR
for a
BUDDY
?

More and more theatres are adopting the "Buy a Bar for a Buddy" service by which candy bought b patrons for this purpose are dropped into a special receptacle, the contents of which are turne over to some camp. Above, at left, is how United Detroit theatres are promoting the plan; th other view shows the display of the Orpheum in Portland, Ore.

height of 8 feet, but leaves the matter of width and depth entirely to equipment requirements. These requirements, which are now related to those of rewinding and other accessory equipment, are dealt with as follows:

"The minimum width of the projection room, for one projector, when film-rewinding facilities are provided for in a separate room, shall be not less than 8 feet. For each additional projector, spotlight, stereopticon, or floodlight machine shall be added an additional 6 feet in width. The minimum depth of the projection room, when film-rewind and storage facilities are provided for in a separate room, shall be not less than 10 feet.

"When film-rewinding and storage facilities are incorporated within the projection room proper, which may be desirable under some conditions, the minimum width of the projection room when the film-rewinding and storage facilities are placed in line with the projectors, shall be not less than 16 feet for one projector. For each additional projector, spotlight, stereopticon, or floodlight machine, an additional 6 feet in width shall be added. When film-rewinding and storage facilities are within the projection room proper and placed in line with the projectors, the minimum depth of the projection room shall not be less than 10 feet.

" When film-rewinding and storage facilities are incorporated within the projection room proper and are located to the rear of the projectors, the minimum width of the projection room for one projector shall be not less than 8 feet. For each additional projector, spotlight, or floodlight machine, an additional 6 feet in width shall be added. When film-rewinding and storage facilities are incorporated in the projection room proper, and placed at the rear of the projectors the minimum depth of the projection room shall be not less than 12 feet.

"Great care should be exercised in selecting the film-rewinding and storage facilities layout that will be most efficient for each particular theater. Efficient operation requires that the screw shall be in view of at least one member of the working projection room staff whenever a picture is being projected to the screen.

Another noteworthy change is that which reduces the recommended maximum angle of projection from 18° to 14°.

In the main, except for the critical changes noted above, the revised recommendations remain as they have been since 1938. The following addition, however, is worthy of attention:

"*Special Equipment.*—It is recommended that wherever rotary power equipment, such as motor-generator units, is employed having an input rating in excess of 15 horsepower, such equipment be installed remote from the theater auditorium, such as in the basement, to prevent acoustical hum or mechanical vibration from reaching the auditorium section of the theater. Extreme caution should be taken to insulate properly all rotary equipment that may be located at the projection room level, regardless of size, against the possibility of excess mechanical vibration and hum. All arc-supply equipment located in the power-equipment room, including projection arc rheostats, shall be at least 4 feet from all sound-amplifier units."

Ticket Machine Care

In reviewing a number of things that, for one reason and another, are susceptible to being overlooked in the inspection that is required from theatre managers these days, John J. Sefing refers in this issue to tickets issuing machines. It just so happens that the author of these lines has been talking to Mr. Bruce Johnson of the General Register Corporation about the maintenance of this very type of equipment.

Ticket issuing machines, with their intricate registering and tabulating devices, are pretty hardy pieces of apparatus as manufactured these days, but like any kind of equipment, they require some attention. If not given that attention, they cannot be expected to keep on doing the job for which they have finally been developed, and repairs and replacements just aren't available. General Register, for example, is devotin its facilities to war production, and whi it had the foresight to build up a goo inventory of critical parts, exhibitors a cautioned not to rely upon them. To avoi the necessity of major repairs Mr. Johnso recommends that management see to it th the following things are done:

Brush the knife section free of ticket du before use every day (a new 10c paint brus is just right for this job.)

Clean the inside of the case of accum lated ticket dust once a week.

Put one drop of light machine oil c each knife hinge once a week.

Put one drop of kerosene on each tick flap once a week.

Don't polish the top plate. . . or if yc insist on it being polished cover each tick flap firmly with scotch tape and remo when finished (don't use the transpare kind. . . you'll forget to remove it)

Another way to clean the top plate is wipe with a *little* light machine oil on a ra . . . using as little oil as possible.

Always remember, one ticket flap clogg or corroded from using metal polish c ruin the timing of an accurate mechanis and costs hard cash money to have repaire

If yours is an electric model, fill the c or grease cups on the motor once every tw months. Check motor brushes once eve three months and clean carbon dust fro motor armature.

If you have electrical trouble *always* pu out the wall plug, this may prevent burned out motor.

•

We've been asked to remind theat folks that the Government wants all t scrap metal it can get its hands on. Lo around your basement and storage roon If your town hasn't a regular pickup se vice for the purpose, ask your supply deal what to do with the stuff. Your un will appreciate it.

—*G. S.*

•

FEATURES IN THIS ISSUE

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A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager.

How Viewing Conditions Form The Basis of the Theatre Plan

The first of a group of
rticles presenting the
ethods of the author, a
ell known architect spe-
ializing in theatre design,
laying out a theatre plan.
ere he discusses the mean-
ng of sightlines and how
ey affect the floor slope

y BEN SCHLANGER

PROPER VIEWING of a mo-
n picture—and picture-projection and
ture-viewing are the two primary func-
ns for which a theatre is designed—may
analyzed in terms of the number of de-
able viewing positions in the auditorium
square foot of screen picture surface,
d the number of cubic feet of volume of
ditorium structure per seat. For eco-
mic reasons a certain level of efficiency
necessary in designing to produce a *maxi-*
m number of desirable viewing positions
square foot of picture, and a *minimum*
mber of cubic feet of auditorium struc-
e per seat.

The degree of desirability of the view-
position is measured by the amount of
al and bodily comfort afforded the
ver. This comfort is attained when the
construction, the viewing position and
sight line clearances are properly
ed, and related to each other. The
c form of the auditorium structure con-
s the factor of the viewing positions.
tline clearances are determined by the
gn of the floor slopes and steppings in
tion to the position of the screen. The
of staggered seating arrangements
es the factor of viewing positions enter
sightline clearances.

everal design assumptions may be made
re proceeding with the auditorium de-
as follows:

Seats are manufactured which afford
ortable postures and floor support and
angles in accordance with the speci-
ions of the floor slope design.

The size of the projected picture is
mined by the proposed maximum
ing distance. Maximum picture size
determined by the standard widths
otion picture film and the equipment
able to sufficiently light the projected
re.

Maximum rate of the slope of the
and the pitch or incline of balcony
tiers are determined by safety measures called for by local building authorities and experience gained in surveys of existing theatres.

4. *The physiological measurements of the human being in the seated position.*

5. *The two dimensional character of the projected picture.*

6. *Chair spacing and aisle arrangements determined by safety rules.*

PATRON FACTORS

Still another assumption must be made before proceeding with the design work and that is a clear understanding of the degree of comfort required for the viewer. Assuming that the size and lighting of the projected picture, as well as the quality of the projection itself, is satisfactory for proper visual acuity, a further assumption must be made as to what constitutes bodily comfort for the viewer who sits in one seat for an average of about two hours during a single attendance. The viewer should be able to sit at ease with his back parallel to the back of the chair. He should not have to stretch upward, shift sideways, or raise his head to overcome an obstruction of his view of the picture caused by a person or persons seated in front of him. He should not have to lean forward or raise the head. His posture while viewing the picture should be as close to normal sitting position as possible.

There are certain conditions which cannot be taken into consideration unless elaborate provisions were made for their accommodation. These are introduced by the posture of viewers who slump in their seats, and by the variations in the physiological measurements of the viewers. Children are always at a disadvantage in obtaining an unobstructed view of the picture when adults are seated in front of them. This accounts for the popularity on the part of children, of the seats nearest the screen where there is a minimum obstruction of the view of the picture. For practical purposes it must be assumed that the eyes of all of the viewers are the same distance from the floor, at each seat. Any extra allowance for variations in these distances would necessitate the design of excessively sloped floors.

Although the standing height of people varies considerably, the distance from the top of the seat cushion to the eye of the sitting person does not vary as much. If as little as one inch were allowed for additional height for the person in front, as a safety factor, it would have the effect of adding almost 2 feet to the slope of the floor having 35 rows of seats. Where the natural ground and other conditions permit and where there are not more than about twenty rows, such a margin of safety, of 1 inch or less, may be introduced.

In most instances of design, the key dimension of 4½ inches can practicably be used for calculating floor slopes and balcony pitches, and where the safety factor is used this dimension will increase up to 5½ inches. This key dimension is the measurement from the center of the eye to the top of the head of a man with the average amount of hair. Women wearing hats or unusually high coiffures offer special difficulty; however, the average height of women is less than that of the men, which offers a compensating factor.

WHAT IS A SIGHTLINE?

In referring to the term *sightlines,* used so commonly by theatre designers, a distinction should be made between the *line of sight referring to the angle of sight,* and

FIGURE 1

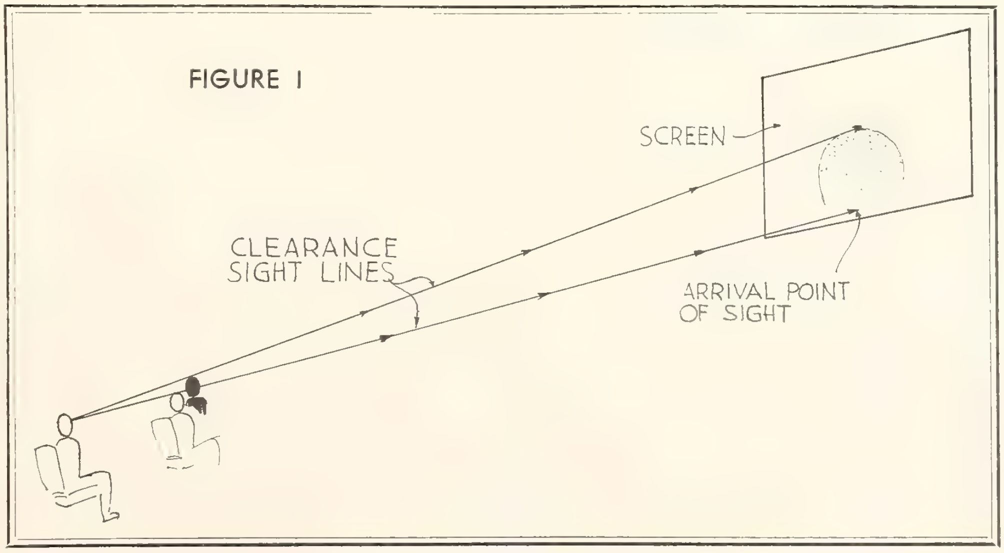
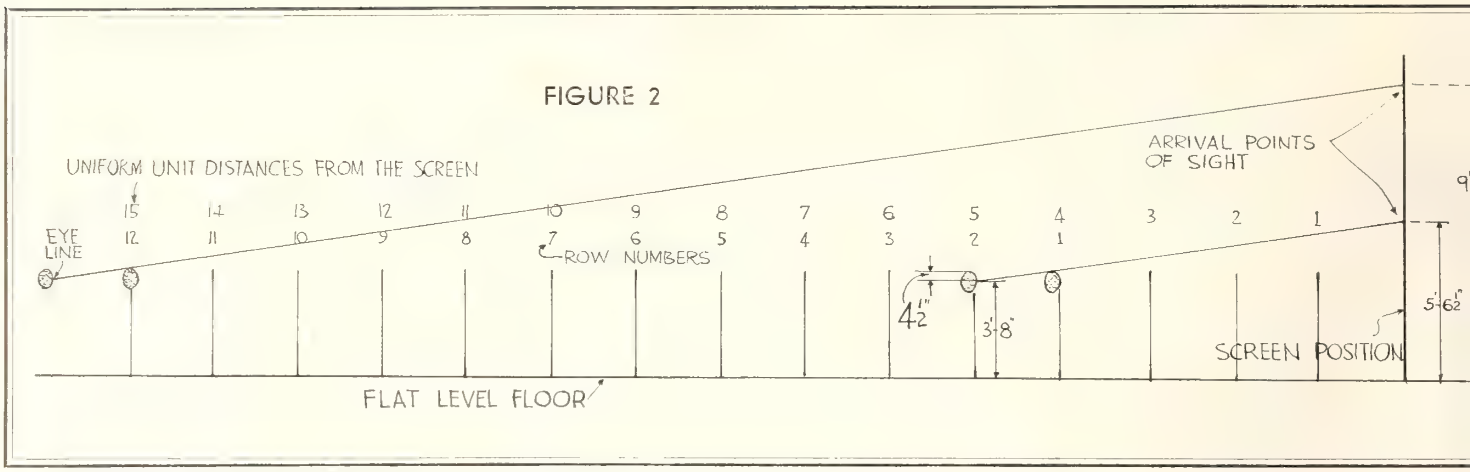


FIGURE 2



the *sightline implying unobstructed vision from a given position to the screen.* While both characteristics of the sightlines are interrelated, it is necessary for purposes of clarity to deal with each separately and relate them later after each has been analyzed. The clearance sightline is dealt with here first. This sightline determines the floor slopes and therefore influences the height of the auditorium (see *Figure* 1 illustrating this line; the positions of the heads as shown, control the *arrival-point* of sight).

A slight difference in position will cause the arrival-point to hit the screen at an appreciably higher point. The shaded area on the screen, in *Figure* 1, shows the extent of obstruction of view. This shaded area increases in width and height when the screen is placed farther from these heads, even though the relative height of the heads from the floor remain the same. This varying effect in amount of obstructed vision due to the factor of distance from the screen, makes it necessary to have a changing rate of slope in the floor to compensate for the variations.

Figure 2 shows the method by which the arrival points of sight can be calculated. The illustration assumes the use of a level flat floor only for purposes of simplification in exposing the method. Floor slopes are later developed using the method here explained. Simple arithmetic is all that is required in making the calculations. Although higher mathematical calculations can be used, the methods given are recommended because they offer a clearer analysis of the problem in all phases of the calculations.

Figure 1 shows that the arrival point of sight clearance for Row 13 is 4 feet, 1½ inches higher than for Row 2, although both rows are level with each other. If the screen were placed 6 feet above the floor, the viewer in Row 13 would have 3 feet, 8 inches of the lower part of screen obstructed from his view. Row 2 would afford unobstructed vision of the entire picture as well as of an area extending 5½ inches immediately below the screen. *Figure* 3 illustrates a simple arithmetical method by which the arrival point of sight at the screen was determined as 5 feet, 6½ inches.

The eye level of the viewer at Row 2 is 3 feet, 8 inches; the top of the head of the viewer in Row 1 is 4 feet and a half-inch. The diagram illustrates that for every unit distance that the viewer in Row 2 is away from the screen, the clearance sightline rises 4½ inches. And so it can be seen how the arrival point for Row 2 is 5 feet, 6½ inches at the screen.

The arrival point for any of the row numbers in *Figure* 2 can be calculated in the same way, by adding 4½ inches to
basic figure of 3 feet 8 inches, for e
unit of distance from the screen that
row happens to be.

SCREEN POSITION

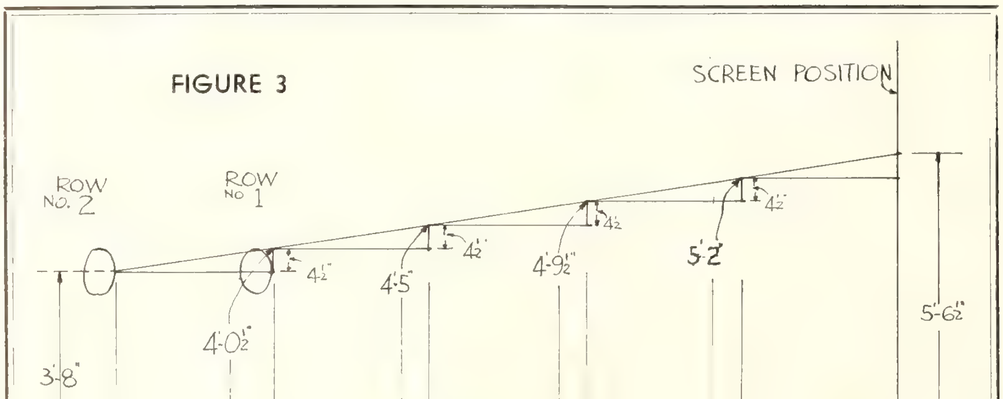
It is now possible to visualize how cl
ance of sight can be obtained for the vi
from Row 13 in *Figure* 2. Two
cedures are possible, or a combinatio
them. One procedure would be simpl
raise the screen until the bottom of
screen was 9 feet, 8 inches from the f
This would be impractical because
people sitting in the rows nearer the sc
would have to raise their heads too r
to view the picture. The alternative
cedure then would be to lower the pos
of the viewer seated in Row No. 12 t
duce the unit measurement of 4½ in
so that the arrival point of sight woul
sufficiently low to gain an unobstru
view of the picture. This procedure b
about the use of a sloped floor.

For example, assume that a perso
Row 12 were lowered a distance of
inches. That would reduce the dist
of 4½ inches shown in *Figure* 3,
inches, making the arrival point of
for Row 13 on *Figure* 2, come to 6
4 inches instead of 9 feet, 8 inches.
figure was arrived at by simply addi
the basic figure 3 feet, 8 inches, the f
2 feet, 8 inches. The latter was ar
at by multiplying 2 inches by the nu
of unit distances from the screen, wh
16 in the distance illustrated. The
of 2 inches is the same unit as the 4½
unit, reduced, however, by droppin
viewer in Row 12 to the extent of
inches. This unit of 4½ inches
measurement that will be found to be
sistent among all kinds of people,
the average distance from the center o
eye to the top of the head.

All of these calculations are mere
show *how a particular sightline is ar
at.* To design a floor slope, a con
set of calculations should be mad
each row.

In the next article, proposed screen
tions will be discussed, with demonst
of their effect on vertical angles of
Also, floor slopes for sight clearance
be developed.

FIGURE 3



Making the Average Auditorium Serve Its Purpose Acoustically

Since the early days of sound, acoustics engineers have dded much to their knowledge of sound behavior and conrol, and of how to apply their science to the motion picture heatre—and progress continues. Meanwhile, a huge motion icture exhibition plants exists, normally, with new theatres eing constantly added and old ones replaced, demanding mmediate methods technically adequate and commercially easible. This article is based upon an extraordinary amount nd variety of experience in supplying such methods. It e's what the author's organization has found workable.

y DOUGLAS DUNSHEATH

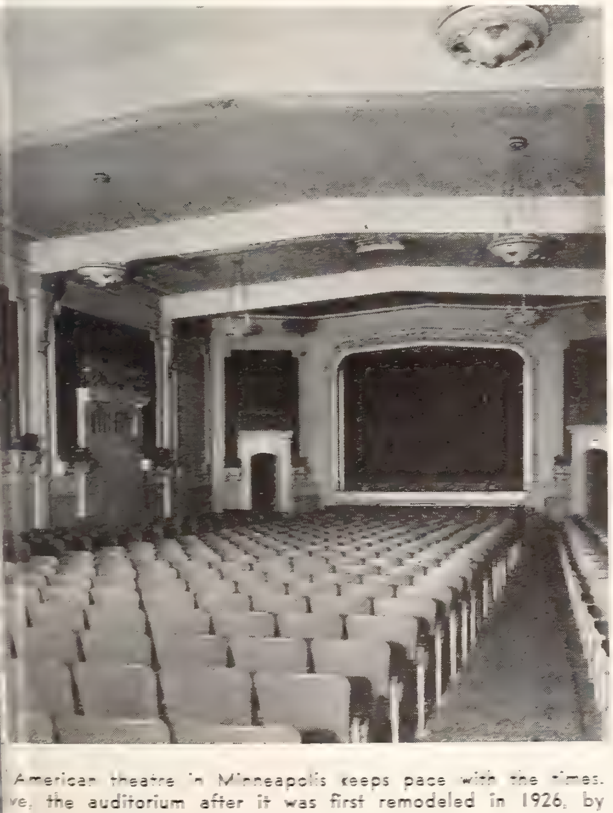
IF YOU WERE an exhibitor fore the days of the sound track, the oblem of "sound-conditioning" and oustical correction probably interested u only when you attended the opera, lisned to a concert at, say, the Civic Audirium, or checked the play at the "legit" use down the street. Then came the ening when your operator hovered over a boothful of new equipment which he loaded up with your first presentation of "Talking Pictures." Unless you were the exception, at that moment acoustics became a very pressing problem right in your own house. It was no longer an abstract attribute of the opera house; it was a very real condition just beyond your box-office. And, you immediately "took steps."

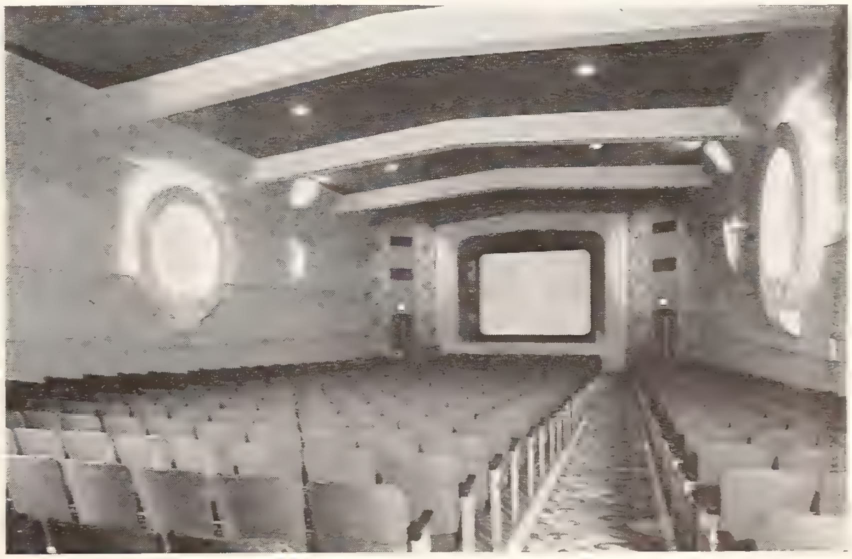
Fortunately, architectural acoustics and the development of practical acoustical materials had been coming along with great rapidity during the decade preceding the birth of the movie's new baby, the sound track. Acoustical men knew considerable about the way sound behaved in an auditorium, and something about how to make it behave the way they wanted it to. So you had a place to turn for some assistance. But, neither you nor the acoustical man knew much about electrical reproduction, its virtues or vices. Consequently, the first efforts to provide some semblance of acoustical comfort for your patrons included just about everything in the book and a whole lot that was sheer improvisation. In some instances the results were good. In others, they were bad. But all instances furnished valuable experience from which came the practical knowledge that enables us today to plan new houses or undertake the remodeling of old ones with every assurance of obtaining acoustical satisfaction.

THE PRACTICAL PROBLEM

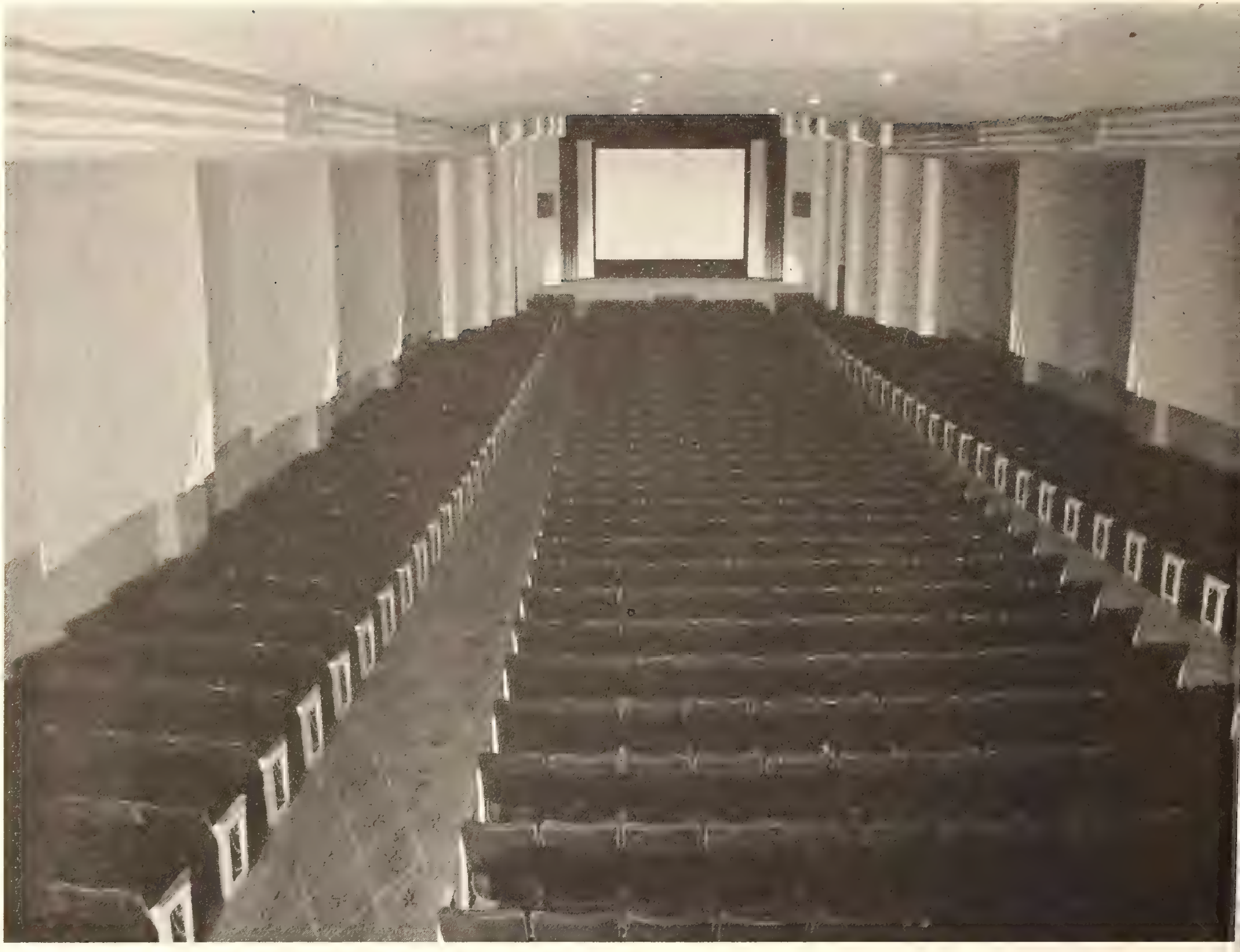
It will probably be some time, even so, before discussions of ways and means of acoustical correction in the motion picture theatre will be *entirely* free of all controversy. The subject is still too new to be "grooved." The purpose of this article is not to discuss the theoretical possibilities, or the "should be's" of theatre acoustics. We present here our own conclusions to date, based upon our experience in sound-conditioning some 150 theatres located throughout Minnesota, Wisconsin, the Dakotas, Iowa, Nebraska, Wyoming and Montana.

In seating capacity and box-office receipts, most of these may be termed average houses. We are not certain that all of these houses would measure up, acoustically, to theoretical perfection. But since





American theatre in Minneapolis keeps pace with the times. ve, the auditorium after it was first remodeled in 1926, by erberg & Kaplan, Minneapolis architects. Right, as remodeled year. The detail view is of carved Celotex tile wall plaque.



An interesting installation of Acousti-Cel mineral tile in the Varsity theatre, Mi apolis. Note how the acoustical treat is curved over the pilasters to provi broken wall for better sound distribu

they are giving practical satisfaction from the box-office viewpoint, we outline these conclusions with the thought that they may be helpful to exhibitors elsewhere.

In the theatre used exclusively for screen presentations, the modern directional horns with their high-fidelity characteristics throughout the various frequencies, have necessitated a slightly different approach to the original problem of reverberation. When we deal with the human voice and unamplified musical instruments, power and loudness must of necessity be the prime considerations around which we work. With the electrical reproduction systems, we have power and loudness to spare. In the case of original, unamplified sources, a room resonance is sought which gives the original sound optimum reinforcement without carrying over into excessive reverberation. With electrically reproduced sound and its highly directional horn to assist in sound distribution, backed with ample power to maintain satisfactory loudness levels over the entire audience area, the complete elimination of "echoes," "flutter," "back-slap" and "focusing" takes precedence over any thought of reinforcement.

Gustave Krollman of the Minneapolis School of Fine Arts, carving in Acousti-Celotex, bas-relief decorative panels for the Gopher theatre in Hibbing, Minn.

PRACTICAL TREATMENT OF AVERAGE AUDITORIUMS

This, of course, would not be true if we were dealing only with houses of ideal proportions; but the "average" house is usually one with definite limitations in shape and proportion due to plot and chitectural compromises.

While every house presents its own p lem, our experience indicates that cer general procedures can be followed average houses that will lead to satisfac hearing conditions. In general, the b of our working plan provides for an e amount of acoustical material on each s wall, distributed over an area extend from ceiling to wainscot line and from rear wall to within 20 or 30 feet of proscenium arch. The rear wall is t broken into non-parallel surfaces if sible, and if not, it is to be "loaded" treatment to a point where it is alr wholly sound absorbent. No absorber placed on the ceiling. Adequate treatr is placed on the front wall behind screen and speakers to prevent back through the screen opening.

In allocating the recommended am of treatment for the sidewalls, the de tor is permitted to arrange it in al any design he chooses within the presc area. The only limitation is that he ot leave large panels of hard wall surface irectly opposite each other across the oom. Such surfaces will likely cause ross-reflection, or "flutter." It is desirable o bring the treated area down to a line evel with the head height of the average erson walking down the aisle.

IDE WALLS

Experience has shown that in the 1,000-eat auditorium of average design charac-eristics, approximately 600 square feet of coustical treatment, with .50 to .60 noise eduction coefficient, are required for each ide wall (the number of absorption units re calculated, of course, in relation to the bsorption of the seats and carpeting). In onjunction with the conditions outlined in he preceding paragraph, it is seen from his that the decorator has a wide latitude n arranging the design. We have allowed im a "leeway" of 50 square feet.

EAR WALL

If the rear wall is broken up, it usually equires, in such an average auditorium, pproximately 300 square feet of material ith a coefficient of .80 to .98. If it has remain flat and unbroken, it is com-etely covered from ceiling down to a ne about four inches above the head ight of those seated in the back row.

Where curved back walls are encoun-red, it is recommended that the curve be usted so that the center of the radius he arc will fall well back of the speak- and screen, preferably "in the alley" ide of the theatre. A smaller curve is to focus annoying echoes somewhere he audience area.

EATH BALCONY

reas underneath balconies are consid- as separate rooms. In most instances, back wall only is treated—no treatment on the underside of the balcony, which really constitutes the ceiling of the "room" effected in this area.

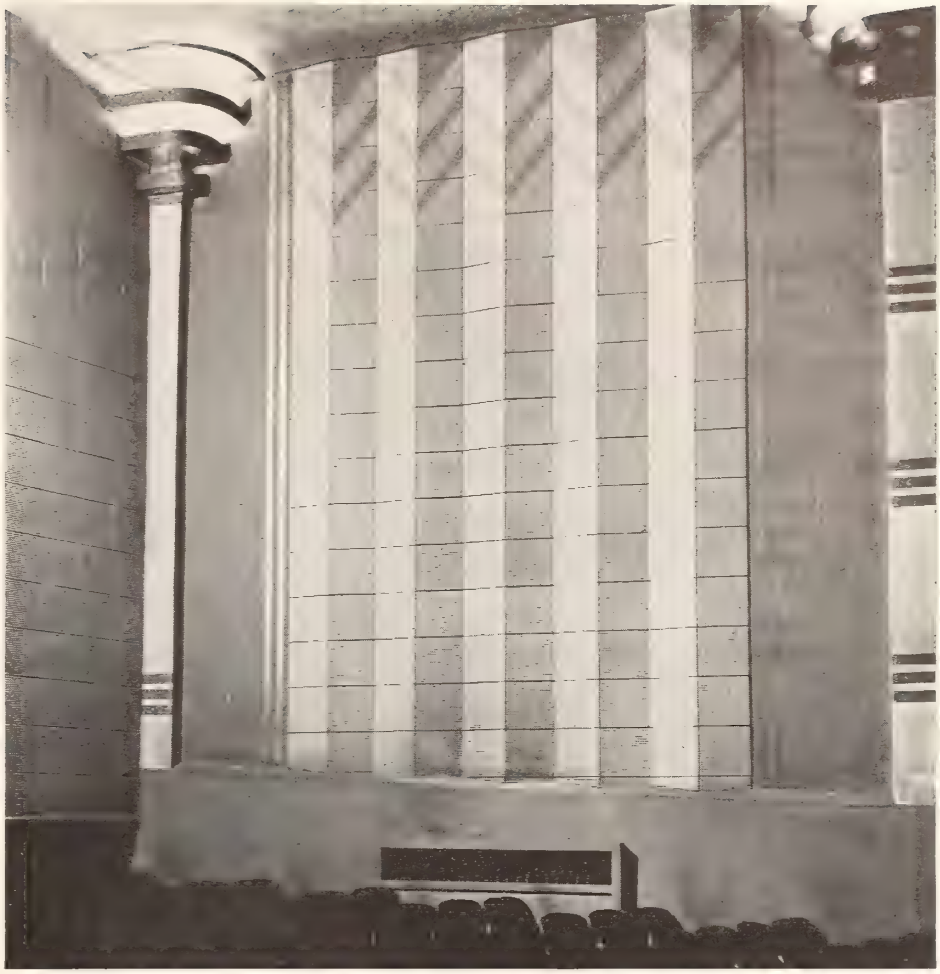
CEILINGS

Little, if any, direct sound ordinarily reaches the ceiling from the modern directional horn. We find that the sound that strikes up here is usually "spill." Consequently, we leave the ceiling untreated. Where a fibre board has been used for ceiling finish, it is painted to kill its absorption.

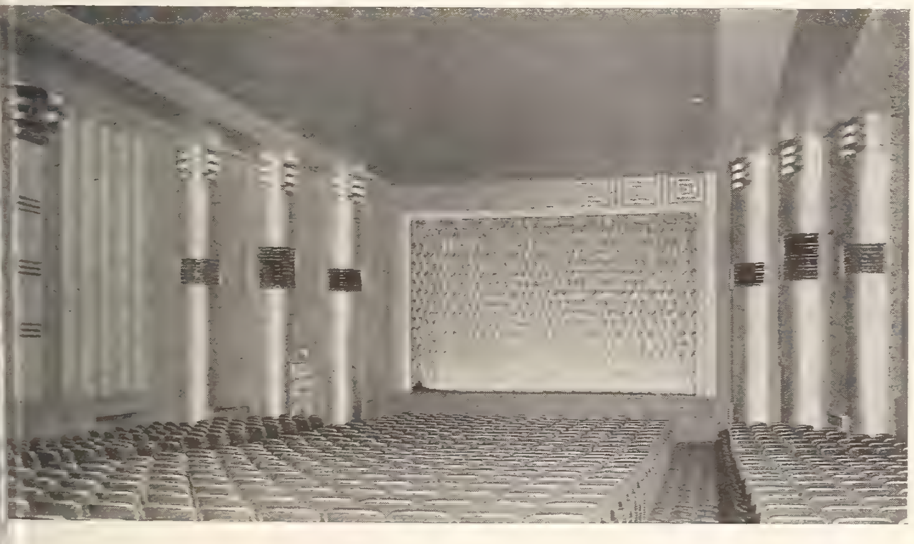
The problem of back-slap from a wall behind the horns has as yet not been solved entirely satisfactorily; however, we have found that a blanket of a material comparable to Ozite carpet lining, the size of the screen opening and hung loosely against the wall, does a very good job. This treatment absorbs the "standing wave" that is sometimes set up between the horns and the wall, and also kills reflections from the rear wall of the theatre to the front wall. Rock wool, supported between wire netting, has been used, but where this is employed some sort of a dark covering should be placed in front of it to prevent light reflection from getting back into this space through the screen.

In order to obtain as nearly as possible a straight line absorption across all frequencies, the acoustical material is applied on furring strips. The diaphragmatic action of such mounting on furring strips goes far in absorbing those low tones between 60 and 300 cycles that are largely responsible for a "boomy" house. It was our original effort to eliminate this booming that convinced us that the most satisfactory reverberation time for most houses was one just slightly on the dead side as compared with optimum times for auditoriums for general use. [This statement is not to be construed as meaning that any tendency toward "deadness" is sought, but rather that a little less reverberation is

(*Continued on page* 15)

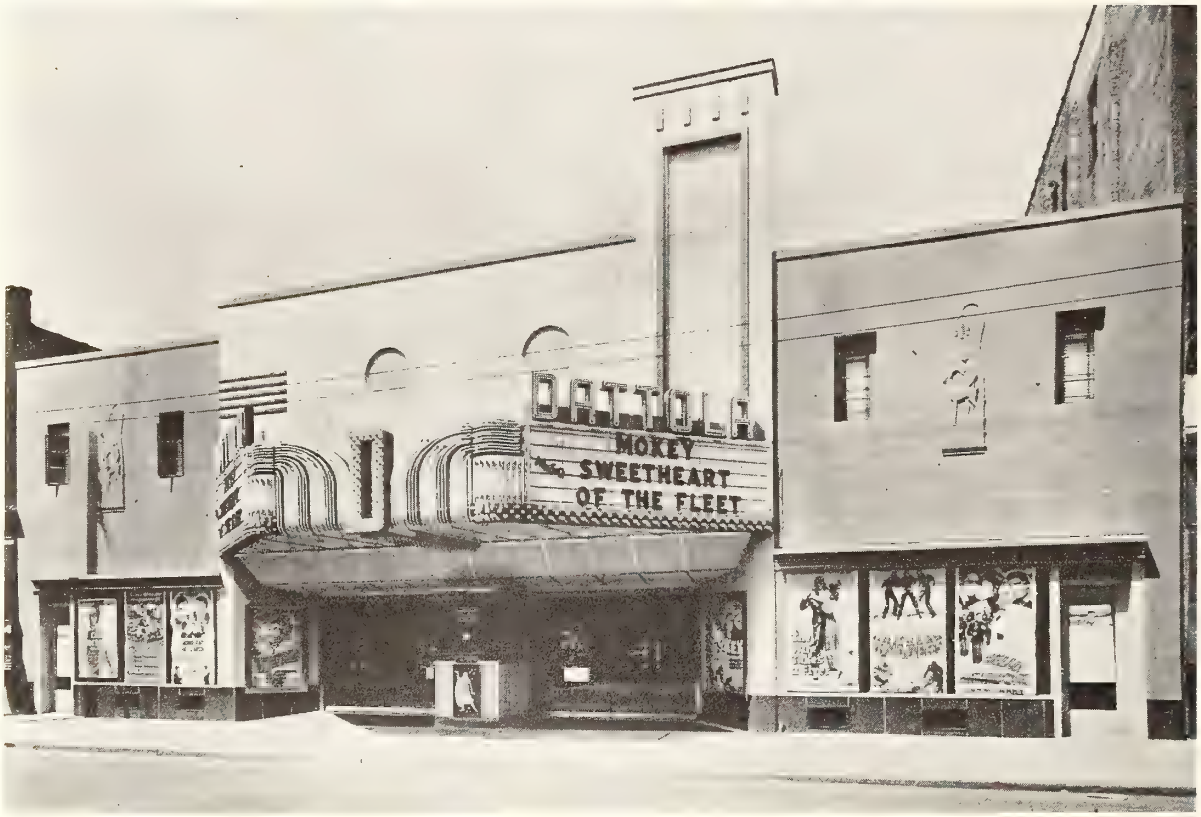


ditorium of the St. Clair theatre, St. Paul, Minn. (above and below). Note how Acousti-lotex panels are mounted in a "saw-tooth" design to aid sound distribution. Extraordinarily gh ceilings and disproportionate dimensions originally created excessive reverberation as well poor sound distribution. The treatment shown, designed by Liebenberg & Kaplan, has cor-ted this. The view above shows how the design of the acoustical panels achieved a decorative ect. Alternating columns of the Acousti-Celotex tile are painted with a harmonizing dark tint.

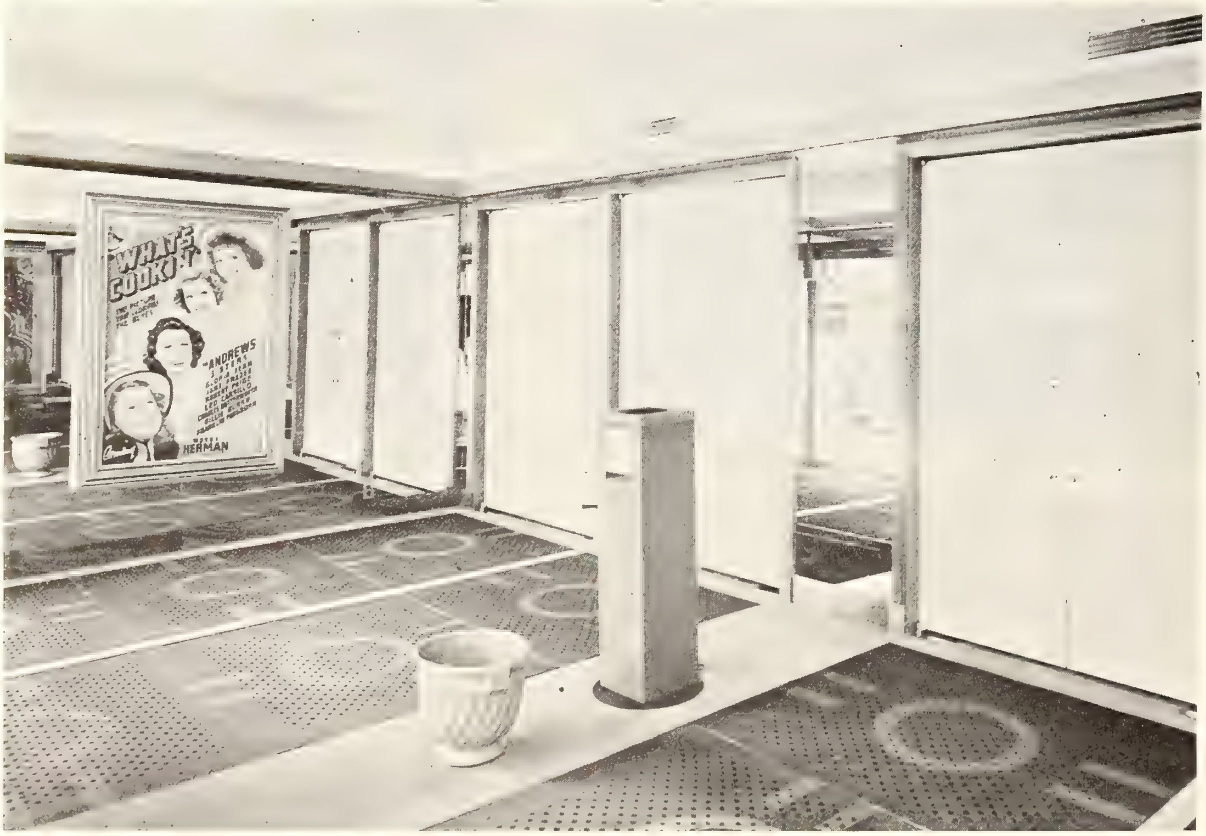


BRILLIANCE AND FULL COLOR WITH VARIED MATERIALS

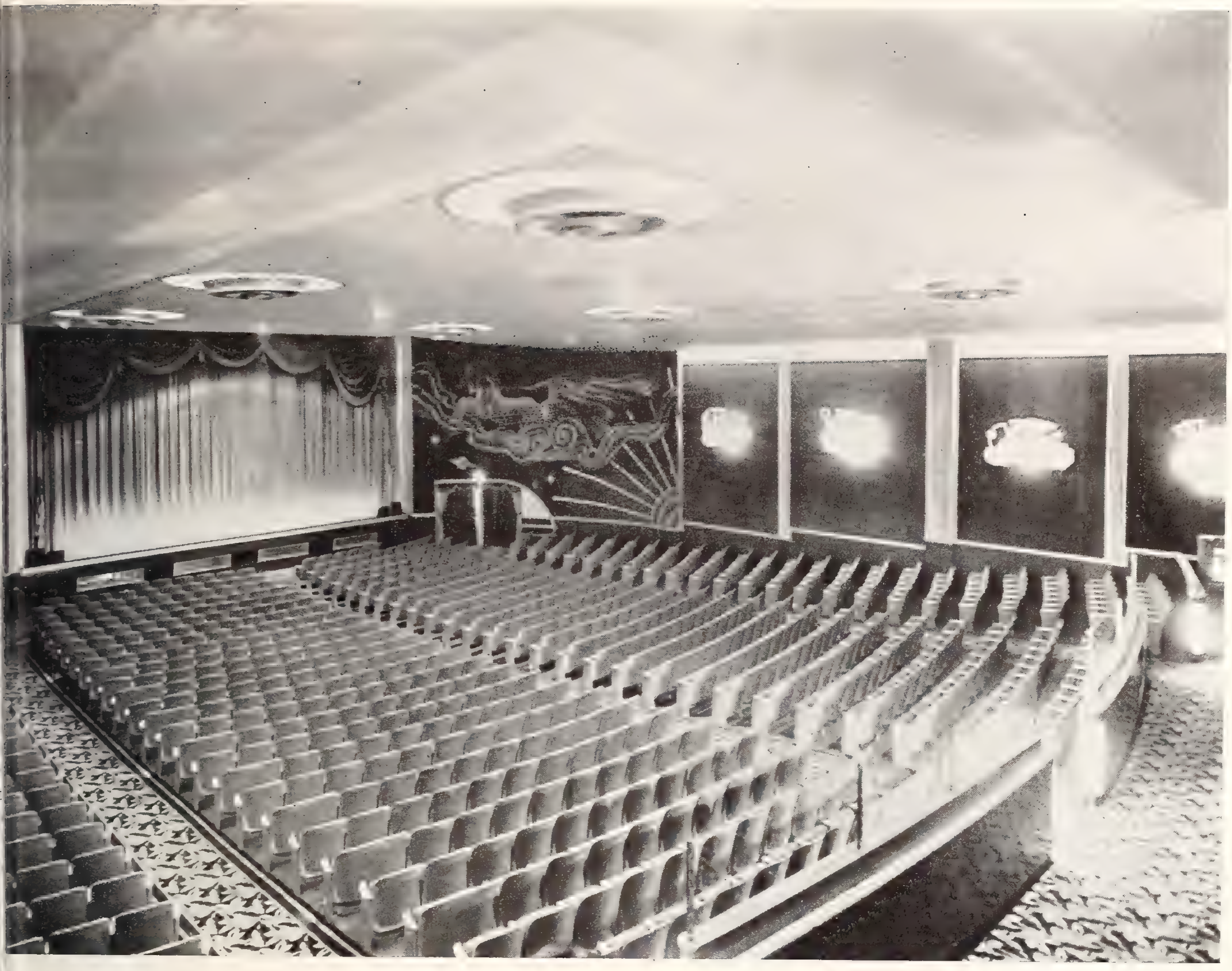
The Dattola Theatre, New Kensington, Pa. Michael J. DeAngelis, Architect



- A project begun pric
to full wartime restric
tions on theatre construc
tion, the Dattola theatre
located in the main bus
ness section of New Ker
sington, Pa., was com
pleted in June. It
owned and operated b
Bart Dattola. Designed i
an ornamental moder
style, this theatre has
front finished in terr
cotta, the center portio
cream-buff with orang
trim, the side wings blue
and set into the tower
a panel of Pittsburg
fluted glass, behind whic
glows neon tubing in fiv
colors. Fluted glass als
trims the ticket boot
while the entrance doo
are solid Herculite glas

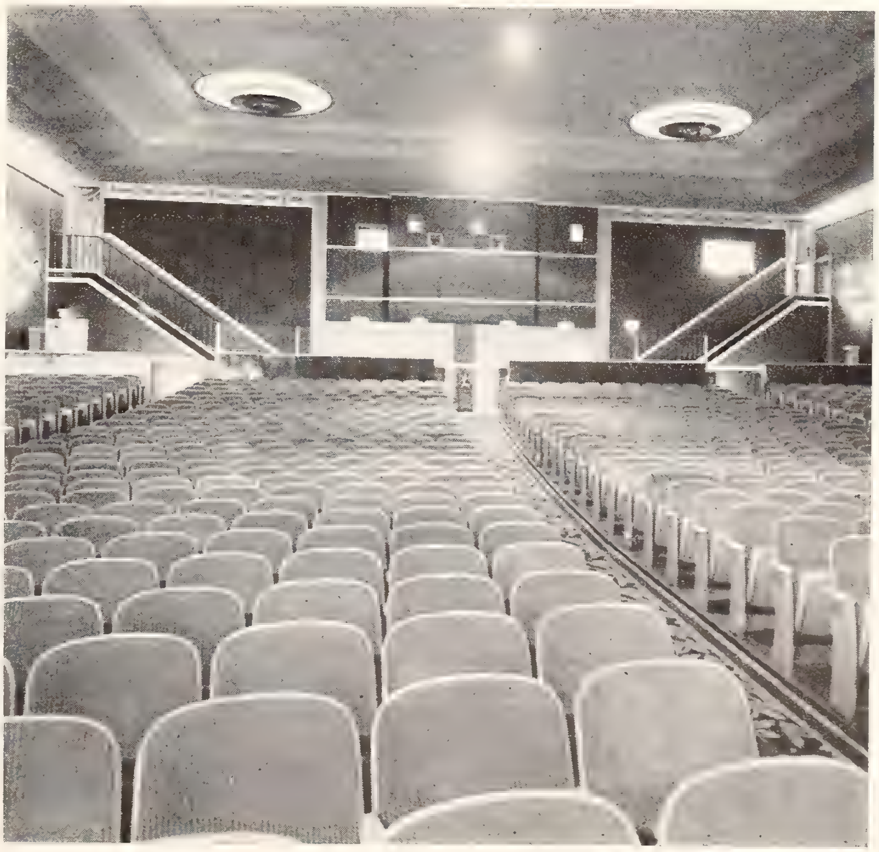


- The lobby (pictured
left) is brilliant wi
flesh-colored mirrors co
ering the side walls, ea
mirror having an inset d
play frame; and crea
colored Formica entran
doors, which have Luc
handles. Except for crea
colored terrazzo borde
the floor is covered
recessed rubber mats c
rying an orange and bla
design. This colorful tre
ment is set beneath
plaster ceiling painted
three shades of orch
and rimmed with a lig
ing cove containing f
orescent lamps.



eating 950, the auditorium has side walls
f powder-blue velour, arranged in panels
ve a stepped wainscot of maroon simu-
d leather, with an ornamental plaster re-
figure set in each panel. Behind each
que are filament lamps on a dimmer cir-
. Running illumination is provided by a
of gold neon in a cove along the top of
side wall. The ceiling is plaster with
ped cornices and is painted graduating
les from maroon to light cream. Spec-
lar ornamentation is provided in the areas
ing the stage opening. This consists in
ck light" murals of Greek mythological
ne, drawn in silver, maroon and tan under
le light, and glowing in gold under ultra-
t light from Conti-Glo "black light"
ces. Proscenium columns are finished in
leaf. Carpeting throughout is Alexander
Velvet in a bold-figured pattern pre-
nantly gold on maroon. Seated with
rican "Bodiform" chairs, the auditorium
anged in four banks with the two middle
on the stagger plan (effected by 30-
chairs at alternate row ends) in 18 rows.

INTERIOR DECORATION BY
OVELTY SCENIC STUDIOS, NEW YORK

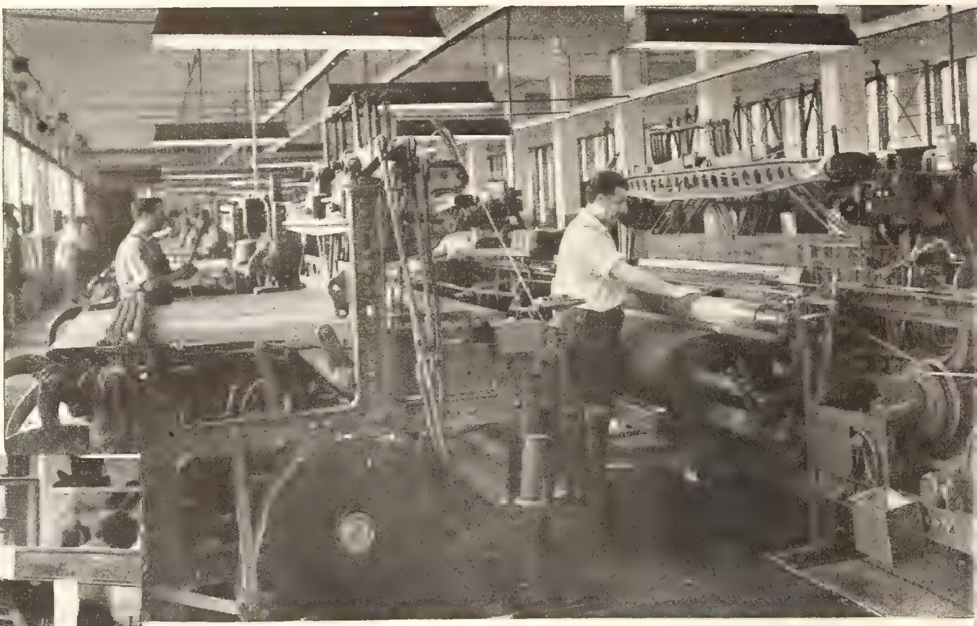


Theatre carpeting is scarce, not because of wool shortage, but because carpet makers are no

WEAVING FOR WA

■ So diverse are the normal needs of the motion picture theatre that the war strikes at it from many directions, not only from within the theatre business, but from without — as, for example, the carpet industry. Remote that industry may have seemed to production for war; yet that's its main job today, as described here.

By J. CLARK SAMUEL



Weaving U. S. Army blankets at the Bigelow-Sanford plant in Amsterdam, N

Axminster looms at the Alexander Smith mill in Yonkers, N. Y., turning out cotton duck.

FOR THE SECOND time in a quarter of a century, the carpet industry has gone to war. Although looms still hum in big plants over the country, they no longer weave the soft comfortable carpets that soothe tired feet of movie-goers and accompany decorative themes in our theatres. Day and night, twenty-four hours a day, the great mills of the carpet industry hum with determined activity, for these mills are making articles of war. Cotton duck to be made into tents, tarpaulins, duffel bags and many other items, rolls out of the mills by the mile. Woolen blankets in the familiar brown of the army and gray of the navy are being produced by the millions.

Highest grade carpet wool comes from the Far East which is today a blazing, roaring inferno of total war. To bring any wool or any other product of the Far East by Ship to America is a long and dangerous task. Thus our Government has decreed—and rightly so—that this precious wool is more valuable woven into articles of war than into carpets and rugs which during this critical period can be considered as relatively unessential.

The conversion of the carpet industry from peacetime to wartime production has been a difficult task which has been met by the mills earnestly and efficiently. You just can't take a carpet loom and stop weaving carpet today and begin weaving cotton duck tomorrow. Every one of these looms must be mechanically converted for the new job. The looms have to be rearranged in position; a department developed for weaving; equipment developed for winding quills or cops; layouts made for finishing, rolling and packaging the woven material; decisions have to be made as to what sizes and types will be manufactured; specifications for these developed, and yarns of various types and sizes contracted for. Government specifications for weight, strength and porosity of various types of duck are stringent and make necessary high quality yarns and constructions. This means that the personnel of a carpet manufacturing plant must become, in a few weeks, familiar with the intimate details of the duck manufacturing industry and without
perience, in general, develop equipme
processes and specifications which will p
duce this product economically for
armed forces.

The problem in connection with blank
is also complex although the experience
the staff of a carpet manufacturer is p
haps more closely allied to blanket ma
facture than to duck, since a blanket i
woolen material and wool is also the m
important material of a carpet mill. T
equipment conversion for blankets is, h
ever, a much more serious proposition. T
blanket looms now in use in the blan
industry are, comparatively speaking,

(*Contiued on page* 24)

Fashioning an "object" for the U. S. N
at Mohawk's plant, Amsterdam, N.

Making Auditorium Serve Its Purpose Acoustically

(*Continued from page* 11)

allowed than for an auditorium in which the sound of the performance issues from the original sources.—Ed.]

As seen by the accompanying photographs, we have used a preponderence of perforated tile—*cane,* where the fire codes permitted, and *mineral* where the codes called for an incombustible material. Our choice of this type of material was based on its versatility in decoration and the ease of maintenance. Being paintable without loss of absorption capacity, decorators have a free hand at any time for changing color schemes or motifs and ordinary maintenance costs are accordingly substantially lessened.

Where decorations more elaborate than paint, such as cut-outs or bas-relief panels, are desired, perforated mineral tile works well under the sculptor's tools and combines acoustical function with decorative beauty. And just as with plain perforated tiles, these carved tiles may be renewed as necessary by ordinary painting and cleaning without affecting their acoustical function.

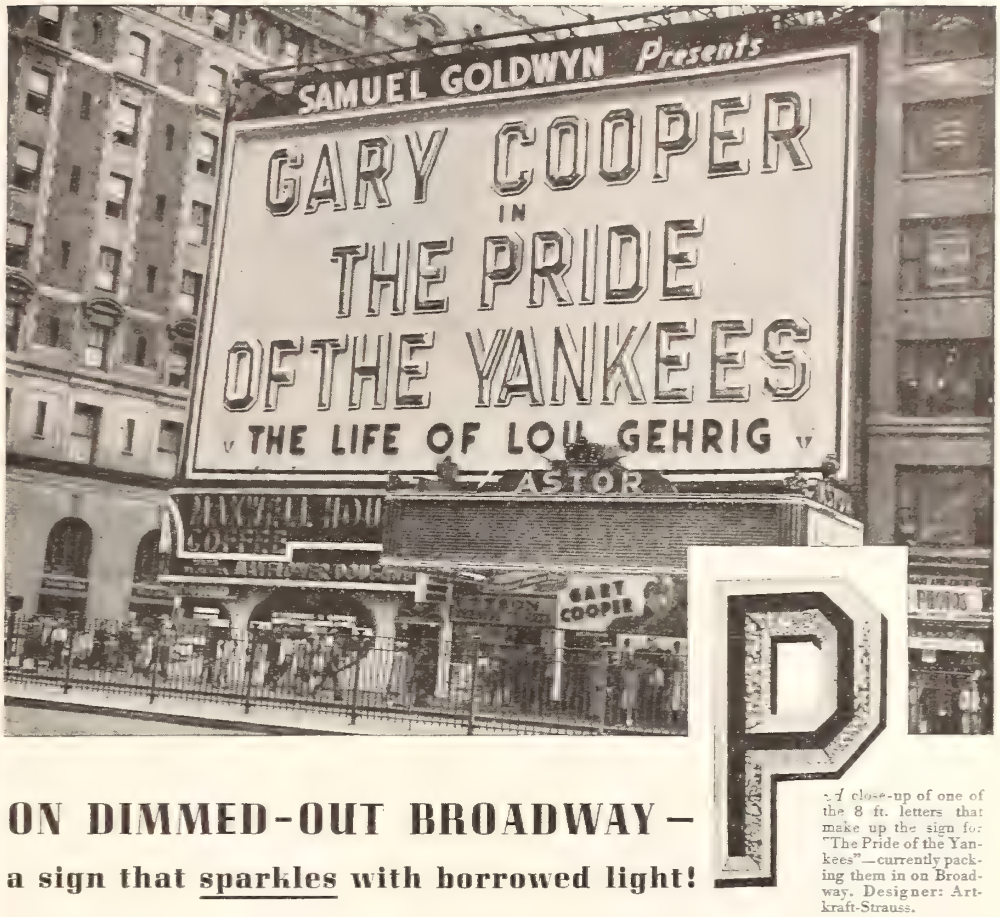
PROJECTION ROOM

No discussion of theatre sound-conditioning would be complete without a word about the projection room. Two problems face us here. First there is the simple matter of machine noise that escapes through the ports into the audience area. This is particularly objectionable where the projection room opens immediately on to the balcony. Substantial reduction of this noise can be effected by treating the ceiling of the room with an incombustible (fireproof) acoustical material.

Even more important than noise reduction is the improved hearing conditions within the projection room, where the monitor horn is located. No projectionist can be expected to handle the sound in the auditorium properly when the reproduction from his monitor horn is masked by machine noise.

Sound conditioning to suppress noise in foyers, lounges and around refreshment booths is a matter that needs attention in many theatres; however, since this is apart from acoustical correction in the auditorium itself, it is better left for discussion at another time, when it can be dealt with in specific detail.

[*Douglas Dunsheath is president of the Insulation Sales Company, Inc., Minneapolis acoustical engineers and contractors whose experience in the practical problems of motion picture theatre acoustics is extraordinary among organizations not associated with the manufacture and installation of sound reproduction equipment. They have prepared acoustical treatment specifications for theatres throughout the Midwest and Northwest over a period of many years.*]



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A close-up of one of the 8 ft. letters that make up the sign for "The Pride of the Yankees"—currently packing them in on Broadway. Designer: Artkraft-Strauss.

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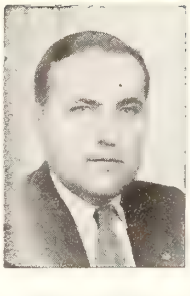


John J. Sefing's
WAYS & MEANS
in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Keep Your Eye Peeled For Trouble Just Starting

BY THIS TIME theatre operators and managers surely may be said to be fully conscious of the need for careful watch over every detail of the physical theatre, because of the necessity to operate without the usual supplies and anything but emergency replacements—and perhaps, in time, even without these! This watchfulness should be constant, a part of each day's working schedule, and even when just going about the theatre in general supervision, the manager and the more responsible members of his staff should keep a weather-eye out for things that mean deterioration, that are just the beginning of defects which, if nipped in the bud, would not develop into conditions requiring emergency repairs.

There is much that exhibitors and managers can do along this line that they have never taken so seriously before. Theatres are made up of a thousand and one structural and decorative items and pieces of equipment, and the job of looking after the physical theatre is as big as the sum total of all these, making it a big enough job to be worth the intelligent, informed attention of an executive.

If theatres are kept up in a neat and attractive manner the theatre-going public continues to get proper comfort and pleasure from being in the theatre. If the theatre is maintained and serviced intelligently and systematically, the safety of patrons is reasonably assured, and equipment, furnishings and building are conserved. This cannot be accomplished, of course, by just wishful thinking, but by hard and consistent work. In normal times theatre management had its hands full with regular routine matters, but in these critical times the responsibility is made greater. Now the general scheme of things in and out of the theatre proper just cannot be maintained and serviced in any old way, with plans for closing the theatre for a few weeks during the slow season to recondition everything at once. With materials, parts and supplies tightly restricted, they cannot be had to handle the work in that manner.

The best way, of course, is to eliminate the causes, no matter how small, of breakdowns and deterioration. A good idea is for the exhibitor or manager to work out a detailed and systematic emergency maintenance scheme that would cover the servicing of the theatre from front to back, uninterruptedly, day in and day out. In this way no time would be given for serious trouble to develop.

MARQUEE INSPECTION

This maintenance system should begin at the marquee, which at best is somewhat neglected, as a rule, because of the inconvenience in getting to its operating sections, which is either by a ladder or through a "tight-fitting" hung ceiling.

The proper servicing and maintenance of the marquee is not only important from a structural and electrical standpoint, but also from that of general appearance. It has been noticed that many marquees, especially within the dimout zones, have taken on a gloomy and rundown appearance because of the lack of attention given them. It seems that just because marquees in dimout areas are not lighted at night, is reason enough to forget them entirely; however, not only does neglect give a wrong impression to the public, but it naturally increases the rate of deterioration, so that later on an entirely new marquee may have to be purchased.

The attraction board lines as well as the soffit should be washed down thoroughly with soap and water. Where any rust spots are noticed they should be immediately painted, and any loose flashing strips and metal panels should be repaired. The roof of the marquee should be kept clean to prevent blockage of the drain, with any holes or breaks filled in with asphaltum roofing cement, and loose flashing nailed down and then "tarred" over. In this way no water will leak through that might cause a serious short-circuit or general deterioration of the insulation or the electrical wiring and contacts.

All switch and fuse panels, junction boxes and flashers, if used, should be kept always free of dust and moisture. All terminal lugs, fuse blocks, and knife switch jaws should be checked occasionally to see if any oxidation has set in. In short, the entire marquee should be kept spic and span constantly, *especially* when it is *not* in operation.

Another thing that in the past was neglected, is the ticket dispensing machine and coin changer. These machines are quite complicated in their makeup and need a good cleaning once every month for proper and efficient operation. Of course, in the past, in case a breakdown occurred, a "loaner" was quickly available to use while the other machine was being repaired; however, now repairs and loaners cannot be had and it is up to the theatre to do the best it can in keeping the machine in good operating condition.

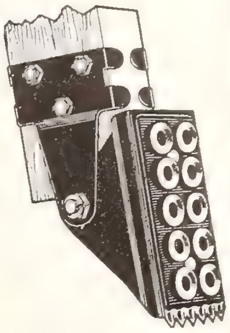
TICKET AND COIN MACHINES

The ticket machine or coin changer should be cleaned thoroughly by hand, including as far as possible all working parts; then for the rest a strong vacuum cleaner may be used. Do not "force" anything or take something apart if it is in good working order. Get rid of the dirt. It is surprising how much dust, dirt and fuzz will be found inside the machine when it is cleaned. Occasional cleaning, with slight oiling where required, will add years to the useful life of your ticket or coin machine. The theatre manager must arrange to follow a definite schedule of cleaning and checking his ticket machines as otherwise a breakdown might occur that will surely upset his smooth routine.

DOOR CONDITIONS

All door checks on the lobby or vestibule doors should be cleaned and properly adjusted, especially now before the cold weather sets in. A door that is not operating properly can allow a lot of cold air to enter the theatre, and it may prove difficult to obtain the usual amount of heating fuel this winer. The door saddles should be checked also to see if they fit the doors properly. A poor or badly worn saddle will not only allow cold air to come in under the door, but also is a constant hazard to patrons. If any door "sticks" at the bottom it should be taken off the hinges and about a quarter of an inch planed off. There are many theatres that allow their doors to continually scrape the door saddles, and especially the carpet. In some case these doors fit so tight at the bottom that they must actually be forced by hand into the losed position. It would save money as well as annoyance simply to cut off a fraction of an inch from the bottom of the oor and, if needed, install a new saddle.

By not immediately remedying such a ondition, perfectly good carpet can be uined in a very short time, for a scraping oor pulls out tufts of pile. This is one reason why carpeting wears so very fast at the doors in some theatres. Now and then a manager will say that the carpet and lining will pack in a short time, so



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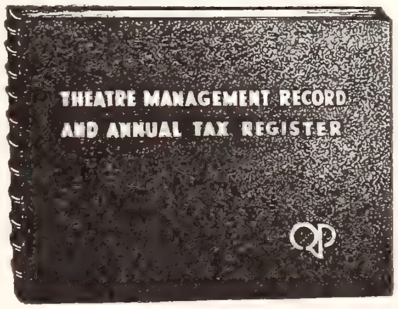

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why go to the trouble and expense of cutting and re-hanging the doors and perhaps putting in new door saddles. As everyone knows, trying to match carpet in normal times is quite a job and now in wartime it is almost impossible. Another factor is that once a cross seam is put in at the entrance doors where the traffic is concentrated, no carpet will last long.

One thing that must be checked carefully and which normally seldom receives enough attention, is the plumbing. Watch should be kept on all water closets and faucets for leakage of water. Ordinary leaks usually mean that all one needs is an inexpensive fibre washer which can be easily purchased at any local hardware store and be quickly installed in a faucet. If the water closet is leaking the float ball should be adjusted for proper level or a new seat washer purchased for installation at the bottom of the tank. When the flush valve or "flushometer" is at fault, the seating of this valve should be checked and properly adjusted against the water pressure.

PLUMBING

In a certain theatre visited recently, the faucet in the wash basin was found leaking badly, and when this was brought to the attention of the theatre, the reply was that it would be fixed when time was available. This faucet had leaked for some time as there was an accumulation of rust inside the bowl. An inexpensive washer and a few minutes would have remedied this.

A very important matter that should be checked is the fastening of the toilet fixtures and even the fountain to the wall. As with anything else under hard and constant usage, these fixtures in time become loose. Any fixture that is loose will have a tendency to put an undue stress on the water piping by moving back and forth under pressure. If some of the piping and traps are exposed and the break occurs here, it can be easily repaired, providing the pipe can be readily purchased at this time; however, there is a strict priority requirement on brass and copper and even a small coupling may be hard to obtain. If the break occurs in the wall or partition, it will certainly be an expensive repair job. Part of the wall or partition will have to be ripped out and the pipe, coupling or elbow, whichever it may be, will have to be removed and replaced. Such trouble and expense can usually be avoided if all plumbing fixtures are securely in place.

It also would be a good idea at this time, before winter sets in, to clean out all traps and soil piping. And at all times have the toilet rooms immaculately clean, especially the sort of refuse that a mischievous boy or destructive patron could easily throw into the drain piping.

CHECKING THE ROOF

Check carefully the condition of the roof. A leak in the roof, even if only a small one, can do considerable damage to the plaster of the ceiling and walls, decorations, draperies and the screen. All the flashing—that is, the area where the roof butts against the coping wall—should be inspected carefully for any breaks. If the roof is of wood covered with ply tarpaper, the seams should be checked to see if any bulges or blisters are present. At each of these points, if defects are found, a generous coat of asphaltum or tar should be applied after leveling off the surface. If the break is bad, a piece of felt tarpaper can be applied over it and then sealed with roofing cement. Make sure that the surface of the roof is broom-cleaned and that the drains and their screens are free of all refuse.

This may seem like a lot of unnecessary work, but it will pay dividends in the long run as the following incident will show. A new screen was installed in a certain theatre and a few weeks after this installation a complaint was made that defects had appeared on the surface. With the pictures on the screen it was noticed that several bright streaks ran up and down the image. After the show, a careful checkup was made and it was found that the screen material was perfectly all right as the streaks were only on one side; however, on close inspection, several stains were noticed on the front valance as well as on the cyclorama border. This was brought to the attention of the manager. His reply was that a new roof had been laid only a few months before and that a leak was impossible. In a few weeks more streaks appeared on the screen and it was decided to wait for a rainy day to see if a leak actually caused the trouble. With a heavy rain outside, small drops of water could be seen coming down the screen surface. A check was made of the roof and it was found that the screen around the drain was littered with paper, sticks, rubber balls, etc., and as a result the water backed up to a weak point in the roof flashing and then slowly leaked into the theatre. There were plenty of arguments back and forth about guarantees, but the theatre finally had to buy a new screen. All this trouble could have been avoided if a systematic and careful check had been made of the roof.

Projection Room Details

HAVE YOU checked your projection room fire shutters lately? Sure they will work perfectly should an emergency arise? As everyone should know, the *main* purpose of the shutter over the ports is to prevent smoke or flames from entering the auditorium proper, and to do this so as to prevent the audience from getting any inkling that there is a fire in the projection room. The time to find out if these shutters operate in this way is *before* a fire occurs, and not afterward.

Make sure that the shutters drop freely in the tracks when they are released. The bottom of these tracks, at each port opening, should be cleaned of all material that may have fallen there, especially if the shutters have not been dropped for some time. A shutter may drop and close *nearly* all of the port opening, but if the bottom track is clogged up a small opening will be left just enough for smoke to enter the auditorium. Also make sure that there is never anything left on the bottom of the port, such as a screw driver, pliers, oil can, even for just a moment, it may be forgotten.

Fasten solidly in place all of the shutter tracks and if the space for the shutter travel is tight, spread the track apart and make sure the shutter drops fully and quickly. Also make sure that the shutter is not bent or out of shape and that it hangs level and not at an angle, which would cause it to bend itself in the tracks when released.

A proper fusible link rated at 160° Fahrenheit should be in the chair or rope hangar for each shutter. These fusible links should also be in the master trip cord as it runs over to each upper magazine or to the manual trip at the projection room doors. It is surprising how many shutter apparatuses have not a sufficient amount or the proper type of fusible links. And they are very important, for in case of fire the projectionist may not have time to trip the rope or chain controlling the shuters manually.

Make sure that the control bar revolves freely in the wall brackets. If not used often, this bar has a tendency to rust to the brackets. A little oil at these friction points will help prevent bending and rusting. Also make sure that the brackets holding the control bar are fastened solidly to the wall. A good idea is to drop the shutter over any port that is not in use for or during the show, such as the spot or effect port. However, the best thing is to have the projectionist drop all shutters over the port openings when the show is over. Any shutter fault noticed at the close of each day's show should be reported immediately and quickly repaired before the next day's showing. With these precautions, any fire in the projection room will be completely isolated from the auditorium, for a certainty, not just maybe.

EXHAUST FANS

The exhaust fans or blowers in the projection room should be checked and serviced at least once a month. They not only ventilate the projection room during normal operation, but help to pull out all smoke and gases during a fire. The motors of these blowers should be oiled at least once a week. The rotor blades should be cleaned thoroughly of all carbon, ash, dust and dirt, for when they are left unattended for any length of time there is a definite blockage of the proper movement of air. One has only to take apart a blower after it has run for some time without cleaning to see the amount of dust and dirt accumulation. This not only prevents the proper movement of air, but puts a strain on the motor, bearings and blades and, as a result, shortens the life of the blower.

In cleaning and servicing the projection room exhaust blowers, do not overlook the duct system, especially the carbon arc exhaust. A blockage in the lamphouse exhaust system will materially affect the proper burning of the carbon as well as reduce the useful life of the lamp parts.

FILM PROTECTION

Now, with the saving of film imperative, it is a good idea to make sure that only reels that are in good condition are used. Broken or bent reels have caused more fires and breakage of film in the past than almost anything else. Defective reels should be repaired immediately and never be used in the projector, especially when they are misaligned.

Also make sure that all reel cans, cabinets and film safes are in good condition for the storage or transportation of film. A defective film safe, cabinet or container will not only damage the film, but will offer no protection in case a fire should arise in the projection room. All doors on the cabinets, if ill fitting, broken or bent, should be repaired immediately. Also make sure that your rewinding equipment is in A-1 operating condition, so that *your* theatre is not contributing anything to the waste of film.

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To increase war production today and to provide even better facilities and tripled floor space for the production of Strong projection arc lamps, rectifier and reflectors after the peace is won, The Strong Electric Corporation is moving into its new home, City Park at Sterling, Toledo, Ohio.

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F. H. RICHARDSON'S

COMMENT on PROJECTION

Simple Test for Even Light Distribution

THREE GOOD FRIENDS and a projectionist from out Dakota way write in about some day-off tests which prove that a projectionist is no different from a postman who takes a walk or a sailor who takes a boat ride on his day off. Now that war restrictions are causing operating problems, it seems that Nick Fiore and Brothers Altecman and Dunkelburger of Fargo, N. D., get into long involved discussions and experiments, trying to adapt the relatively primitive methods of some years back. The other day Nick started the others off on an experiment which has brought this letter:

F. H. R.

"Boy, did we have a swell time the other day! Several years ago you outlined a method for testing distribution of light on the screen by substituting a plate with small holes (about 1/64th of an inch) drilled in each of the four corners, and another hole in the center, for the aperture plate of the projector. When illuminated properly and projected on the screen the images of the four holes should have the same brilliance and color, thereby signifying that the distribution of light and positioning of the source was correct. If all of the five holes were focused equally sharp, it signified that the lenses were correct and projecting a sharp picture.

"The reason that the center hole is not considered in the distribution test is that the center of the screen, normally, is brighter than the edges. Using plates in both projectors at once, the light quality and quantity can be easily balanced. Also, if the plates are exactly alike, the projectors can be tested for positioning on the screen in relation to each other. In this day of photoelectric cells and foot-candle meters such a method is used only in an emergency, because it involves so much puttering. With a meter the lights can be compared and set for maximum efficiency far more accurately than if one depended upon his eyes to compare colors, etc.

"Nick came in yesterday with this suggestion: Insert a screen (a light colored cardboard will do) in the beam from the projector about 2 feet in front of the lens (we put it across the projection port hole). Substitute an aperture plate with a single hole in the center (1/64 of an inch). Project the image of the hole on to the screen and focus it until it is sharp. Th image you see on the screen is the imag of the reflector. Now adjust the mirr and positive arc crater until they are i proper relation to each other by watchin the colored *shadows* that show up in th image.

"The important thing is that, althoug the person making the test may not be a color-conscious as would be desirable fo an accurate setting, the incorrect adjustments show up in *shadows*. While thes shadows are colored, indicating which wa the equipment is out of adjustment, a adjustment can be achieved by merel clearing up the shadows. When the imag on the screen is as clear as you can get i you may find it necessary to resest th arcescope optical system to assure that th proper relationship will be maintained Then you can adjust the whole assembl until the maximum brilliancy is accomplished.

"While due to the fact that it is all don in the projection room (screen and all) this method may be applied while the sho is running it does not compare the ligh sources, therefore the projectors will hav to be 'balanced' by some other method.

"Personally, I think this method, whil it involves a little extra work, is more accurate than adjusting the equipmen visually on a screen a hundred or mor feet away.

"Incidentally, I notice I have neglecte to mention that the test is of course mad *without* film in the projector. This littl item may seem trivial, but I saw an experiment where the projectionist inserted on of the blanks (with five holes), threade up and made the test while running a fil upon the screen, his reason being that thi was the way the audience saw the result of the equipment's work and therefore th test should be made under the same conditions."

That is using the thinking machinery as we will have to be using it more and more during this war. The way the test was handled by these good brothers seems to be a logical adaptation of the method I had suggested.

Film Service Stopped If Repairs Are Not Made!

SOME MONTHS AGO these columns carried a picture of Sergeant Observer E. R. King of the Australian air force. Sergeant King is now stationed "overseas," and a letter now comes which says, in part: "On the other side of the page having my picture was a letter from some projectionist, whose name I cannot recall, who advocated having inspectors go round each theatre inspecting projection equipment. This scheme is working in

Australia right now. In each state a "biograph inspector," paid by the Film Renters Association, inspects projection equipment, including sound heads, spools and fire prevention devices, and issues a report on the condition of same. If he sees that a new intermittent movement is needed, he puts that in his report; and if the repairs or replacements are not obtained in a given time, film supply can be shut off.

"After the new parts are put in, a report has to be sent in to the Film Renters office with the name of the dealer from whom the spare parts were bought. You can bet that the projectionists are all for the scheme as it is a guarantee that projectors will always be kept reasonably serviceable."

And Sergeant King adds these interesting paragraphs:

"Received a letter from home [Sidney, Australia] the other day, which tells me there is a terrific American army there. I am told they are well liked and well behaved. You know we Australians would like very much to fight for our own country, but since we cannot be there, we shall always be grateful to the Americans if our country is kept safe. Another thing to remember is that we will not forget our appreciation as soon as the war is over. The masses of people in my country will always have a soft spot for the Yanks. Just remember that after the newspaper 'wars' start after this war!"

A Good Way to Prevent Wartime Economy

COMES THIS UNUSUAL letter from far-off California, written by a projectionist whose name I think should be withheld.

"Well, I guess I am done with projection," he writes. "Expenses are too high and the manager has started cutting them down. I, the projectionist, was receiving the magnificent sum of $21 per week, so as a starter in 'saving' a young chap just out of school was hired in my place because he offered to do the work for $12 a week. This outrage (it is nothing else) is amplified by the fact that the new boy is relieved by the manager for twenty minutes each evening while he gobbles up his supper, which is brought to him by his small sister.

"I have tried to reason with the manager, not that I expected to get my job back (in fact, I do not want it, since I feel I could no longer serve such a man). I do feel, however, that for the good of other projectionists, other managers and the people who pay good money to see motion pictures, such a condition should not be allowed to spread, and I know that whatever you may have to say will carry much more weight than all the preaching I could do in a year."

It is only natural that when receipts are small, corners must be cut; but it is purely idiotic to start cutting drastically at the part of a theatre which is most vital. The very heart of the theatre is the projection room, and poorly projected pictures sooner or later bring about greater and greater reduction of patronage, defeating the very purpose of the retrenchment measure that was adopted.

And then there is the matter of equipment conservation so imperative in wartime. Equipment must be operated with absolutely maximum efficiency these days. And when repairs can be made, they frequently must be made by the projectionist even though they would ordinarily be made at the factory. What can a kid out of school, willing to take $12 a week, do about these things? No man who has worked and studied long enough to become adequately proficient in projection can possibly afford to let his services go for that amount.

When this manager finds his projection equipment getting badly out of repair, his screen showing poor results, and his patrons melting away, he may possibly awake to the fact that he has made a sad mistake.

I have heard many criticisms of unions, some of them deserved, some not; but surely the above instance is an example of the crying need for them, for certainly if this were a union house no such condition would be permitted.

The projectionist of today carries a doubly heavy responsibility upon his shoulders since thereupon rests much of the responsibility of keeping the morale of our citizens high. Fathers, mothers, sisters and brothers who must face the possibility of disaster to loved ones, need good entertainment, which can be well supplied by the motion picture. We no longer have as an excuse for bad projection, poor and antiquated equipment with which to work, except in isolated cases. We no longer have the excuse that the business is new and no one knows much about it. There are only two persons who can possibly be to blame for a poorly presented picture, and they are the manager and the projectionist.

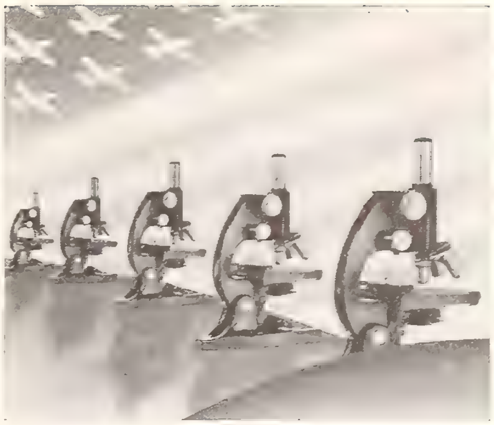
The manager in most cases holds the power of hiring and firing his projectionist, and he is more or less an influence in the buying of new equipment and replacment parts.

It is the projectionist himself, however, who should assume responsibility for immediate conditions. Especially now in these days of priorities, he should make *special* effort to keep his equipment in the pink of condition. Now more than ever before he must make certain that the *best possible results* be produced upon the screen. As the war goes on and fewer and fewer of the things can be got, perhaps theatre managements will learn who among projectionists are really projectionists—and how valuable the real projectionist is to this business.

Drunk or Sober, Light Goes Places

CARL E. GRAHAM projectionist at the Palace theatre in Canton, Ohio, contributes the following to the recent discussion of vertical soundhead mounting:

"The following story is terrible, I know,"



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he apologizes, "but it still answers the problem as to whether a soundhead will operate in a vertical position or not. Here it is:

"Two inebriates, one of whom was aiming a flashlight at the ceiling, were holding an illuminating conversation which went something like this:

" 'Shay, I'll bet you a buck you can't climb up the beam," said the fellow with the light. Replied the other, 'Nothing doin'! You'll wait till I get half way up and then turn it off.' "

"Terrible I know, but still it gives you an idea as to why a soundhead will operate in a vertical position or not. Why not, since light has no objection against traveling upward? Also, I am enclosing literature showing the DeVry "Victory" model 16-mm. portable equipment, and you will notice that its sound lens is mounted vertically.

I am sending along a few tricks soon for keeping the show going which I feel might be of help to others in the business. Hope they prove interesting enough for you to publish."

Okay, Brother, let's have 'em.

Will C. Smith, Projection Pioneer

IT IS WITH deep sorrow that I speak of the passing of Will C. Smith, who was laid to rest September 9th. The entire motion picture industry will mourn the passing of one of its few remaining pioneers.

Will C. Smith started out in the long, long ago as a "projectionist," before such a thing as an intermittent movement was ever thought of. He projected pictures which were nothing more nor less than a series of hand-made views which were run through a crude "projector" rapidly enough so as to be called "moving pictures."

Since that early date Mr. Smith has always been connected in some way with the industry. At one time he was general manager of the old Nicholas Power Company. In recent years he has been a special representative of the National Theatre Supply Company. He was one of the oldest members of Local 306, IATSE & MPMO.

Another old-timer of the motion picture gone—one of those who saw in a crude invention a new voice in the affairs of men.

Answering a Soldier About Aperture Tension

FREDDY MARCELLIO, formerly of Vineland, N. J., now in the employ of Uncle Sam, seems to be having a bit of trouble with his aperture tension. He writes:

"As a motion picture projectionist I am still a good plumber, I guess, but I have been given the job of 'shooting pictures' to the boys and I find myself in hot water most of the time. I seem to have difficulty in keeping a steady image upon the screen. As I explained, I know very little about this work and diligent study hasn't taught me nearly all I should know as yet, though I must say your Bluebook has been a Godsend.

"About this unsteady picture: a visiting projectionist looked over the equipment and told me it was due to improper aperture tension, but he had to leave before he could tell me what to do about it. Could you help me out?"

First off, when you fellows want help please tell me something about your equipment—what make, what current, what kind of screen, etc. It is impossible for me to try to remedy something a long way off when I know absolutely nothing about conditions.

To secure proper aperture tension, one method is to reduce the tension spring pressure until the screen image barely starts to become unsteady. Follow this up by gradual pressure increase until all unsteadiness disappears. One assumes, if the picture is already unsteady, that the tension is already reduced and that one must start to tighten up instead of to loosen the tension spring. Remember, however, that excess tension causes excess strain on the entire mechanism and this is to be avoided or there will be other repairs.

Where the tension is provided by two separate tension shoes, each with an independent spring, care must be used to prevent uneven tension. One can use a small postal scale to help determine the proper balance. Remove the letter pan and arrange a block of wood under the two springs so each will strike it when pushed down an equal distance. Next, place the letter pan against the center of the shoe and press it down until it barely misses coming into contact with the wood. Look at the scale reading and then repeat the process on the other shoe. This is a reasonably accurate way of checking the tension.

Screen Resurfacing No Job for Amateur

L. F. EVANS of Montrose, Colo., writes, "I am the proud owner of one of your Bluebooks, although I do not own or operate a theatre. Because of this ownership I seem to be considered an authority of what to do and what not to do, although I 'only know what I read.' A young chap called upon me the other day asking what he could do to recondition his perforated screen. Whether I am going blind or whether I just didn't look far enough, I did not find anything in the book to tell him. Will you be good enough to advise?"

Sorry, but the desired information is in the Bluebook, page 165 of the second revision of the sixth edition. If it is necessary that a perforated screen be reconditioned, those who make it their business to do that should be engaged, as a rule. A projectionist can attempt the work himself, but the results are very uncertain. A good bit depends upon how careful he is. In a 'home-made' paint job of this kind the difficult thing is to avoid filling or partly filling the perforations.

Either calcimine or paint can be used. If using paint, try a small corner of the screen first. If it adheres, apply evenly all over, being careful to fill the perforations as little as possible. It is best to have a man behind the screen operating a vacuum cleaner to suck out the holes while the other does the painting. Be sure to replace the regular vacuum cleaner bag by one made of heavy cloth or burlap. If available a spray gun is much better with which to apply the paint than a brush since it introduces less paint into the perforations.

If the paint does not adhere when tried in a corner, wash it off carefully with a cloth dipped in turpentine and apply a thin layer of shellac over the entire surface, let dry, and then apply paint.

If calcimine is used, follow the same general directions. Only *thin* layers of either paint or calcimine should be applied.

What the Union Card Should Always Mean

SOME TWENTY odd years ago I wrote a piece in the old Moving Picture World which applies to conditions today with comparable accuracy. I suggested this kind of self-examination for the rank and file of projection union membership, n whose hands the welfare of unionism ests:

"What does your card of membership in he IATSE & MPMO stand for? Careful before replying. Hold self-communion, s it were. Ask yourself whether it is nerely a certificate of membership in a abor union, or considerably more?

"When a locomotive engineer enters the ffice of the employing official and presents is brotherhood card, that settles it so far s his competency is concerned. No further uestions are asked on that score. It is a ecognized fact that he has served adequate pprenticeship and is a thoroughly competent locomotive engineer. When you go a strange city, where you are unknown, nd present your union card, is it accepted s unquestioned evidence that you are a oroughly competent man?

"Are you? Have you in your local a al examination? Do you accept the city cense card as evidence of competency, ell knowing the examination to be utterly diculous insofar as concerns the ascerining of the applicant's competency?

"It is a lamentable fact that the average nion contains members whose knowledge their profession is very largely imagiary. A really competent examination ould stick them before it was well start-. They blunder through their daily task mehow, but in the process do inestimae damage—strained, abraided sprocket oles, oil-smeared films, wasted power . . . eakened eyes and lessened enjoyment in turn for the money paid by the audience.

"The union card should stand for highrade work. I would even go to the length pulling union out of houses where a nurious or dishonest management will t supply equipment necessary for firstass projection, or compels the ruining of reen results in other ways. Radical! Sure, know it is, but *right* nevertheless."

Especially These Days: Know Your Equipment!

I HAVE SAID many times before, and I now say again when wartime requirements place emphasis on that viewpoint, that projectionists and management must be equipment-wise. If, during this war, our industry is to progress instead of retrogress, we must study every detail of the equipment with which we work, and we must *profit by that study*.

Beyond a question of doubt, the motion picture is important to the well-being of the people whose courage and determination are vital to the war effort. And not only has it been found to fill the need for relaxation among men of the armed forces, but as a quick means of education it is unsurpassed.

Already we are feeling the pinch when it comes to new equipment or replacement parts, and as priorities become stricter and the demand becomes greater, we will find it increasingly hard to obtain them.

How many of you projectionists in our theatres are doing your part by spending a bit more time in the care of your equipment? Do you go carefully over it, periodically checking for adjustments, oil, wear and tear?

And consider the matter of film. Recently I saw a projectionist rewind a film by the mere expedient of starting a motor which he let run while he went "out back."

"I'm glad I bought Simplex High Projection Lamps. My lighting problem is solved, not just for the emergency but practically forever."

We suggest that those who didn't buy them write us about their lamp problems. We will try to help keep present equipment in service until the BIG JOB is done and lamps can be purchased new. Meanwhile, we will continue to render the best possible parts and repair service.

If newly imposed war conditions and limitations (such as the necessity of reducing amperage), or modified type of carbons cause you operating difficulties, do not hesitate to call us.

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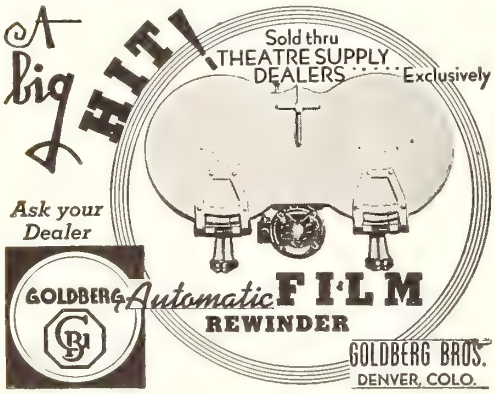
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Upon examination of the film I found the end to be cracked in three places, partly due to a pair of plyers which were laying upon the rewind table where the end of the film could strike them. Of course the damaged part in this instance was merely a leader, but the act was a careless one of the kind that can mean waste. Also, with this man entirely out of the room, how in tarnation could he possibly tell the condition of splices?

Film *must* be conserved. It is inevitable that each print will be used many more times than ever before, and certainly the poor reproduction of sound or picture, caused by damaged film, does not mean that theatres are doing their part.

See that film is sent from your projectio room perfectly spliced, properly rewoun on *reels which are in good condition.* Mak sure films are clean. Oil is very necessar in the projection room, but it does not be long on the film.

Our government is taking thousands o films for its own use. This is bound t make a shortage in what is left. Each prin will therefore be used more often than eve before.

The projectionist *in the theatre,* not onl the one in an Army camp, has a job to do But to do it, he must know his equipment how to use it with maximum efficiency.

CARPET-MAKERS ARE WEAVING FOR WAR

(*Continued from page* 14)

cient, fast operating and economical compared with carpet looms. The axminster carpet loom, if converted to blanket production, weaves a different construction than the standard two up and two down broken twill. Carpet looms do not have automatic bobbin changes and many other refinements which make possible more economic weaving. Blanket looms are more bulky than carpet looms and require stronger yarns. However, they can be and have been converted for blanket production at considerable cost and satisfactory blankets are today being woven on converted carpet looms.

The contribution of the carpet industry to the war effort does not stop with the manufacture of duck and blankets. Every large carpet mill must normally maintain extensive machine and carpenter shop facilities to service the complex machinery required to weave carpets. These facilities are also on an all-out war production basis. Imagine making big gun barrels and battleship mechanism in a carpet mill! But that is the picture. These machine shops are working night and day turning out an almost endless list of articles for the fighting forces and even the carpenter shops are doing their bit making things for war.

There are few theatre men who cham at the inability of the manufacturer to deliver new carpet or replacements for hi house. They are aware for the most part of the difficulty in obtaining consume goods in the face of the vastly more important task of licking the Axis.

As its contribution to the Government' campaign to urge consumers to make th best of what they have, the Institute o Carpet Manufacturers of America, Inc. has recently published an important an authoritative booklet: "How to Take Car of Your Carpets and Rugs." The bookle represents the combined research facilitie of the carpet industry and in view of th increasing shortage of wool, the Institut has sought in its booklet, to present in understandable language, the best and mos up-to-date information on how to mak carpets last longer. The booklet was firs published in April in an edition of 250,00 copies. In little over a month, this editio was exhausted and a second edition of 125,000 copies was published. Every theatr operator in the country should have on of these booklets which may be obtaine free by writing to the Institute of Carpe Manufacturers of America, Inc., Empir State Building, New York City.

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about People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Charles Lindau, operator of the ouis theatre, Chicago, has acquired the arfield theatre there from Linda chaefer.

W. H. Callaway has taken over oper- tion of the Alberta theatre, Portland, re., from John Washtok.

Charles Cohen has become sole owner f the Penn Theatre Equipment Company f Philadelphia. Al Rothberg, his ormer partner, has entered defense work.

The Plaza theatre, Windsor, Conn., as been opened by Lockwood & Gordon heatres of Boston. The house had been osed for extensive alterations. The ouse was leased from Shulman Theatres f Hartford, Conn.

The 248-seat Lincoln theatre, New aven, Conn., has been reopened, with rs. Lillian Sang, wife of the Shubert anager, Leonard Sang, as manager.

Helen Wabbe has been promoted to the post of publicity manager for the Golden Gate theatre, San Francisco, succeeding Graham Kislingberry, who has joined the armed forces.

L. E. Sprakers has reopened his Star theatre, Stayton, Ore.

Robert L. Lippert has opened the Times theatre at Alameda, Cal., naval base site, and is planning early construction of another house there.

Ed Feeney, manager of the Luzerne theatre, Luzerne, Pa., reports that many improvements have been made in the house, including repainting, redecorating and reupholstering the seats.

Bill Whyte, formerly manager of the Temple theatre, Affiliated circuit house in Philadelphia, will manage Jack Greenberg's Star theatre, Camden, N. J., which has been remodeled.

Milton Goldberg has reopened the 200-seat Broadbrook theatre, Broadbrook, Conn., formerly operated by Nathan Lampert. Full week operation is the new policy.

Norman L. Row, formerly manager of the Windsor, Windsor, Conn., has been made city manager by the Lockwood & Gordon circuit. Mrs. Blanche Shepard, cashier, has become manager of the Windsor.

The Rio theatre, Hammond, Ind., an 800-seat house, has been sold by the Rio Theatre Corporation to the AMA Amusement Company, headed by Alexander M. Assim. The new owners are planning extensive alterations.

T & D. Jr. Enterprises, San Francisco, have opened the Nevada theatre, formerly the Wigwam, at Reno, Cal.

Abe Jaffe supervised the redecorating of the Casino theatre, Pittsburgh. The house has reopened on a four-shows-a-day policy. Mr. Jaffe is treasurer of the house, which is owned by George Jaffe, and managed by Ed Shafer.

Harry A. Hersker, director, and Charles Haen, manager, of the Alton theatre, Hazleton, Pa., have reopened the theatre following many improvements and alterations. The Motiograph projectors have been reconditioned, and new American "Avion" seats have been installed, as well as new carpeting.

The Rio theatre, San Leandro, Cal., has been opened by the Golden Gate Theatre Realty Company. It is equipped with Western Electric sound, Simplex projectors and Strong projection lamps and rectifiers.

Charles M. Thall, manager of Fox West Coast theatres in the Greater San Francisco area, recently directed the dedication of a plaque in the lobby of the Fox

1942 CINEMAIDS

■ Two further contributions to our photo-serial from United Detroit Theatres—at left, Miss Eileen Burns, who is mistress of the candy counter at the Michigan theatre, circuit "flagship"; and, right, Miss Jennie Braga, chief of 15 usherettes at the Ramona theatre, neighborhood house.

CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

Name .... Theatre ....

Address ....

theatre, installed in honor of 220 employees of the organization now in th armed forces. Representatives of th Army, Navy, American Legion, Marin Corps and American Women's Voluntar Services participated.

The Royal theatre at Guadalupe, Cal is under the ownership of Robert Li pert, who has a circuit of theatres in th San Francisco Bay area catering to wa workers.

James M. Brandon has been added t Altec Service field force, operating i lower West Virginia and Eastern Kentucky. He will have his headquarters i Norton, Va., and will report to Warre Conner, Altec district manager in Cincinnati.

Cecil Fernandez, projectionist fro St. Petersburg, Fla., is now projectioni at the Rialto Kenmore theatre, Akro Ohio. He plans to return to St. Peter burg in October.

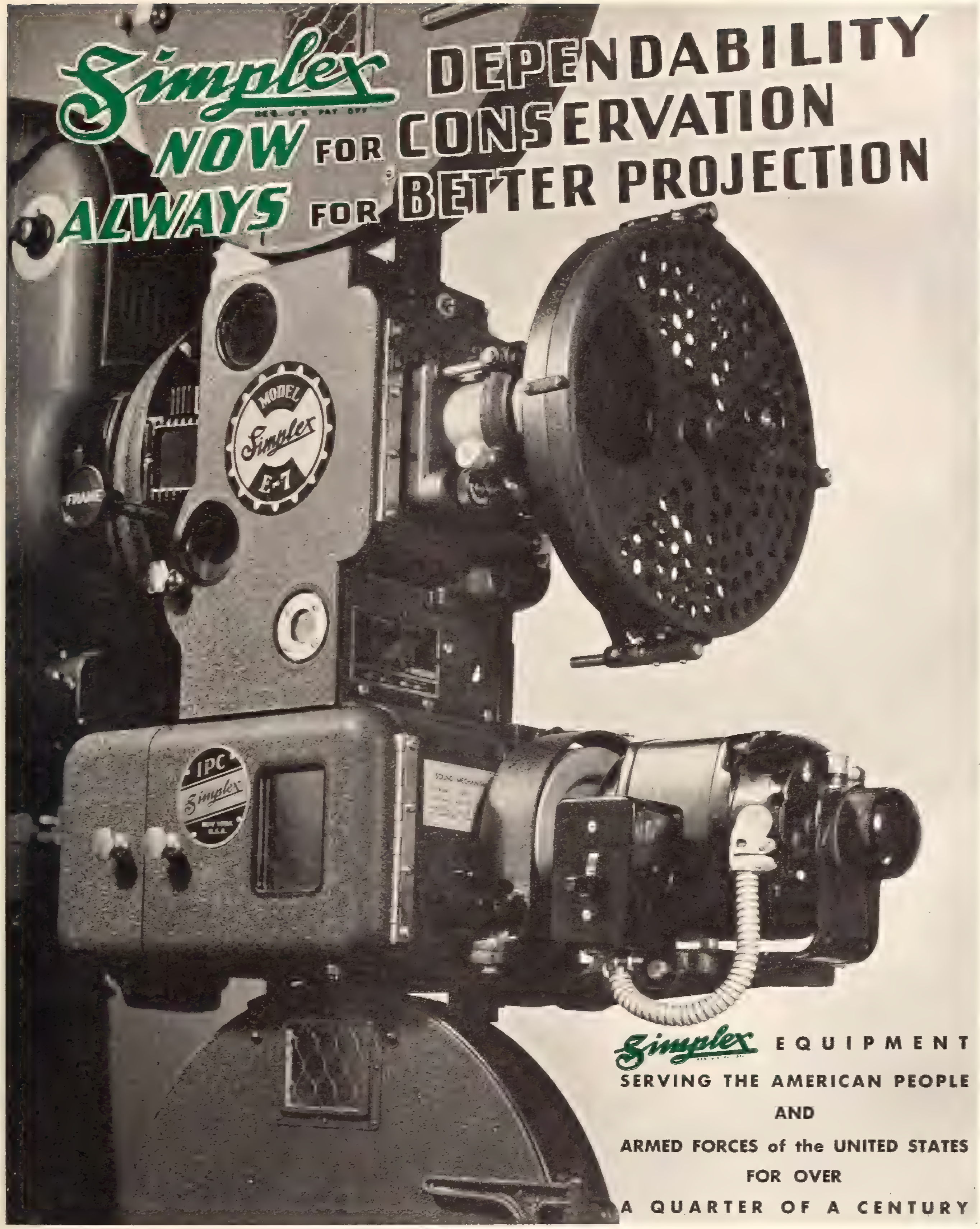
The Del Oro theatre, 1,600-seat hous has been opened at Grass Valley, Cal., b United California Theatres. It is equippe with RCA sound, Simplex projectors ar Strong lamps and rectifiers.

Blumenfeld Theatres, San Francisc has had all projection lenses used on i circuit, treated with lens coating by Wa ter A. Preddey.

Pete and Jim Bikos, operators of t Roxy theatre, Gary, Ind., have opened t 1,000-seat Fifth Avenue theatre in t same town.

Phil Zenovich, formerly manager the White theatre, Fresno, Cal., has e listed in the Marine Corps.

R. C. Kneuer, assistant sales manager of the ternational Projector Corporation, who has co pleted his 30th year with the company, includ the time spent in the employ with its predecess the Precision Machine Company, which he join in 1912. Connected with the repair departm for many years, he was appointed assistant Arthur E. Meyer, general sales manager, in 19 Less formally, and that's most of the time, h "Rudy"—and at the parties, a professor of p tune rendition par excellence and indefatigal


MODEL
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NEW YORK
U.S.A.

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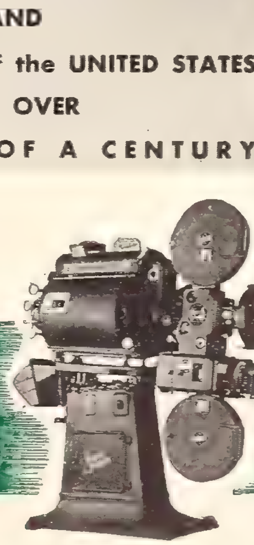
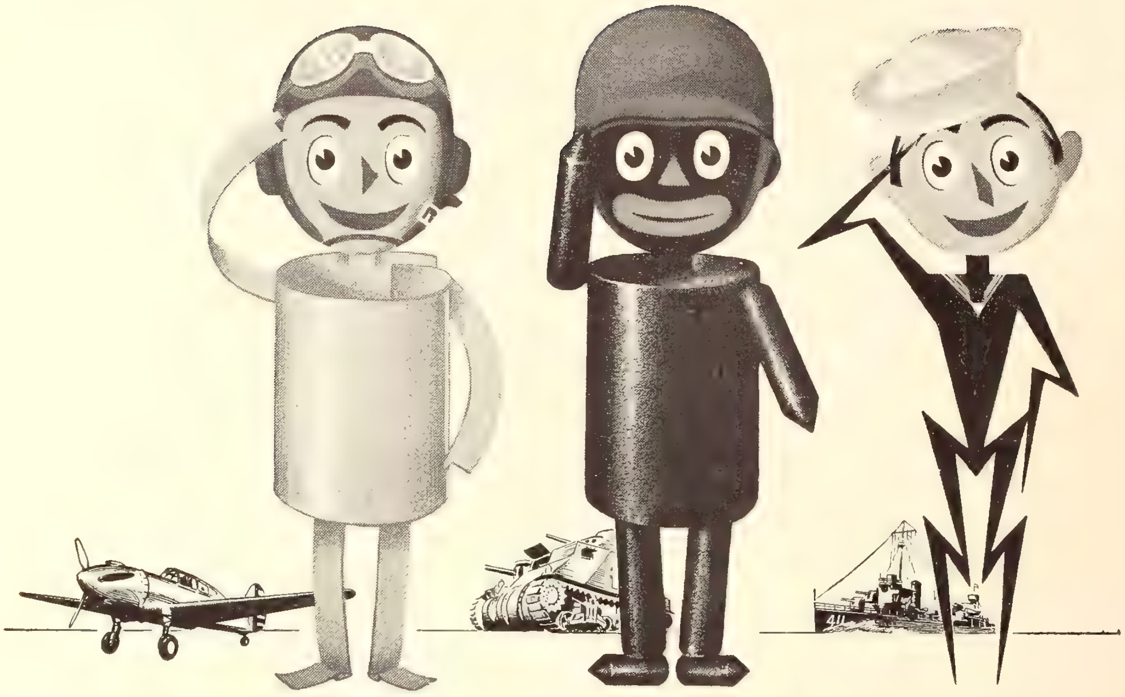
NOW FOR CONSERVATION
ALWAYS FOR BETTER PROJECTION

Simplex EQUIPMENT
SERVING THE AMERICAN PEOPLE
AND
ARMED FORCES of the UNITED STATES
FOR OVER
A QUARTER OF A CENTURY

NATIONAL THEATRE SUPPLY COMPANY

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT
Simplex
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.

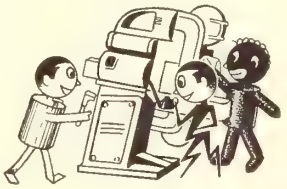




HELP THE 3 C'S SERVE THEIR COUNTRY

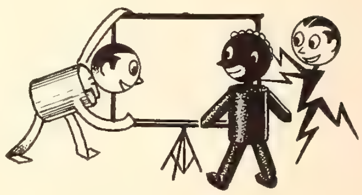
You can release Copper, Current, and Carbon to the Armed Forces—without Dimming Projection Light!

Theatre owners are anxious to do their share to help win the war. Yet many do not realize that they can contribute Copper, Current, and Carbon, and do it without sacrificing their projection light. Here's the way they and you can perform this service—



PUT YOUR PROJECTOR IN FIGHTING TRIM

Have your nearest RCA Theatre Supply Dealer give your projector a thorough overhauling. By putting it in good condition and keeping it that way you will use less current and avoid breakdowns.



GET AN RCA SNOWHITE SCREEN

Another way to save on the 3 C's is to install an RCA Snowhite Screen. It works like magic—requires less projection light for good results.

• • •

Call in your friend, the RCA Theatre Supply Dealer. Or write RCA Manufacturing Co., Inc., Camden, N. J.

★ BUY WAR BONDS *EVERY* PAYDAY ★

RCA **THEATRE EQUIPMENT**

RCA Photophone • RCA Magicote Lens Service • RCA Screens • RCA Theatre Service
RCA Hearing Aids • Westinghouse Lamps • Brenkert Projectors and Accessories • Benwood Linze Rectifiers

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Springtime in the Rockies
- You Can't Escape Forever
- Top Sergeant
- Inside the Law
- Secret Mission
- Flying Tigers
- Prison Girls
- Tomorrow We Live
- Texas to Bataan

ALLIED

Caravan marches in crusade for control of rental scales

BRITISH

Exhibitors move into open war on rentals; starting boycott

CANADIAN

Famous Players Circuit sues Nathanson on theatre deals

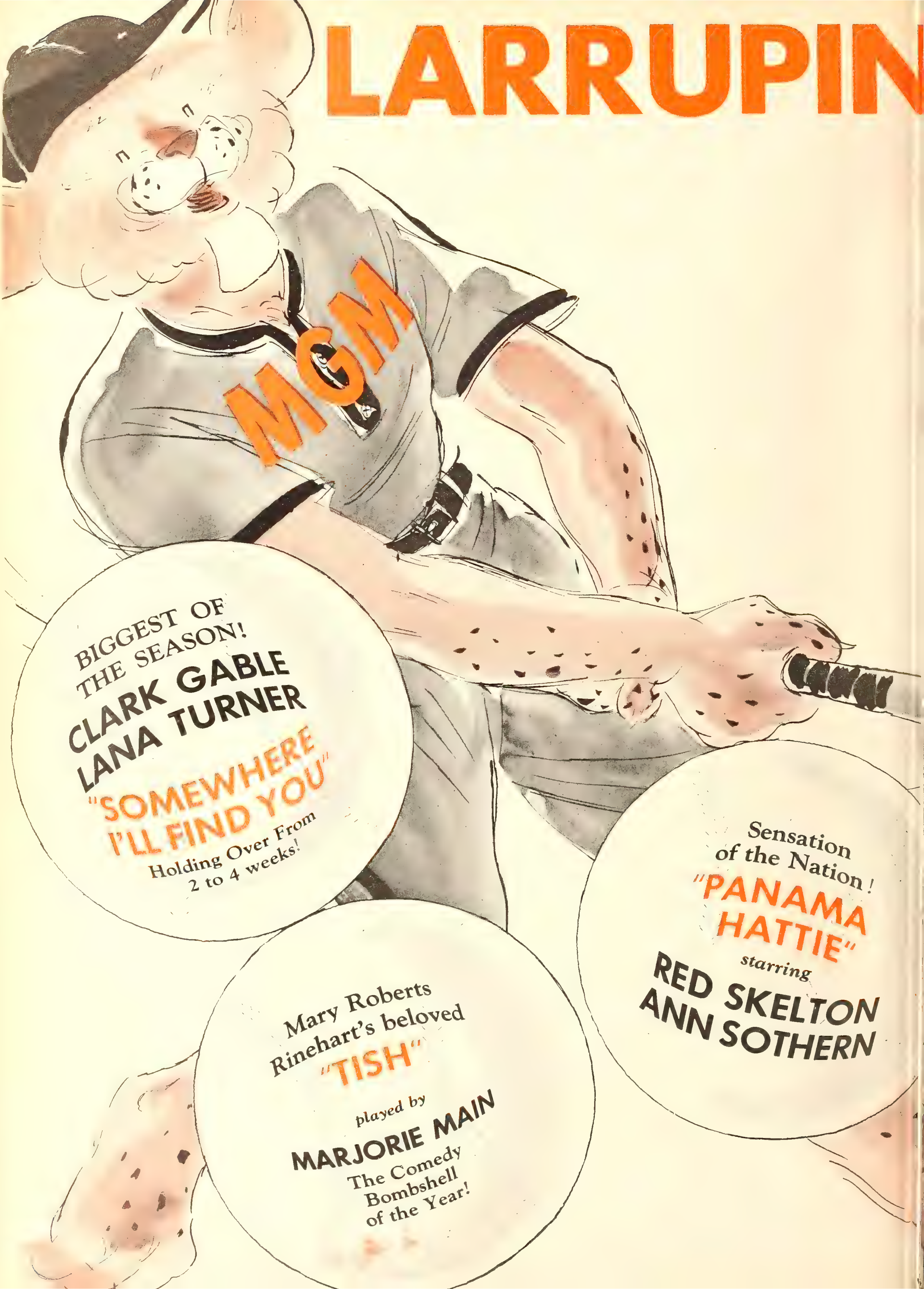
MEXICO CITY

Changes plan of taxation to lighten exhibition's burden

VOL. 148, NO. 13 SEPTEMBER 26, 1942

[illegible]

LARRUPIN



BIGGEST OF THE SEASON!

CLARK GABLE
LANA TURNER

"SOMEWHERE I'LL FIND YOU"

Holding Over From 2 to 4 weeks!

Mary Roberts Rinehart's beloved

"TISH"

played by

MARJORIE MAIN

The Comedy Bombshell of the Year!

Sensation of the Nation!

"PANAMA HATTIE"

starring

RED SKELTON
ANN SOTHERN

LEO LEADS AT 1000 per cent!

4 Times at Bat!
4 Hits in a Row!

and watch the Home-run King keep way out in front with these hot ones:

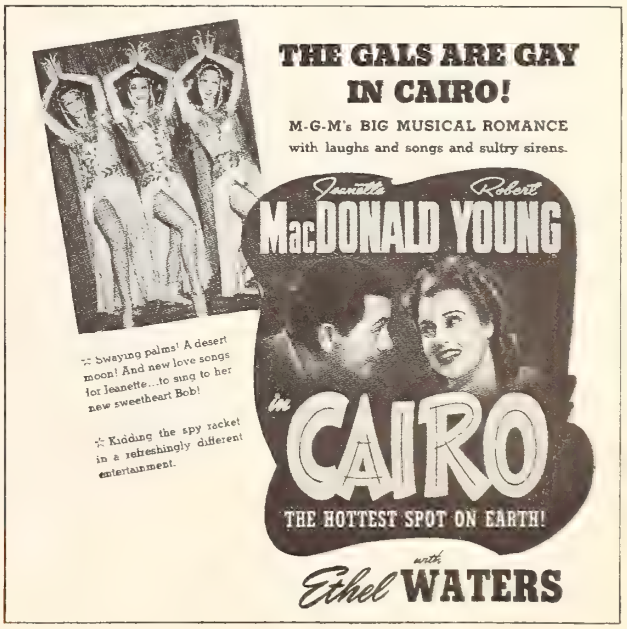
"WAR AGAINST MRS. HADLEY"—Washington, D. C. World Premiere This Week with Brilliant Million-Dollar Bond Opening preceded by Kate Smith nationwide radio salute!

"SEVEN SWEETHEARTS"—Unique M-G-M promotion this week launches this "Sweetheart of a Picture" simultaneously in the 7 most romantic cities of America.

Follow the arrows to Page 27!

"CAIRO" OPENINGS EQUAL DELISH "TISH"!

Press time! Richmond, Providence, Atlanta, Youngstown, Nashville, Riverside, Cal. openings delight the fans with eye-filling musical that kids the spyracket! WATCH FOR M-G-M BROADSIDE SOON IN THE MAILS with complete description of showmanship that brought the folks to the box-office at "Cairo's" gay test runs!



THE GALS ARE GAY IN CAIRO!

M-G-M's BIG MUSICAL ROMANCE with laughs and songs and sultry sirens.

Jeanette MacDONALD Robert YOUNG in CAIRO

THE HOTTEST SPOT ON EARTH!

with Ethel WATERS

☆ Swaying palms! A desert moon! And new love songs for Jeanette...to sing to her new sweetheart Bob!

☆ Kidding the spy racket in a refreshingly different entertainment.

THE ANGLES IN THE ADS WERE CURVES! AH!

SELL BONDS for the U. S. A.

An Entire Career Points to this On Magnificen Achie

Remember
in
September
—with
bonds!

ent

BETTE DAVIS

Never greater, never lovelier

PAUL HENREID

The spark to light Bette's fire

"Now, Voyager"

One of the biggest in that big first group from

WARNERS

A HAL B. WALLIS
PRODUCTION
WITH CLAUDE RAINS
GLADYS COOPER • BONITA GRANVILLE • ILKA CHASE
Directed by IRVING RAPPER
Screen Play by Casey Robinson • From the Novel by Olive Higgins Prouty
Music by Max Steiner • A Warner Bros.-First National Picture

"THE BEST OF THE SONJA HENIE PICTURES TO DATE"

says M. P. DAILY

ICELAND

Sonja
HENIE
John
PAYNE

with
JACK OAKIE
FELIX BRESSART · OSA MASSEN
JOAN MERRILL · FRITZ FELD
STERLING HOLLOWAY
SAMMY SWING and SWAY **KAYE**
AND HIS ORCHESTRA
Directed by BRUCE HUMBERSTONE
Produced by WILLIAM LeBARON
Original Screen Play by Robert Ellis & Helen Logan

Songs by
MACK GORDON
HARRY WARREN
"You Can't Say No To A Soldier" • "Lovers Knot" • "Let's Bring New Glory To Old Glory" • "There'll Never Be Another You" • "I Like A Military Tune"

A
20th CENTURY-FOX PICTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148, No. 13

September 26, 1942

WAR SHOW

THE internal propagandization of the fact that we are in a war began this week for New York with a battle show and the burning of considerable powder in an official military demonstration at the Polo Grounds. Yet the war is brutal reality in the waters of the Atlantic only some twenty miles from the Polo Grounds.

We are in curious case in this land that we must, or do, in this September of 1942, make synthetic war in a baseball field that the populace may be informed of the facts of battle.

The tidings of this proceeding may well raise questioning eyebrows among our allies in blitz-burned Britain, in Russia, in China.

It may still be a competent judgment, the state of the nation being what it is, to stage a war show on a baseball diamond. If that is true it is more the pity.

Our good neighbor on the north, Canada, is taking a most objective view and telling the facts, which are harsh facts, notably in the matter of report on the cost of the Dieppe raid. Canada is learning that it is in a war out of the facts of war.

NOW, however, in this same September of 1942 it may be suggested to those same military authorities which stage a little war show for the audience at the Polo Grounds, that there is a larger public and a larger state of facts.

No set of firecrackers in the outfield can tell the story that the motion picture camera might well be bringing back from the fronts where American soldiers are fighting and dying, without stage direction, in the desperate realities of the conflict which is deciding the fate of our civilization.

That larger public is the motion picture public, and that larger medium is the newsreel, deeply rooted in the consciousness of the whole people.

While bureaucrats, politicians, special pleaders and amateurs of all order of special interest, engage, at great cost in dollars and consumption of vital materials, in making and promoting "shorts", about this and that, the great broad channel of communication, the newsreel with its place on the screen so established, is treated as a stepchild.

One capable erstwhile newsreel man, currently engaged in war effort, observed the other day that "generals just do not like pictures or reporters; they think this war is their's personally and that it is confidential".

It occurs to one observer that the generals are perhaps not proud of the facts. They can do better with the euphemisms of the newspapers which strive to contrive circulation-selling headlines out of wisps of success. Factual pictorial report has the fault that bartenders have found in the cash register: the damned thing counts.

From several Washington spokesmen we have had the flat statement that we are not winning the war and, worse, that we are losing it. But that story has never been on page one. Assuredly there has been no hint of that in the motion picture releases. Further, the film which has been released to the newsreels, like most of the photographs released to the printed page, has come so far behind the event that it rates as history, not news.

The inadequacy of the report, to both screen and press, is creating a growing state of editorship somewhere between resignation and indifference. A reporter for the Herald, just returned from a sojourn through the big interior of these United States, found little evidence of any consciousness of a state of war, save in the war prosperity of the munitions workers — shiny new cars, snappy clothes, and champagne.

There seems to be a possibility that the people of the Republic may be told too little, too late.

△ △ △

STRATEGISTS

LAST week we set down some observations to the effect that it would be well for some of the ardent persons of the Hollywood office of the OWI to let the motion picture industry attend to the business of making pictures for the entertainment screen without the pressure of prescriptions.

It is now relevant, in view of the various documents and news releases of such organizations as the League of American Writers and assorted leftist film cadres, that it will be constructive of them to let the military authorities decide about that Second Front, and when and where.

It is to be hoped that those persons currently entrusted with the conduct of the war know what they are doing and how they can best do it. It is not especially probable that they can be importantly assisted in matters of campaign and strategy by such persons as Mr. Dashiell Hammett, Mr. Donald Ogden Stewart or Mr. Jay Leyda.

Intermittently, these days the sidewalk in front of this center in Radio City is littered with hand-outs on the subject of a Second Front by an organization which is alleged to be concerned with the wages and working welfare of its members. Their responsibility for running the war has not been indicated. Their own proper field can give them plenty to do.

△ △ △

PILGRIM'S PROGRESS

WE are indebted to the United Press for a dispatch from Kuibyshev, 'way over in Russia, relating the joyous reception there of Mr. Wendell L. Willkie, famed defender and executive of the motion picture, currently afar on errands of international cooperations. It is related that Mr. Willkie mounted the stage of the Bolshoi Theatre bearing flowers for the petite and pretty premiere ballerina, Irina Tikhomirova, and presented them to her with a kiss, amid the plaudits of the audience. This represents progress and triumph, and mayhap even the promise of that quality of dynamic leadership which the Republican party has so needed. Mere baby-kissing by candidates has become an ineffectual commonplace, of just politics. But ballerinas; that's statesmanship and something we can understand.

—*Terry Ramsaye.*

THIS WEEK IN THE NEWS

ALLIED'S rental control crusade wins support Page 12

SLASH in raw stock means fewer pictures, prints Page 13

FPC sues N. L. Nathanson to get back theatres Page 14

MAJORS rush completion of product and sales plans Page 23

INDUSTRY rallies forces for final Bond sprint Page 24

OPEN war flares in Britain over film rental issue Page 31

MEXICO CITY eases tax load on local exhibitors Page 32

CANADA tightens control over film sales practices Page 33

THREE days is reasonable clearance, Board rules Page 39

COAST office worker guild walkout is averted Page 42

"LET'S get it over with," Petrillo says as inquiry opens Page 43

EXHIBITORS employ women as war takes more men Page 47

SERVICE DEPARTMENTS

Hollywood Scene Page 57

Managers' Round Table Page 59

Obituaries Page 58

What the Picture Did for Me Page 52

PRODUCT DIGEST, including Reviews and Release Chart Page 67

$1,800,000—Speechless

DAVID O. SELZNICK was speechless. Ill of laryngitis in his suite at the Hotel Pierre in New York, he told a reporter through his secretary that until he recovered there would be no comments on reports current this week that he was negotiating the sale to Paramount of all his motion picture holdings.

Presumed to be connected with the sale to United Artists of 10 Paramount pictures, reports of the deal mentioned $1,800,000 as the price for all Mr. Selznick's star contracts, story properties and pictures except "Gone wtih the Wind." The star contracts include those with Joan Fontaine, Ingrid Bergman, Vivien Leigh, Valerie Hobson, Joseph Cotton and Alan Marshal. The story properties include "Claudia," "Jane Eyre" and "Keys of the Kingdom."

All executives who would be involved in the deal kept the press significantly at a distance this week. Barney Balaban, president of Paramount, was in a projection room nearly all day Wednesday, according to his secretary. Y. Frank Freeman, in New York from the coast, refused to see reporters for even ordinary discussion of production plans. Gradwell Sears, United Artists vice-president in charge of distribution, was "out."

Punishment

EXPERT in the repression of conquered peoples, the Nazis have progressed from the shooting of hostages in reprisal for non-cooperation to more subtle punishments. All motion picture theatres and other places of amusement in Paris were closed last Saturday and Sunday, according to an Associated Press report from Vichy, "because attempts against the German Army have multiplied recently." The closure was ordered after the execution of 116 hostages had failed to halt the "attempts." In Hainaut Province, Belgium, according to the Belgian Information Service, all places of entertainment in four towns were closed and 50 hostages were seized after war production in several factories had been halted by the destruction of generating plants.

Drive-in Patent

IN THE last nine years upwards of 100 drive-in theatres have been constructed in the United States under license from Park-In Theatres, Inc., of Camden, N. J., owners of a patent on a ramp system for parking automobiles in front of a screen so as to permit occupants of each car to see the picture through the windshield. Finally challenged, the claims of the Camden Company, subsidiary of the Hollingshead Company, which manufactures the "Whiz" automobile maintenance products, have been confirmed by a United States Court of Appeals.

That such a car parking scheme was patentable had been doubted by many persons who had thought to get into this curious motor-age off-shoot of the film business, and last spring one Rogers, a Los Angeles school teacher, opened a drive-in theatre near Colton, Cal., in the San Bernardino Valley, without benefit of license from Park-In Theatres. Sued by the latter, Mr. Rogers won in the U. S. district court for Southern California. The reversal upholding the patent was handed down by the U. S. circuit court of appeals in San Francisco on September 14th.

The patent, No. 1,909,537, has 21 claims, all dealing with the radial arrangement and pitch of the tiers of the ramps. Other features of the drive-in theatre plan and construction, such as screen housing, projection, sound, paving, etc., are not involved.

FARNOL IS RETURNED TO ACTIVE SERVICE

¶ Major Lynn Farnol, who was placed on the inactive Reserve Officers' list following public and press protest over the air-marker hoax story, has been restored to active duty.

¶ Major Farnol has been assigned to an Army Air Corps Training School in preparation for further active service.

(Editor's Note: The Farnol case was discussed in an editorial by Martin Quigley in the September 12th issue of Motion Picture Herald.)

From Thin Air

PUBLICITY from Samuel Goldwyn in Hollywood tells news desks this week that Edward Ciannelli, naturalized Italian actor, "is officially persona non grata" in his native Italy. The release said that Virginio Gayda, editor and spokesman for Mussolini, took exception over RO3, Rome short wave station, to the actor's recent characterizations as an Italian saboteur, "the latest of which was in Samuel Goldwyn's 'They Got Me Covered', forthcoming RKO release."

The listening posts of CBS and NBC in New York, and the Office of War Information, which follow the Axis air propaganda with care, reported no record of such an attack. CBS listeners wondered whether the chief spokesman for Il Duce would bother with an attack on an actor in a minor role. The Goldwyn publicity, however, always is sensitized to all wave lengths.

Says Mr. Rockefeller

UNDER fire from press interviewers in Argentina, Nelson Rockefeller, Coordinator of Inter-American Affairs, was ready with a vigorous defense of his agency's cultural interchange of motion pictures, according to cables from Buenos Aires. In excellent Spanish Mr. Rockefeller told the press, reports said, that the U. S. had no intention of controlling motion picture subject matter, distribution or any phase of theatre operation in South America. A true cultural interchange which will continue after the war, as well as a wartime exchange of information, is the aim of the motion picture division, he said. His tour of South America is taking him to Brazil, Argentina, Chile, Uruguay and Colombia.

Barnes Moves Up

THE motion picture, long dominant among the amusement arts, is now really making progress in the higher journalism. This week the New York *Herald Tribune* announced Mr. Howard Barnes, for some years the motion picture critic, as head of both the film and drama reviewing staffs.

Mr. Barnes thus is doubly the successor to Richard Watts, once cinema critic, and more recently dramatic critic as successor to the late Percy Hammond. Mr. Watts, as recorded last week, has gone to Eire for the OWI.

The *Herald Tribune* was first of the great New York dailies to give the films a position of equality with the stage in representation on page one of the drama section. The stately *Times* still carries the films a bit back in the section, even if there are times when there is nothing to say for the stage.

Mr. Barnes, while a sharp critic, and often not a little far to the ideological "liberal" side by *Tribune* standards, is a friend of the art. Also he is not nearly so full of ideological heat as Mr. Watts.—TR.

Below the Record

FEDERAL admission tax collections in August—$12,436,304—failed by less than $50,000 to maintain the record high of $12,484,881 achieved in July, it was reported Tuesday by the Internal Revenue Bureau.

Collections for the month, more than $5,000,000 above the $7,330,284 received in August, 1941, brought the total for the first eight months of the year to $90,781,207, against $52,738,698 in the corresponding period last year, it was shown by the Bureau's monthly report.

While collections nationally showed a slight drop from July, business in the Third New York District was on the upgrade, with collections in August of $1,748,791 against $1,678,230 in the preceding month, the special report for that area disclosed.

Taxes collected at the box office showed a marked increase—$1,645,034 against $1,563,287—but those in other categories declined, tickets sold by brokers from $10,353 to $9,969; tickets sold by proprietors in excess of the established price, $2,947 to $843; and admissions to roof gardens and cabarets, $101,642 to $92,945.

State Rumors

WENDELL WILLKIE, board chairman of Twentieth Century-Fox, ex-GOP presidential nominee, and now emissary at large to Russia, Egypt, China and points east, is picked to succeed Cordell Hull as Secretary of State, by Barclay Beekman, Hearst society columnist writing in the New York *Sunday Mirror*. Mr. Beekman termed his source a "Washington socialite with White House connections" who, he said, was weekending in New York with "more hot news than any other civilian in Washington." Mr. Willkie's trip, he wrote, was to familiarize himself with current conditions abroad, and meet the heads of neutral and Allied nations.

No Comment

THE New York *World-Telegram* for September 21st said:

"Will Hays, who for some 20 years has silently suffered under the appellation 'czar of the motion picture industry' today wired the *World-Telegram* his full approval of last Saturday's editorial urging that Manpower Commissioner McNutt, Rubber Administrator Jeffers and other newcomers be spared this undemocratic title.

"Mr. Hays' telegram follows:

"'Right! Have just read editorial 'Junk the Title Czar.' Good. I have suffered for over 20 years from that title. Everybody hates a czar. There never was and can never be a czar of any kind in this country. Bad titles kill the box office of many good pictures. Have your boys find another name somehow for the poor guy who carries impossible loads and who would have trouble enough if you call him 'darling'. Give him a break. Don't let them pin this title on Paul McNutt or Bill Jeffers. Go ahead and kill the title 'czar.' Best Wishes.

(Signed) 'Will H. Hays.'"

PICTURES ADVERTISED THIS WEEK

"War Against Mrs. Hadley," MGM, 2nd cover, Page 3
"Somewhere I'll Find You," MGM, 2nd cover, Page 3
"Seven Sweethearts," MGM, 2nd cover, Page 3
"Tish," MGM, 2nd cover, Page 3
"Panama Hattie," MGM, 2nd cover, Page 3
"Cairo," MGM, 2nd cover, Page 3
"Now, Voyager," Warners, Pages 4, 5
"Iceland," 20th-Fox, Page 6
"The Major and the Minor," Paramount, Pages 19 to 22
"For Me and My Gal," MGM, Pages 27 to 30
"Eyes in the Night," MGM, Pages 27 to 30
"White Cargo," MGM, Pages 27 to 30
"Omaha Trail," MGM, Pages 27 to 30
"Commandos Strike at Dawn," Columbia, Pages 35 to 38
"Something to Shout About," Columbia, Pages 35 to 38
"My Sister Eileen," Columbia, Pages 35 to 38
"You Were Never Lovelier," Columbia, Pages 35 to 38
"No. 13 Gay Street," Columbia, Pages 35 to 38
"The Desperadoes," Columbia, Pages 35 to 38
"Lucky Legs," Columbia, Page 41
"The Pride of the Yankees," RKO, Pages 44, 45
"Here We Go Again," RKO, Pages 48, 49
"Yankee Doodle Dandy," Warners, Page 51

Answer to 'Miniver'

London Cable

LONDON had its first glimpse of the Noel Coward-Two Cities production "In Which We Serve" at a press preview on Wednesday. "Reception unanimously praisecrazy" was the cabled report by Hope Burnup, of MOTION PICTURE HERALD'S London staff, from the preview attended by critics, nationally prominent British editors, and high officers from the Army and Navy.

"The greatest British picture yet," and "Britain's answer to 'Mrs. Miniver,'" were typical of their opinions.

The film, produced, written, directed and starring Mr. Coward, is a dramatization of the war career of Lord Louis Mountbatten, cousin of the King. Lord Louis, a pre-war playboy, is now boss of the Commandos after commanding a destroyer at Dunkirk and Crete. Against a background of the destroyer's battle exploits it epitomizes all of Britain at war by showing the home lives of selected members of the heroic crew.

Mr. Coward had the active assistance of his friend Lord Mountbatten in making the picture and the King, Queen and Princesses Royal watched studio production. David Lean, co-director; Ronald Neame, photographer, and the acting of Mr. Coward, John Mills and Bernard Miles received high praise from the first audience.

The British premiere takes place at the Gaumont Haymarket theatre Sunday, with proceeds from an unprecedentedly distinguished audience devoted to the Royal Naval Benevolent Trust. It will run concurrently at the Marble Arch Pavilion. British Lion releases the picture in England and United Artists will handle it in the U. S. Teddy Carr is to leave for America with a print this week.

'Midway' for Export

LATIN AMERICA will be shown the battle of Midway in Spanish and Portugese versions of the color motion pictures made for the Navy by Lieutenant Commander John Ford. The eight major companies will distribute the pictures, at a nominal rental, in South America under an agreement concluded with the Coordinator of Inter-American Affairs. The Government is sharing the cost of rescoring with Spanish and Portugese sound tracks.

As edited for South America, the pictures will be in color. But the Hollywood commentary inserted by Commander Ford with the voices of Henry Fonda, Jane Darwell and Donald Crisp will be replaced by a straight news commentary. The sequences will be somewhat rearranged, references to the folks back home in Springfield, Ohio, abbreviated and a shot of the American flag substituted at the end for burning oil tanks and destruction.

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THIS WEEK the Camera observes:

■ THE SIGNAL CORPS of the U. S. Army dedicated its new Photographic Center at the former Eastern Service-Paramount Studios in Astoria, L. I., last Tuesday with a reception for the industry and the press, and dedicatory speeches by Major General Dawson Olmstead, Chief Signal Officer, and Colonel Melvin E. Gillette, commanding officer of the Center. At left on the dais are Irving V. A. Huie, Commissioner of Public Works; Mayor F. H. LaGuardia; General Olmstead and Colonel Gillette

EXPLAINING the Army's new Photographic Center at Astoria are Corporal Bernard Brandt, brother of Harry and William Brandt, and Captain Arthur Cozine, former general manager of the studio.

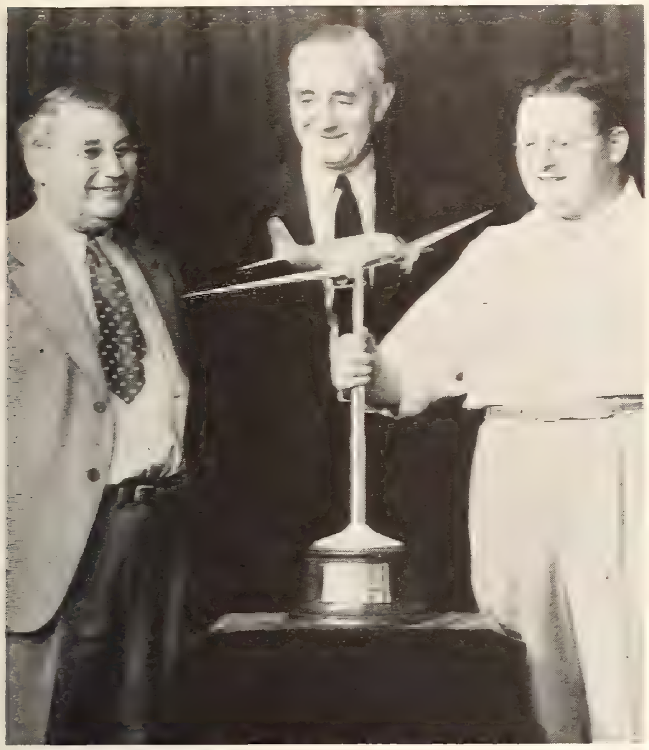
NEWSREEL men, right, at the dedication of the Army's Photographic Center in Astoria: Joseph O'Brien and Thomas Mead, Universal News, left and right, and M. D. Clofine, News of the Day, center.

UNAFFILIATED independent producers, distributors and laboratory owners in the east organized in New York last week to protect their interests in the face of War Production Board orders. Officers, above, of the new National Association of Motion Picture Independents are J. H. Hoffberg, treasurer; Charles Hirliman, president; Sam Tulpan, second vice-president, and Nat Sanders, secretary.

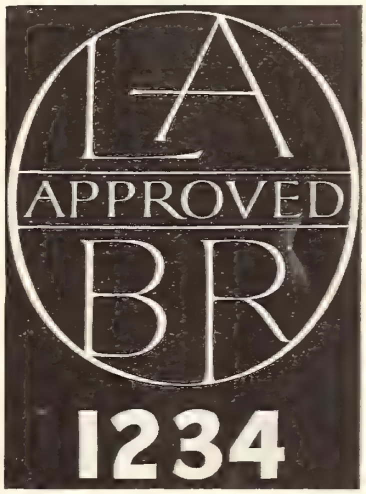
■ LIEUTENANT GEORGE SPIRES left the staff of Motion Picture Herald last February for the Army and graduated last week from the Officers Candidate School at Fort Knox, Kentucky.

All pictures on this page by Staff Photographer.

JACK MATLACK, exploitation director of the Hunt Theatres, Medford, Ore., receives the Capt. Eddie Rickenbacker "Cavalcade of Aviation" Trophy for the best campaign on Universal's featurette. Left to right: George A. Hunt, R. O. Wilson, Mr. Matlack.



■ HOWARD DIETZ, MGM vice-president in charge of publicity and advertising, on the set of "Presenting Lily Mars" is surrounded by starlets, ranging from five years up. On the right are Judy Garland and Spring Byington, who will be starred.



SEAL of approval to be affixed to export and import prints passed by the Los Angeles Board of Review of the Office of Censorship, of which Watterson Rothacker is chairman.

PEYTON GIBSON, below, secretary of Universal Pictures, Inc., has been commissioned in the Army Air Force and ordered to report at the Officers Training School in Miami Beach, Fla.

■ CRITIC PAYS. Andrew R. Kelley of the Washington *Star* pays his way into the premiere of MGM's "The War Against Mrs. Hadley" by buying a $1,000 War Bond from Carter Barron, Loew's division manager. The opening was Washington's first million dollar Bond premiere.

A. J. RICHARD, editor-in-chief of Paramount News, now passing its fifteenth milestone, looks back on thirty-two years of newsreel experience and, remarking of censorships, says: "We'd like to be able to show the bond buyer the hell of a good job he's making possible.'

ALLIED'S RENTAL CONTROL CRUSADE WINS SUPPORT

Price Question Supplants Unity Proposal as Chief Exhibitor Problem

Reports from widely scattered regional theatre associations indicated this week that the price question definitely had supplanted the United Motion Picture Industry's Unity sales plan and trade practice proposals as the principal topic of exhibitor meetings. While the Allied States Caravan Committee crusaded through the East, crystallizing exhibitor opinion, there were further signs from membership and leaders of efforts to gather hitherto localized grumblings over terms into an organized national protest.

Percentage rates, special playing time, advanced admission scales and the designation of half a dozen or more of the 1942-43 season's best product as specials were topical questions among many exhibitor groups. "Something must be done about it" was a phrase heard with increasing frequency.

National Allied, through a four-man Caravan now touring the country to appear in closed sessions before a dozen of the regional units, is well in the van of price discussions.

Unaffiliated exhibitor units in New England, Cincinnati, Michigan, New York and elsewhere also are engaged in serious discussion of the cost of film. The Motion Picture Theatre Owners of America is reported to have polled its directors for their expressions on the matter.

Caravan Completes Half of Schedule

Allied's caravan has completed half of its schedule with visits to date in Detroit, Philadelphia, Trenton, New Haven and Ohio. It will visit Baltimore on September 25th, Pittsburgh on the 28th and 29th; Chicago on September 30th; Milwaukee, September 30th and October 1st; Indianapolis, October 5th, and Dallas, October 7th and 8th.

Sessions between local directors and members and the Allied national leaders have been closed, and surrounded with more than usual secrecy.

The Caravan has checked carefully into all local selling conditions and is compiling a large dossier of statistical ammunition for any possible clash with distributors, it is learned. It also has a plan for concerted national action on the price question for local units.

They have received the plan, a carefully guarded secret, and the visit of the Allied leaders with enthusiasm. When the tour is completed the Caravan will report back to the national directorate of the Association and then will be prepared to reveal its proposal and launch a concerted attack on what it believes to be abuse of the distributors' selling position.

Abram Myers, general counsel of Allied, in Washington on Tuesday refused to answer queries as to the nature of the Allied rental control plan. "It is my impression it is reserved for Allied members," he declared, asserting that it had been agreed that M. A. Rosenberg, president, was the only person authorized to comment on the plan.

Mr. Rosenberg's Pittsburgh office said he was unavailable for comment.

Mr. Rosenberg, Mr. Myers, Sidney Samuelson of eastern Pennsylvania, Jack Kirsch of Illinois and Colonel H. A. Cole, Allied past president and a Texas independent, have been active in the caravan visits. They were to visit Cleveland on Wednesday and Cincinnati Thursday for meetings arranged by the Ohio ITO.

At Trenton the Allied of New Jersey membership, represented by 45 exhibitors, met last Wednesday with the Caravan. An all-day session was devoted to a thorough canvass of the price problem. Members were unusually reticent but it was learned that, citing pictures, they claimed there were 50 per cent more special term issues set for the current season. Support for the national plan was characterized as "warm, very warm" by one delegate.

Discuss Cooperative By Illinois Houses

Connecticut Allied members meeting at New Haven on Thursday and Friday heard the proposals of the Caravan at what was called "a very successful" closed session. Dr. J. B. Fishman, the president, called a statewide meeting of members only for Tuesday. Also secret, it was reported to have voted to stand squarely behind the national association in any fight on prices. Approximately 65 independents attended the session with the Caravan members.

In Chicago there were indications that Illinois independents might set up a cooperative buying organization to combat high prices with concerted buying power. Meeting at the Blackstone Hotel, members of Illinois Allied discussed preliminary plans for formation of the cooperative. Seventy members, representing 110 Chicago theatres, are reported to have voted in favor of such a unit.

Following the meeting Jack Kirsch, president of Illinois Allied, said "We have discussed this subject before. Most of our members are in favor of such an organization but no definite steps have been taken as yet. It is possible that such a unit will be in existence here within a short time."

New England's Independent Exhibitors, Inc., meanwhile threatened direct action at a meeting last week which decided to send protests against high prices directly to the anti-trust division of the U. S. Department of Justice.

Allied of Western Pennsylvania is completing plans for its annual session in Pittsburgh on October 19th and 20th. The price question will be the major topic. Sam Fleishman has been named convention chairman. The sessions will be held in the William Penn Hotel.

See Little Support To Continue UMPI

The price problem seemed to have thrust UMPI and the Unity movement's discussion of trade practices well into the background. William F. Rodgers, chairman of the committee of the whole, last week submitted his resignation, and told the committee that UMPI's continuance was up to the exhibitors. His message was printed on page 8 of the September 19th issue of MOTION PICTURE HERALD.

Enthusiasm for the continuance of UMPI appears neither widespread nor warm. Allied leaders have indicated that they feel the price and rental question is dominant. A poll of MPTOA units is said to have revealed only lukewarm support.

Allied added its note to the UMPI death knell in a letter written Monday to William F. Rodgers by Colonel H. A. Cole in behalf of Allied members of the committee of the whole. He wrote the chairman for Roy E. Harrold of Indiana; Jack Kirsch of Illinois; Sidney Samuelson, of Eastern Pennsylvania; Martin Smith, of Ohio and himself.

Hold Little Hope For Salvage

"Our group for some time has felt that UMPI was not living up to its declared purpose or to its possibilities," they wrote, ". . . the refusal or inability of UMPI to deal effectively with the problems closest to the hearts of the independent exhibitors—high film rentals, sales policies, priorities, public relations, institutional advertising, etc.—had gravely weakened if not destroyed the exhibitors' confidence in UMPI even before the defection of Paramount and Warner Brothers was announced and Thurman Arnold exploded his bombshell."

Observing that "the light had burned low," the letter held little hope for the salvage of the unity movement, asserting "it was scuttled when two of the major distributors walked out on the agreement embodied in the report of the trade practice committee."

"There is a widespread conviction among exhibitors which cannot be easily overcome, that certain distributors regarded UMPI as a convenient means of keeping exhibitor leaders and organizations occupied with relatively unimportant matters while the juggernaut of high prices and onerous terms rolled over the exhibitor," the letter said.

"Any attempt to perpetuate UMPI would not receive substantial support among the producers, the distributors, the trade press or the rank and file of exhibitors and would be doomed to failure," the Allied committee members concluded.

The members thanked Mr. Rodgers for his "sincere and untiring efforts and courtesy" and added, "together we fought the good fight."

The strongest hope of continued existence for UMPI lay in the widespread organization of state and local tax committees. Several exhibitors indicated they felt it might be well to continue the national office as a headquarters for these committees, in the belief that they would have much work to do in the face of wartime revenue measures, nationally and in the states.

Asks More Equal Cost Distribution

Mr. Rodgers pointed out, however, that there must be a more equitable distribution of the UMPI costs. He said that exhibitors had contributed only $3,000 out of a total cost of $22,500.

One plea for continuing the unity organization was issued by Harry Brandt, president of the unaffiliated Independent Theatre Owners Association in New York, who telegraphed the 15 members of the committee of the whole asking their support for the unity theory. He urged an early meeting to discuss methods of salvaging the UMPI movement and suggested that exhibitors bear the expenses as an indication of good faith.

The ITPA of Wisconsin and Upper Michigan will hold its annual convention September 30th and October 1st to hear the Allied Caravan at the Hotel Schroeder in Milwaukee. Officers will be elected. Charles W. Trampe, Monogram-Midwest exchange manager in Milwaukee, is chairman.

SLASH IN RAW STOCK MEANS FEWER PICTURES, PRINTS

Change in Clearance Also Likely, with Reduction of Double Bills

The film conservation effort to meet the 10 to 24 per cent reduction ordered by the WPB, while originating first at the studio, would have to be passed right down the line, home office executives agreed this week. In production it will mean fewer pictures. Distributors and exchange men inevitably will find that they will have fewer prints available.

The theatre operator during the coming year would find that print curtailments, and fewer productions, would make changes in his operating schedules and booking habits, it was predicted. Changes in clearance schedules, longer playing times, and fewer double bills also were likely.

Changes made necessary by war demands for cellulose footage will not be immediately disruptive, however. All of the 11 companies affected in the WPB order indicated that their efforts to conserve film, under way now for almost a year, would cushion the shock of the curtailments worked out in cooperation with the Government.

Qutoas listed last week by Harold Hopper, chief of the motion picture branch of the WPB, were close to the estimates submitted by the industry in the voluntary economy formula agreed upon early in August at meetings held at the Motion Picture Producers and Distributors of America, Inc. They were based on the footage used during 1941.

See Production Not Seriously Disrupted

Production is not expected to be seriously disrupted. Twentieth Century-Fox, Warner Brothers, RKO and probably others, are not expected to produce as many pictures as they did in 1941. Features are expected to be of better quality, with fewer westerns, serials and grade B dramas. Robert Taplinger, Columbia spokesman, said that his company probably would put westerns under the ax first, in making production savings.

Drastic restriction of the use of lumber by film studios for set building is an immediate possibility, members of the motion picture advisory committee were told on Tuesday at their monthly meeting in Washington with the War Production Board.

Harold Hopper, chief of the motion picture section, and Board experts advised producers of recent developments in the lumber field, and said steps were being studied to avert a shortage of boarding for war uses. He explained that the lumber industry is attempting to meet unprecedented demands with curtailed personnel.

A "tight" situation has developed in some types of lumber and the WPB has had to issue freezing orders pending a further study of needs. It is possible that producers may be unable to buy new lumber supplies.

CREDITS BAN IS STILL PENDING

The Government might still insist that lengthy screen credits be eliminated from all motion pictures, it was reported in Washington this week. Lowell Mellett, chief of the Bureau of Motion Pictures of the Office of War Information, recently expressed the belief that much footage was devoted unnecessarily to the credit prologues. He said that, in view of the wartime shortage of film, producers, writers and other production staff members might have to have their screen credits eliminated, despite contractual problems.

Reviewing the situation in other strategic materials Board experts were unable to give encouraging news to the industry in the copper, rubber, steel, electrical goods or other essential lines.

The group discussed the recently issued raw stock allocations order and industry steps to conserve film footage. There was a consensus that the cut in supplies would not seriously affect the production of entertainment pictures. Protests over the order which had been expected from several producers failed to materialize. It was reported that they would first try to curtail operations to meet the WPB quotas before asking for a review of their needs.

MGM, using more than 150,000,000 feet per year, according to estimates prepared at the MPPDA meetings, must make a 24 per cent slash, the heaviest of all. Officials of the company are now working out a system to spread this 6,250,000-foot reduction through all branches of the company. Reductions, they indicated, would be made in production, the length and number of films, short subjects, prints and incidental uses.

Twentieth Century-Fox and Paramount are faced with slashes of 22½ per cent in their footage, which fell in the 125 to 150 million bracket in 1941.

20th-Fox Cut Excludes British Pictures

William Goetz, vice-president in charge of the Twentieth Century-Fox studios, disclosed in New York on Friday that the company would drop six features from its 1942-43 schedule, to deliver a total of 46 pictures. There will be no change in the total budget, he said, with the funds for the six deleted pictures being applied to improving the quality of the others.

This would exclude British pictures released by Twentieth Century-Fox and additional features released for the March of Time.

Paramount, with a backlog of at least 26 pictures for the new season already completed, is studying the application of its reduction. Neil Agnew, vice-president in charge of sales, indicated that savings in studio negative and positive print were being worked out by the respective departments. The short subjects division was also working out film curtailments.

Mr. Agnew said that the studio and distribution savings were being effected separately. While he foresaw a reduction in the number of prints, he said that he did not anticipate serious upsets in release practices.

Warner Brothers, who must pare 20 per cent in their 100 to 125,000,000-foot classification, were expected to meet the quota without difficulty under the production policy instituted last year. It was pointed out at the home office that Warners, by dropping its "B" picture programs last year, had cut the number of releases to 36, compared with 48 in 1941. This season the company again will release approximately 36 pictures, saving footage and production facilities for quality productions.

Reduction in Total of RKO Films Expected

RKO Radio and Universal, in the 70 to 100,000,000-foot class, must save 17½ per cent. They now are working on production and distribution economies. A reduction in the number of RKO features is expected to meet that company's quota, based on the 1941 figures.

Universal officials said they still had not figured ways of saving all the required footage, but said they were working on the problem.

Columbia pictures, also in the 17½ per cent class, had not completed details of the application of its cuts. But it was considered likely that footage would be pared from both the short subjects and feature productions, and from print quotas.

Republic, which used almost 70,000,000 feet in 1941, was faced with a 12½ per cent cut. Economies would be made, it was predicted, in the studio's serial, western and action pictures with available film being saved for the best story properties.

Urged to Purchase Trailers Carefully

United Artists, with 10 per cent, in its 50,000,000 feet per year classification is studying the allocation of film among its producers. Final decision will rest with the executive committee.

Monogram and Producers Releasing Corporation, also required to save 10 per cent, indicated that they expected to be able to meet the quota by production economies. They are in the 20 to 50,000,000 feet per year class.

Distributor spokesmen said that they did not feel the reduction of prints now in prospect would upset drastically exhibition schedules.

National Screen Service this week requested exhibitors to curtail orders for special service trailers. The company said that the WPB gave only a limited footage for this purpose and asked that exhibitors purchase trailers judiciously. Those related to war drives will be given precedence.

FPC SUES NATHANSON TO GET BACK THEATRES

Charge Former President Acquired Houses While Head of Circuit

Famous Players Canadian Corporation this week brought suit against its former president, Nathan L. Nathanson, his son Paul, Clarence M. Robson and Odeon Theatres of Canada for unstated damages, the return of theatre properties and accounting of receipts and expenditures for theatres in dispute. The suit was filed in Toronto Monday.

According to the statement of claims entered in Ontario supreme court by Famous Players, it is alleged that N. L. Nathanson engaged in transactions which resulted in ownership of theatres for himself while employed as president of FPC, prior to his resignation in May, 1941. Similar claims were entered against Mr. Robson, who was eastern division manager of the company, in association with Mr. Nathanson, and who resigned from FPC at the same time.

The complaint asks damages from the defendants for "breach of duty and breach of trusts and wrongs committed in fraud of the plaintiff" while they were in FPC employ. It alleged that through the defendants' actions while still FPC employees the unnamed theatre properties were acquired for Odeon Theatres of Canada, Ltd., which was then generally understood to be in process of formation.

The names and locations of the theatres disputed by Famous Players and the manner in which they were said to have been transferred to Odeon have not been divulged in the writ of summons or privately, pending the statement of defense by Mr. Nathanson. It is understood that the theatres are situated throughout the country. It was revealed recently that the Odeon circuit now is made up of approximately 80 theatres from coast to coast. How many of these are involved in the suit could not be ascertained.

Report Milligan Acted For Nathanson

When Mr. Nathanson resigned as president of FPC last year, six weeks before his contract was to expire, J. J. Fitzgibbons, director of theatre operations at that time, took over as head of the circuit, Canada's largest, consisting of 1,186 theatres. One week later, Mr. Fitzgibbons announced reorganization, personnel realignments and the acquisition by his company of 25 theatres of the Hanson circuit, originally believed to have been under Mr. Nathanson's influence in his reputed plans to build a large circuit in Canada in opposition to FPC. The Hanson acquisition, at the time, was regarded as a measure to prevent possible new opposition from the Odeon circuit, of which Mr. Nathanson's son, Paul, was president.

It also was reported that Morris A. Milligan, who resigned as general manager of Paramount Film Service, Ltd., acted for Mr. Nathanson in the purchase of three Fred Guest theatres at Hamilton and later in acquiring theatres in the Maritime provinces.

N. L. NATHANSON

Mr. Nathanson's current industry associations are: president, General Theatres Corporation, Ltd.; operating head of Regal Films, managed by his brother, Henry; of Empire-Universal Films; Odeon Theatres of Canada, and Esquire Films, with subsidiary companies. He also is a member of the Board of Governors of the Canadian Broadcasting Corporation.

Paramount Publix Corporation, predecessor to Paramount Pictures, acquired about 94 per cent of the outstanding common shares of Famous Players Canadian Corporation in 1930 through an exchange of stock on the basis of four shares of Paramount Publix for each five shares of FPC. Paramount was reorganized in 1935, and holders of the old company's common shares received one-quarter share of the new common for each old share plus a warrant entitling holder to subscribe up to August 30, 1935, to a unit consisting of one-quarter common share and one-fifth of a share of second preferred for $2.

Five Options Granted By Famous Players

Along with a management contract, five options, dating from April 15th, 1936, were granted by Famous Players, whereby certain executives and directors could buy a total of 50,000 common shares over a five-year period. This later was amended to make the total 55,000 shares in five blocks of 11,000 shares each. Up to May, 1941, a total of 33,000 shares was taken up under these options at $13 a share for the first block, $13.65 a share for the second and $15 a share for the third. The fourth block was not taken up, having matured April 30th, with the final block due July 15th, 1941. Following his resignation, Mr. Nathanson revealed that Paramount owned 90 per cent of the stock of FPC. His own interest was reported at that time to be less than 10 per cent.

Early in May of last year, it became know that Famous Players had advised the Montreal Stock Exchange that Mr. Nathanson had not exercised his option to purchase 11,000 shares of the company's capital stock. This option expired on April 30th of that year, after having been extended twice. Failure to exercise the option prompted Canadian industry observers to forecast Mr. Nathanson's eventual departure from the FPC helm.

Mr. Nathanson entered the Canadian exhibition field in 1916 when he purchased the Majestic theatre in Toronto from Ambrose J. Small and remodeled and opened it as the Regent, the city's first "de luxe" film house. He previously had spent 16 years in various jobs, principally connected with the amusement park and advertising business.

Organized His Own Distributing Company

Within a few months after opening the Regent, he organized his own distributing company, Regal Films. The Regent later became the flagship of the Nathanson enterprises. Others of his earlier houses were the Flower in Ottawa, the Garden and Teck in Toronto and theatres in Galt and Guelph. Associated with him in his original ventures, according to reports, were J. B. Tudhope, W. J. Sheppard, Hon. W. D. Ross, who later became Lieutenant Governor of Ontario, and J. P. Bickell. Later, Sir Herbert Holt and I. W. Killam entered the Nathanson realm.

Mr. Nathanson was associated with Famous Players until 1929, when he resigned over a deal with Gaumont British when that company attempted to get control over FPC. In 1930, came the exchange of shares of Famous Players and Paramount which resulted in control of the company passing to Paramount. After the Paramount receivership in 1933 the trustees in bankruptcy invited Mr. Nathanson to return as president, which post he held until May of 1941.

According to reports, the identity and number of theatres said to be involved in Famous Players' suit against Mr. Nathanson, his son, Mr. Robson, Odeon Theatres and others, have not been disclosed.

The defendants are required to reply to the claims on or before October 6th, at Osgoode Hall, Toronto, where the action will be heard unless a settlement is reached.

Signs "America" Series

The Coalfields Circuit of Australia has signed contracts for the entire "This Is America" series of short subjects, according to a cable received by Phil Reisman, vice-president in charge of distribution for RKO Radio, from Ralph Doyle, the company's managing director for Australasia.

SNAP OUT OF IT! WALK... RUN or RIDE to YOUR NEAREST Paramount EXCHANGE-

–September 30th and October 1st, so you can be sure to enjoy one of the most entertaining groups of pictures ever offered exhibitors by ANY company!

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PARAMOUNT

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ALBANY, N. Y.	FOX Proj. Room 1052 Broadway	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:30 A.M.	WED. SEPT. 30 2:30 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. 2:30
ATLANTA, GA.	PARAMOUNT EX. 154 Walton St., N.W.	WED. SEPT. 30 10:30 A.M.	WED. SEPT. 30 12:30 P.M.	WED. SEPT. 30 2:30 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. 2:30
BOSTON, MASS.	PARAMOUNT EX. 58 Berkeley St.	WED. SEPT. 30 10:30 A.M.	WED. SEPT. 30 11:45 A.M.	WED. SEPT. 30 2:30 P.M.	THURS. OCT. 1 11 A.M.	THURS. 2:30
BUFFALO, N. Y.	PARAMOUNT EX. 464 Franklin Street	WED. SEPT. 30 9:30 A.M.	WED. SEPT. 30 11 A.M.	WED. SEPT. 30 2:30 P.M.	THURS. OCT. 1 10 A.M.	THURS. 2:30
CHARLOTTE, N. C.	PARAMOUNT EX. 305 S. Church St.	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:30 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10 A.M.	THURS. 2 P.
CHICAGO, ILL.	PARAMOUNT EX. 1306 S. Michigan Ave.	WED. SEPT. 30 10:30 A.M.	WED. SEPT. 30 11:45 A.M.	WED. SEPT. 30 2:30 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. 2:30
CINCINNATI, OHIO	PARAMOUNT EX. 1214 Central P'kway	WED. SEPT. 30 9:30 A.M.	WED. SEPT. 30 11 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 11 A.M.	THURS. 2 P.
CLEVELAND, OHIO	PARAMOUNT EX. 1735 E. 23rd St.	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:15 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10 A.M.	THURS. 2 P.
DALLAS, TEXAS	PARAMOUNT EX. 412 S. Harwood St.	WED. SEPT. 30 9:30 A.M.	WED. SEPT. 30 10:45 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10 A.M.	THURS. 2 P.
DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	WED. SEPT. 30 9:30 A.M.	WED. SEPT. 30 10:15 A.M.	WED. SEPT. 30 1:15 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. 1:15
DES MOINES, IOWA	PARAMOUNT EX. 1125 High St.	WED. SEPT. 30 10:30 A.M.	WED. SEPT. 30 11:45 A.M.	WED. SEPT. 30 2:30 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. 2:30
DETROIT, MICH.	PARAMOUNT EX. 479 Ledyard Ave.	WED. SEPT. 30 10:30 A.M.	WED. SEPT. 30 11:45 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. 2 P
INDIANAPOLIS, IND.	PARAMOUNT EX. 116 W. Michigan St.	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:30 A.M.	WED. SEPT. 30 2:30 P.M.	THURS. OCT. 1 11 A.M.	THURS. 2:30
KANSAS CITY, MO.	PARAMOUNT EX. 1800 Wyandotte St.	WED. SEPT. 30 9:30 A.M.	WED. SEPT. 30 11 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. 2 P
LOS ANGELES, CAL.	AMBASSADOR THEA. Ambassador Hotel	WED. SEPT. 30 11 A.M.	WED. SEPT. 30 1:30 P.M.	WED. SEPT. 30 3 P.M.	THURS. OCT. 1 11 A.M.	THURS. 2:30
MEMPHIS, TENN.	PARAMOUNT EX. 362 So. Second Street	WED. SEPT. 30 9:30 A.M.	WED. SEPT. 30 11 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10 A.M.	THURS. 2 P

TRADE SHOWINGS

RANCH nd CITY	PLACE OF SCREENING	THE STREET OF CHANCE	HENRY ALDRICH, EDITOR	THE FOREST RANGERS	MRS. WIGGS OF THE CABBAGE PATCH	ROAD TO MOROCCO
AUKEE, WISC.	PARAMOUNT EX. 1121 N. 8th St.	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:30 A.M.	WED. SEPT. 30 2:30 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. OCT. 1 2 P.M.
APOLIS, MINN.	PARAMOUNT EX. 1201 Currie Ave.	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:30 A.M.	WED. SEPT. 30 2:30 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. OCT. 1 2:30 P.M.
AVEN, CONN.	PARAMOUNT EX. 82 State Street	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:15 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10 A.M.	THURS. OCT. 1 2 P.M.
ORLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	WED. SEPT. 30 9:30 A.M.	WED. SEPT. 30 11:30 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10 A.M.	THURS. OCT. 1 2 P.M.
ORK, N. Y.	NORMANDIE THEA. 51 E. 53rd St.			WED. SEPT. 30 10:30 A.M.	THURS. OCT. 1 10:15 A.M.	THURS. OCT. 1 11:45 A.M.
ORK, N. Y.	FOX Proj. Room 345 West 44th St.	WED. SEPT. 30 3:30 P.M.	WED. SEPT. 30 2 P.M.			
CITY, OKLA.	PARAMOUNT EX. 701 West Grand Ave.	WED. SEPT. 30 9:30 A.M.	WED. SEPT. 30 11 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10 A.M.	THURS. OCT. 1 2 P.M.
, NEBR.	20th CENTURY-FOX Projection Room 1502 Davenport St.	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:15 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 11:15 A.M.	THURS. OCT. 1 2 P.M.
LPHIA, PA.	PARAMOUNT EX. 248 N. 12th St.	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:30 A.M.	WED. SEPT. 30 2:30 P.M.	THURS. OCT. 1 11 A.M.	THURS. OCT. 1 2:30 P.M.
RGH, PA.	PARAMOUNT EX. 1727 Blvd. of Allies	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:30 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. OCT. 1 2 P.M.
ND, ORE.	STAR PREVIEW RM. 925 N. W. 19th Ave.	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:15 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. OCT. 1 2 P.M.
S, MO.	PARAMOUNT EX. 2949 Olive St.	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:15 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. OCT. 1 2 P.M.
E CITY, U.	PARAMOUNT EX. 270 E. 1st South St	WED. SEPT. 30 9:30 A.M.	WED. SEPT. 30 11 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10 A.M.	THURS. OCT. 1 2 P.M.
NCISCO, CAL.	PARAMOUNT EX. 205 Golden Gate Ave.	WED. SEPT. 30 9:30 A.M.	WED. SEPT. 30 11 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. OCT. 1 2 P.M.
WASH.	PARAMOUNT EX. 2330 First Ave.	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:15 A.M.	WED. SEPT. 30 2 P.M.	THURS. OCT. 1 11 A.M.	THURS. OCT. 1 2 P.M.
GTON, D.C.	PARAMOUNT EX. 306 H. St., N.W.	WED. SEPT. 30 10 A.M.	WED. SEPT. 30 11:30 A.M.	WED. SEPT. 30 2:30 P.M.	THURS. OCT. 1 10:30 A.M.	THURS. OCT. 1 2 P.M.

Universal Profit For 39 Weeks Is $1,752,346

Universal this week reported consolidated net profit after all charges and provision for Federal taxes of $1,752,346 for the 39 weeks ended August 1st. The result compares with profit of $2,000,864 after all charges, for the corresponding three quarters of 1941.

Before provision for Federal income and excess profits taxes and provision for the write-off of 100 per cent of the company's equities in certain foreign subsidiaries, the profit for the 39 weeks amounted to $4,760,873, compared with profit similarly computed of $2,751,864 in the corresponding period a year ago. During the period ended August 1, 1942, restricted funds in Great Britain increased by $1,956,828.

The consolidated net profit after provision for Federal income and excess profits taxes for the third quarter of the current fiscal year mounted to $255,246 (before deduction of $234,000 charged in this quarter but applicable to the preceding six months, due to a proposed change in the tax laws), as compared with $631,530 in the corresponding 13-week period of 1941.

Provision for Federal income and excess profits taxes this quarter required $768,350 (not including $234,000 charged in this quarter but applicable to the preceding six months, due to a proposed change in the tax laws), as against provision of $361,000 in the same quarter a year ago.

Before provision for Federal income and excess profits taxes, the profit for the third quarter of the current year amounted to $1,023,596, as compared with profit similarly computed of $992,530 in the corresponding period a year ago.

J. Cheever Cowdin, chairman of the board, said that Universal's gross revenues, both in this country and abroad, were continuing in satisfactory volume and that the initial releases of the new season had been favorably received.

William Sennett, of 20th-Fox, Dies

William E. Sennett, 52, manager of the requisition department of Twentieth Century-Fox, died at his home in New York, Tuesday, September 22nd. He had served the present company and its predecessor, Fox Film Corporation, for 26 years and was one of the three oldest employees in term of service in the New York office. A native of Glasgow, Scotland, Mr. Sennett was brought to this country when a child. His family had been in show business in the British Isles. He was manager of road shows for Klaw and Erlanger before entering the film industry.

Charles Duncan Killed

Charles Duncan, 22, who created the role of Spit, a tough East Side boy in Sidney Kingsley's drama, "Dead End," seven years ago and interrupted his career in 1940 to enlist in the Army, was killed in an automobile accident Sunday near Bedford, Mass. He appeared in three films, "Little Tough Guys in Society," "Newsboys Home" and "Code of the Streets," portraying in all a character known as "Monk," an urchin on the side of the law.

Herman Lutz Dead

Herman F. Lutz, 44, Universal newsreel cameraman, died at his home in Jackson Heights, Long Island, Monday, September 21st, after an extended illness. He had been associated with the Fox and Hearst newsreels for 14 years, and with Kinograms and Universal.

BOOK REVIEW

4000 YEARS OF TELEVISION: by Richard W. Hubbell, 256 pages. Published by G. P. Putnam's Sons, New York; $2.25.

This book is an attempt to focus in popular perspective the history of television development and extol its post-war prospects. It is written by an announcer and production assistant at the Columbia Broadcasting System's television outlet, WCBW, New York.

Mr. Hubbell pursues the early history of optics, magnetism, electrical discovery, and research into sight processes at length in the opening chapters. He relates them to the television industry to come. He attributes the first model of a television system to G. R. Carey, in Boston, in 1875. In common with many other popularized presentations of a complex subject the book deals often in generalities. There are chapters, particularly those dealing with various current systems of television, and the growth of the commercial industry which warrant more detailed discussion.

Forecasting great things for television after the war, Mr. Hubbell hints at its mysterious uses in warfare. He ends his story with two postscripts, the final one being, "How to Get a Job in Television." There are also four prefaces, by James Lawrence Fly, William S. Paley, David Sarnoff and Adolph Bolm, a choreographer. The book may suffice casual inquiries, but those wanting a comprehensive picture of television will seek other sources.—JOHN STUART, JR.

Monogram Sets Bonus System

Monogram Pictures' stockholders at their annual meeting October 7th in Hollywood will be asked to approve a resolution for a bonus system for employees for 1942 and 1943 according to an announcement by W. Ray Johnston, president.

Such a resolution was approved at a recent meeting of the company's board of directors. The bonus payments would be limited to 10 per cent of the net profit of the company before Federal taxes for the fiscal year ended June 27th, this year, and the 1943 fiscal year.

Under the proposed plan the first bonus payments would be made in United States War Bonds in three or four monthly installments. The president, executive director and vice-presidents of the company will not share. Employees will be divided into three classifications for determining percentages in the bonus apportionment.

Another matter to come up at the meeting will be salary increases for Mr. Johnston, Trem Carr, executive director, and Samuel Broidy, sales head. The present board has been nominated for reelection at the meeting.

"Bambi" to Be Studied In Many Schools

Walt Disney's "Bambi" will be presented as part of an educational program in various public and private schools throughout the country, according to an RKO announcement.

The school work is an offshoot of its entertainment value, stemming from interest aroused among school teachers who attended special normal schools this summer, at the time of the world premiere of the picture at the Radio City Music Hall, it is said.

Managers Meet

All managers for Commonwealth Amusement Corporation attended a meeting in Kansas City September 23rd and 24th when C. K. Schultz, president, and O. K. Mason, vice-president, discussed plans for the new season.

Band Policy Big In Philadelphia

Warners Earle theatre, only circuit house in Philadelphia with a stage policy and the only film house in the downtown district with live entertainment, achieved box office success with the dance orchestras for the 1941-42 season ended Septembr 3rd. Based on a six-day week, state blue laws darkening the stage on Sundays, the 3,000-seat Earle, managed by William Israel and under the supervision of Maurice Gable, district manager, grossed $1,169,700 for the 52-week period, averaging about $22,500 a week. The house average on a straight picture policy was $14,000. With the stage policy, the draw is entirely dependent on the stage attractions, with the screen offerings of minor importance.

All but four of the 52 weeks were devoted to band shows and even the Hollywood names booked in couldn't compete with the bands especially when coming in on the crest of a phonograph record wave. All-Negro stage shows, of which six were booked during the season, proved a strong draw at the box office getting a big play from the Negro population There is no Negro variety house in the city

Boxoffice battles for the house all-time high marked the past season's business, with Tommy Dorsey the winner in establishing $46,700 fo the July 31st week, which also marked an increase from a 67 to a 75-cent top for the house Glenn Miller, who established a house recor early in the season with $36,000 for the September 19th week, came close to Mr. Dorsey' mark when he returned for the August 21s week and grossed $45,800. Mr. Miller's earlie record was topped by Jimmy Dorsey during th June 12th week with $37,500.

Skouras Stresses War At Fox Midwest Meet

Charles P. Skouras, president of Nationa Theatres, told Fox Midwest managers at the 11th annual convention in Kansas City la week that he wanted them to give all the tin necessary to the Government in the war effor Mr. Skouras also outlined plans for the autum campaign, gave awards to Fox Midwest managers in the recent SSS campaign, first awar going to George Hunter, city manager, Jacksonville, Ill.

Elmer C. Rhoden, division manager, stresse the requirement of extra effort that conditio may be understood and met. There were abo 100 managers in attendance. The conventic closed with an outing at Mr. Rhoden's far "Starlane."

Canada Network Signs Off Early

All Canadian Broadcasting Corporation ne work stations will sign off nightly at 11: P. M., local time, beginning Sunday, Septe ber 27th, in a move to conserve equipme Gladstone Murray, general manager of CB announced this week.

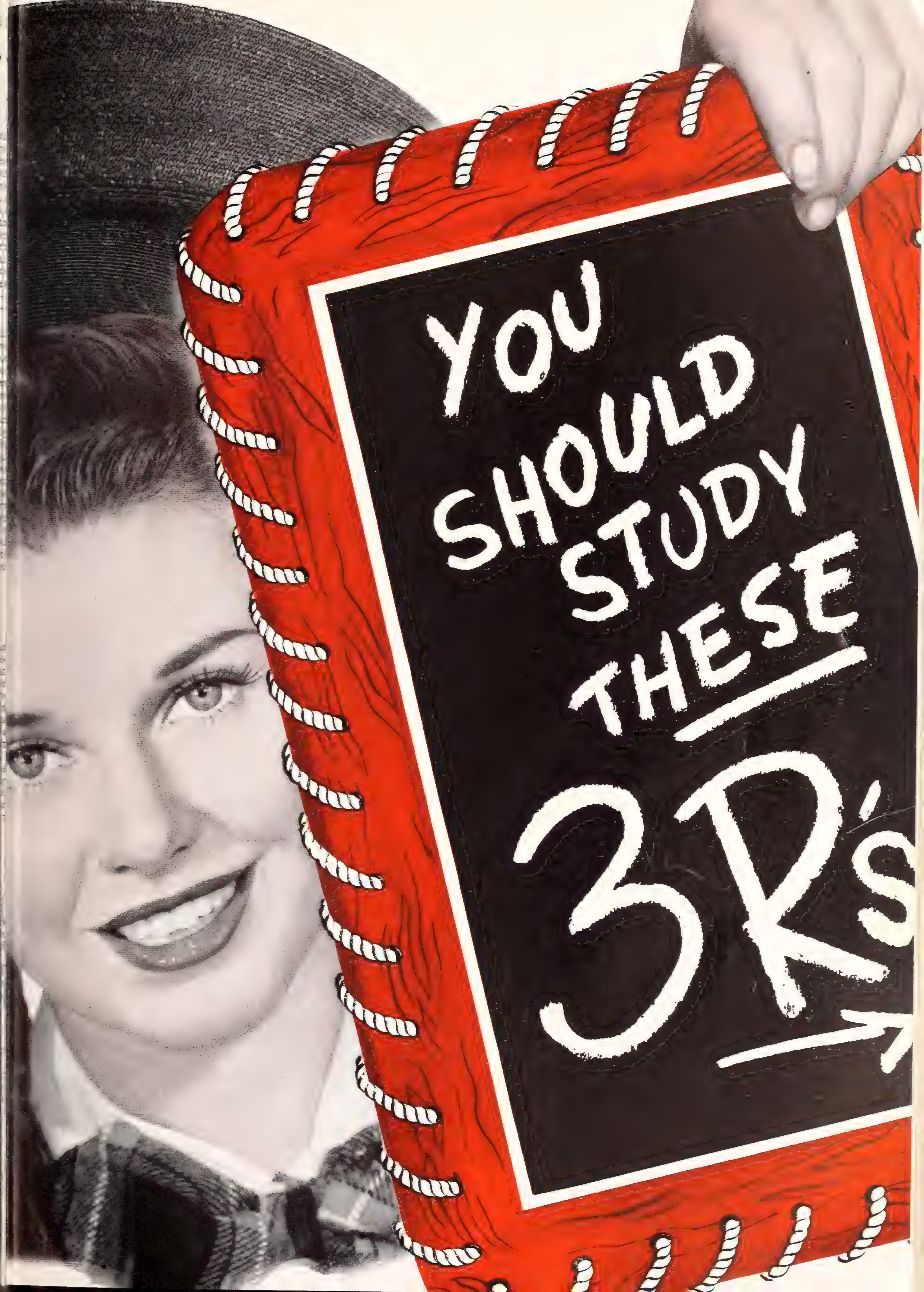
Stations affected will be: CBL and CBY, T ronto; CBF and CBM, Montreal; CBV, Qu bec; CBJ, Chicoutimi, Quebec; CBR, Va couver, and CBK, Watrous, Sask.

City Bans Carnivals

The City Council of Beloit, Wis., has ado ed an ordinance prohibiting carnivals and positions. The measure will have the effect stopping the showing of carnivals in the ent Beloit area, excepting South Beloit, Ill., si the shows are already prohibited by a R County ordinance.

Grace MacDonald in Role

Grace MacDonald has been assigned to a tured role in Abbott and Costello's new U versal comedy, tentatively titled "It Ain't H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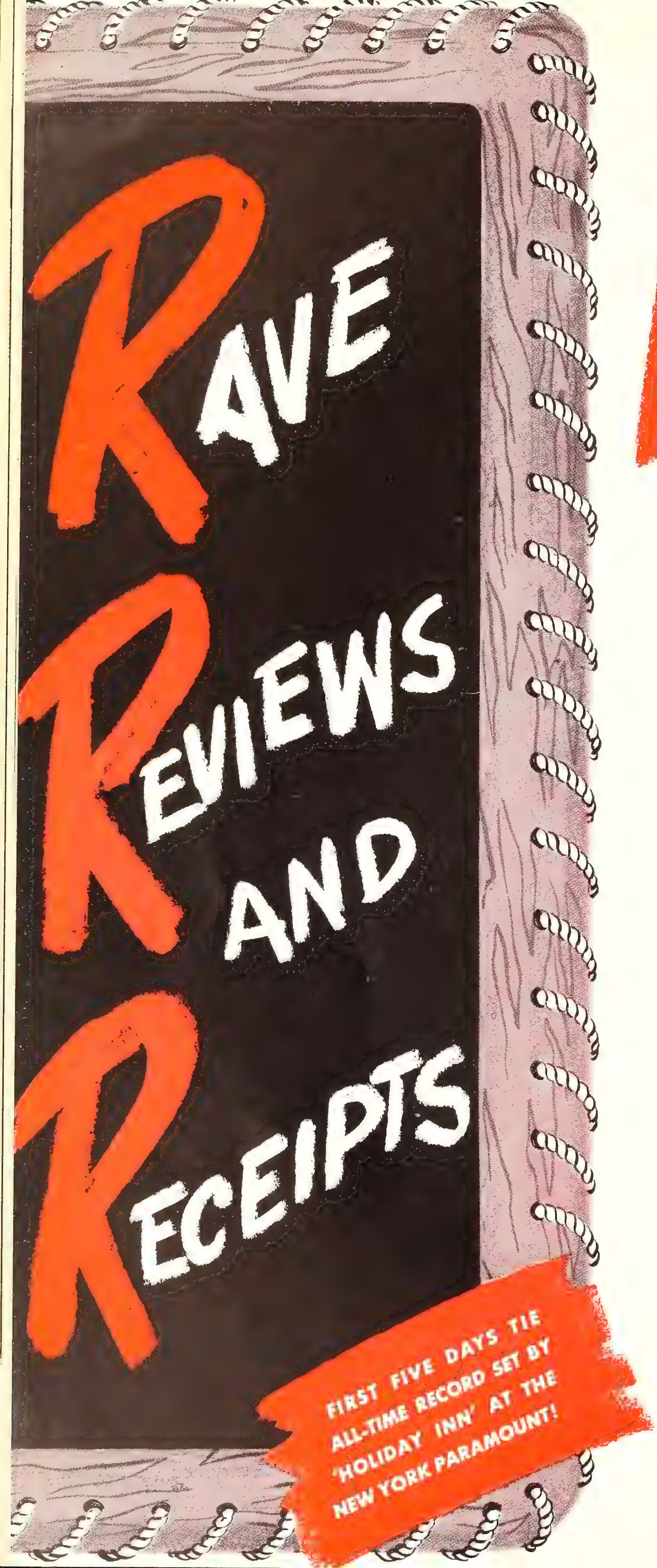

RAVE
REVIEWS
AND
RECEIPTS
FIRST FIVE DAYS TIE ALL-TIME RECORD SET BY 'HOLIDAY INN' AT THE NEW YORK PARAMOUNT!

FOR "THE MAJO

"WILL BE A BOXOFFICE WINNER!" —*Film Bulleti*

"A major event of the screen! The only minor thing about thi Paramount comedy is the appearance of the word in the title Ginger Rogers and Ray Milland keep the patrons in stitche . . . a perfectly delightful fable; a wonderful antidote fo wartime blues—just what the screen needs!"
—*Kate Cameron, New York Daily New*

"HEADED FOR THE HIGHER GROSSES!" —*The Exhibito*

"Enchanting screen comedy; Ginger Rogers gives a delica farce tremendous strength. Add the impeccable staging o Billy Wilder, and you have a picture which is up there wit the great, gay comedies of this or any other year! Miss Roger has never plumbed the depths of her artistry to such brillian ends!" —*Howard Barnes, New York Herald Tribun*

"A MAJOR BOOKING FOR ANY SITUATION—EVEN TH MINORS!" —*The Independen*

"A delightful idea and a cunning film; devilish charm. It take more than a cute twist to make a picture—and that's wher the Messrs. Wilder and Brackett have come in—script effer vesces with neat situations and bright lines. Put this dow as one of the best of Miss Rogers' career. Credit Mr. Milland too, and all the rest of the cast."
—*Bosley Crowther, New York Time*

"PLENTY OF WHAT IT TAKES TO ROUNDLY ENTERTAI FANS!" —*Film Dail*

"IT'S GINGERVATING IN A MAJOR WAY—a delightf comedy all the way from its apt title to its clicky fadeout a playful of pleasing people with an impish plot, sex angle for all interested ages, and two snatches of Bob Benchle comedy thrown in for good measure . . . endless variety interwoven fun and byplay. And by the way—keep an ey on a youngster named Diana Lynn!"
—*John T. McManus, Newspaper P*

"A FUNFEST FOR EXHIBITORS AND JOHN Q. PUBLIC —*Boxoffic*

R AND THE MINOR"

"SHOULD DELIGHT AUDIENCES OF THIS OR ANY OTHER SEASON!"
—*Motion Picture Herald*

"One of the rare screen delights of the year . . . extraordinary merit! It is hard to say whether the script or direction should get major credit for brilliant treatment. Since Billy Wilder had a hand in both, one might as well call the honors even. A knockout job; characters tremendously amusing, lines have comic lift and excitement. For sheer virtuosity Ginger Rogers' portrayal is tops. Milland excellent; Benchley splendid; other players never fail to make a sequence crackle with laughter." —*Howard Barnes, Liberty Magazine*

"GUARANTEED TO MAKE THE CASH REGISTER RING LONG AND LOUD!"
—*Motion Picture Daily*

"The trouble with 'The Major and the Minor' is that too many people in the audience laugh too much and too loud; you miss lines that ought not be missed! The Paramount Theatre rang the bell with 'Holiday Inn' and bids fair to do the same with its current bid for lucre. Miss Rogers and Ray Milland perform with unusual skill, Benchley pleases, Diana Lynn strikes the correct note. —*Archer Winsten, New York Post*

"ONE OF THE SEASON'S SUREST BETS FOR HIT GROSSES!"
—*Hollywood Reporter*

"Now that 'Holiday Inn' finally has ended its long stay at the Paramount, in comes 'The Major and the Minor,' cut from the same mirthful, alluring pattern. Those people at the Paramount Studios this season certainly have the gift of gaiety! Though not a musical, this picture is full of Paramount's special spirit that has made some of its recent musicals such happy events!"
—*Alton Cook, New York World-Telegram*

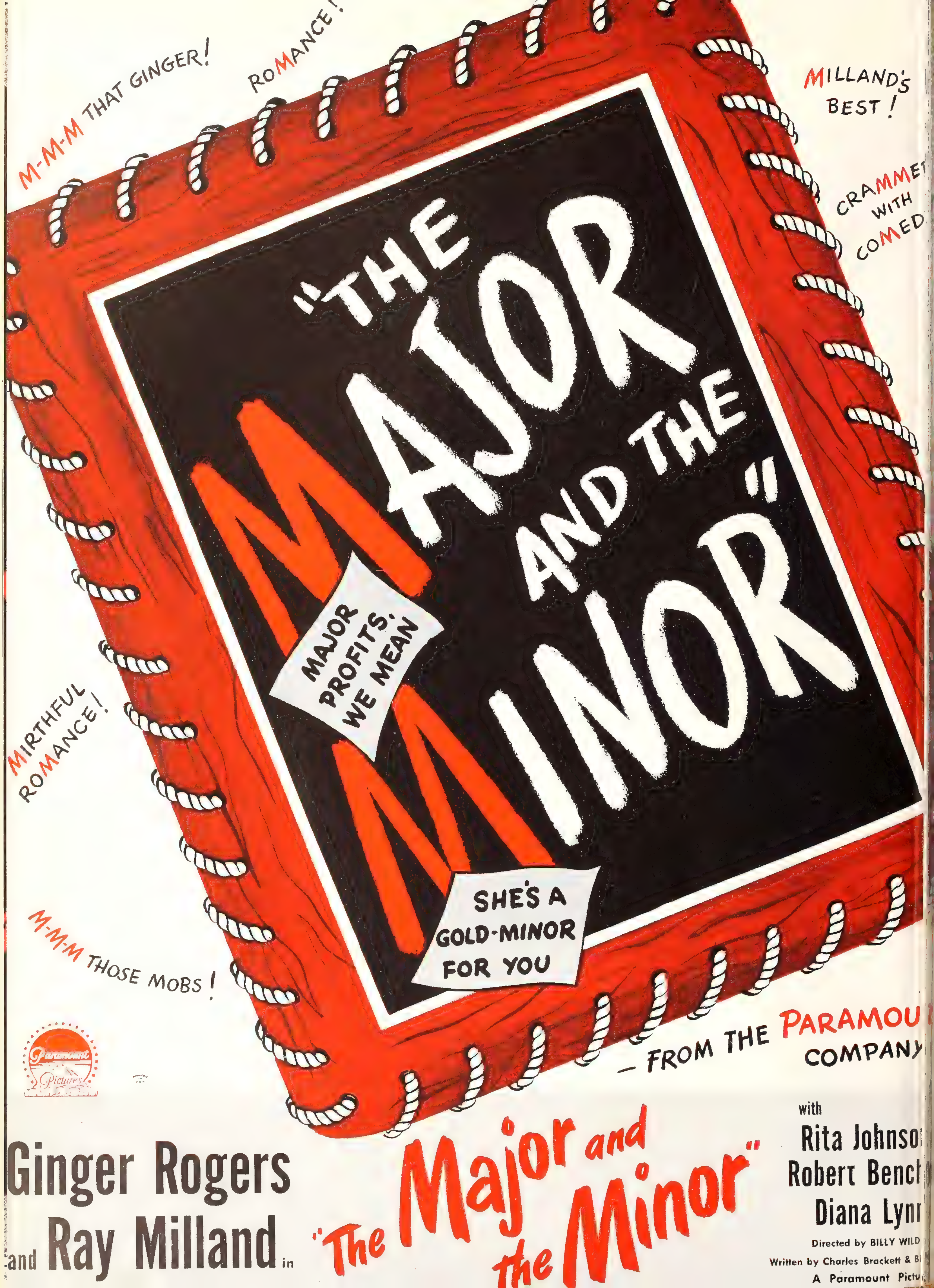
"SPARKLING AND EFFERVESCING . . . WIDE AUDIENCE APPEAL!" —*Variety*

"Thoroughly diverting . . . hugely entertaining . . . an hour-and-a-half antidote for jangled nerves. Thanks to sparkling direction, writing and acting, the film resolves itself into a succession of hilarious incidents. One riotous scene after another. The dialogue is extremely amusing and the script dotted with numerous outstanding bits."
—*Rose Pelswick, New York Journal-American*

REDBOOK MAGAZINE'S PICTURE OF THE MONTH!

RTAIN TO RING THE BELL!" —*Showmen's Trade Review*

rry and original—The Paramount contributes more than share of mirth this week! 'The Major and the Minor' is a ntheated combination of romance and comedy; as welne a piece of nonsense as the year has seen! Billy Wilder ves himself as deft a director as a writer; the film rkles!" —*Eileen Creelman, New York Sun*


M-M-M THAT GINGER!
ROMANCE!
MILLAND'S BEST!
CRAMME
WITH
COMED
"THE MAJOR AND THE MINOR"
MAJOR PROFITS, WE MEAN
MIRTHFUL ROMANCE!
SHE'S A GOLD-MINOR FOR YOU
M-M-M THOSE MOBS!
— FROM THE PARAMOU
COMPANY

Ginger Rogers
and **Ray Milland** in

"The Major and the Minor"

with
Rita Johnso
Robert Bench
Diana Lynn

Directed by BILLY WILD
Written by Charles Brackett & Bi
A Paramount Pictu

MAJORS RUSH COMPLETION OF PRODUCT, SALES PLANS

Metro Adds Four to First Block of Eight; UA Gets 10 from Paramount

With the first month of the 1942-43 season drawing to a close, production and selling plans were rushed to completion this week by major distributors. Foremost in the lineup of product deals was that concluded by United Artists, which completed a contract with Paramount Monday for the purchase of 10 features for UA release. United Artists also scheduled its sales convention in Chicago for next Monday.

MGM announced the addition of four films to its first block of eight, making a total of 12, the first company to offer such a large package to exhibitors since mandatory selling of pictures in blocks-of-five or less, with compulsory advance trade showings, ended September 1st for the five distributor signatories to the New York consent decree.

There was no immediate disposition on the part of the other four distributors, Paramount, RKO Radio, Twentieth Century-Fox or Warner Bros. to follow suit in increasing the number of features in their initial blocks. Warner Bros., for example, according to Joseph Bernhard, vice-president and general manager, is "still continuing the policy that has been in existence for the past year."

RKO Announces 20 Completed

Continuation of blocks-of-five selling by 20th Century-Fox was indicated in that company's announcement Monday of its fifth new season ales unit, although Tom J. Connors, vice-resident in charge of distribution, said the ompany's future blocks would depend upon the umber of films completed and available for rade showing at any one time.

RKO announced that 20 pictures on its 1942-3 schedule were finished and three were before he cameras. By the end of October, six other ilms will be in production, with another two cheduled between November 1st and December 1st. Universal reported that its sales for the nitial period of the new season were well ahead f the corresponding period last year.

Following the arrival in New York from the Coast of Edward C. Raftery, United Artists resident, and Y. Frank Freeman, Paramount ice-president and studio head, the deal by hich UA will acquire 10 completed pictures rom Paramount for new season release was concluded in New York Monday. According to eports, United Artists completed arrangements n Tuesday with the Guaranty Trust Company r a loan of $2,637,000. The price which UA as reported paying for the 10 films was [illegible].

Although no official announcement had been ade of the pictures involved in the deal it was arned that only five of Harry Sherman's opalong Cassidy films are included, and others e: "I Married a Witch," the Preston Sturges oduction starring Veronica Lake and Fredric arch, directed by Rene Clair, and "The Crys- l Ball," starring Paulette Goddard and Ray illand. It was indicated that the other titles ould be announced at the UA sales convention, scheduled for the Blackstone Hotel, Chicago, next Monday.

According to Carl Leserman, general sales manager, important new actor-producers on UA's list will be made known at the convention. Present UA producers who are expected to be present or represented include Mary Pickford, Charles Chaplin, Alexander Korda, David O. Selznick, William Cagney, Hunt Stromberg, Jack Benny, Edward Small, Loew-Lewin, Charles R. Rogers, Sol Lesser, Mayfair Productions, Ealing Studios, Noel Coward, British National, Arnold Pressburger, Benedict Bogeaus, Samuel Bronston, Hal Roach and United Artists Productions.

Gradwell L. Sears, vice-president in charge of distribution, will preside. Mr. Raftery and Arthur W. Kelly, vice-president, will address the sales group. Business meetings will be attended by home office executives and personnel, district and branch managers and salesmen from the United States and Canada.

It is expected that at least 20 pictures, including the 10 from Paramount, and one or two from Orson Welles, will be announced for release during the 1942-43 season.

MGM Adds Four To First Block

MGM has added four pictures to its first block, thus making it 12 pictures instead of eight, William F. Rodgers, vice-president in charge of distribution, announced in New York last Thursday. The company is now the only one of the five consenting distributors which has departed from the decree blocks-of-five selling.

Mr. Rodgers said the addition would not impair delivery of important forthcoming pictures and that studio backlog "will make it possible for MGM to offer future groups in maximum numbers." The cancellation privilege would apply to the 12 pictures as a group, he said, with no separate elimination provision for the four new films. Exhibitors who already had bought the first block-of-eight have been advised that the new features need only be added to their contracts, he said.

The four additional pictures, all of which have been trade shown, are "For Me and My Gal," "Eyes in the Night," "Omaha Trail," and "White Cargo."

Returning to New York from his first official visit to the Hollywood studio, N. Peter Rathvon, president of RKO and chairman of the board of RKO Radio Pictures, this week announced that 20 films on the 1942-43 lineup were finished, and three were before the cameras. By the end of October, he said, six other features would be in production, with two others scheduled for between November 1st and December 31st. This would leave only seven pictures to be filmed after the first of the year, to reach the total of 38 films, exclusive of the six Westerns, all of which were completed.

Five in Fifth Unit From 20th-Fox

Mr. Rathvon said that Charles W. Koerner, vice-president in charge of studio production, is responsible for the strong production drive. "Mr. Koerner has got the current season's crop of pictures well under control," he said. "So much so, that he is already devoting some of his time to careful planning for the 1943-44 program."

Five releases are included in 20th Century-Fox's fifth new season sales unit, announced by that company in New York Monday. Titles and release dates are: "Thunder Birds," November 13th; "Dr. Renault's Secret," November 20th; "The Black Swan," November 27th; "The Undying Monster," December 4th, and "The Other Woman," December 11th.

William Goetz, vice-president in charge of the 20th Century-Fox studio, who assumed his new duties following Colonel Darryl F. Zanuck's resignation to devote all his time to Army service, said in New York last Friday, in his first eastern press interview, that the company had enough pictures on the 1942-43 program either completed or in work to take care of releases until the end of January, 1943.

Concerned Over Talent Shortage

Mr. Goetz officially announced that 20th Century-Fox dropped six pictures from its new season schedule to meet the film stock cuts ordered by the War Production Board. (See page 13.)

He indicated that Hollywood did not expect any order from the motion picture section of the Office of War Information as to the kind of pictures it might produce bearing on the war effort. According to Mr. Goetz, "conversational pressure" already brought to bear by OWI representatives in Hollywood, had resulted "in such pictures as 'Mrs. Miniver,' 'The Pied Piper' and others." He said that his company did not propose to reduce the number of pictures bearing on the war, observing, "Twentieth-Fox believes in making topical subjects," but added that the entertainment value of films to the public "would be the deciding factor regarding future productions whether they are topical war themes or 'escapist' stories. No set rule could or should be established for the guidance of story or production executives."

Mr. Goetz reported that Joseph M. Schenck, who is resuming his old duties with the company without benefit of title, will make his headquarters at the studio. Mr. Schenck was expected to leave for the Coast this week.

The 20th Century-Fox studio chief expressed concern over the increasing talent shortage facing Hollywood, and also said he favored the plan proposed by Actors Equity Association to establish talent training stock company units, under sponsorship of the motion picture industry. He said this would have to be an all-industry move to be effective.

Paramount announced in New York last Friday trade shows for its second group of films on the 1942-43 schedule, as follows: "The Forest Rangers," "Henry Aldrich, Editor," and "Street of Chance," Wednesday, September 30th; "Mrs. Wiggs of the Cabbage Patch," "Road to Morocco," Thursday, October 1st.

Warners Set Three for October

That Warner Bros. would adhere to its policy of three releases monthly for 1942-43, was indicated in New York this week when the company announced three releases for the balance of September and as many for October. "Desperate Journey," was to be released Saturday, September 26th, to complete the first trio for the month. For October, the pictures are: "You Can't Escape Forever," October 10th; "Secret Enemies," 17th, and "Now, Voyager," the 31st. The company is continuing to trade show blocks-of-five.

William Scully, general sales manager for Universal, following completion of regional sales meetings, reported last week that product buying which was delayed apparently because of the uncertainty of the United Motion Picture Industry sales plan, had started with renewed energy.

INDUSTRY RALLIES FORCES FOR FINAL BOND SPRINT

"Free Movie Day" Spurs Sales; 10,000 Houses Participate in Effort

With approximately 10,000 of the nation's theatres sponsoring "Free Movie Day" on Tuesday to spurt War Bond sales, industry expectations of meeting, if not exceeding the Treasury Department's official quota of $775,000,000 in War Bonds for the month of September appeared good.

Renewed vigor marked this week's activities on all fronts of the industry's "Salute to Our Heroes" September drive, with approximately 1,000 Bond premieres set, and continued Bond-selling pressure being brought by the Stars over America tours.

With the drive still nine days from the finish line, several last minute plans were revealed by War Activities Committee on Monday. From the Hollywood Victory Committee came reports of the formation of "mop up" squads of film stars to visit dozens of important cities in Southern California.

The Treasury's total sales figures for the first 22 days of September were announced as $515,422,000.

The largest single day's sales for the first half of the month were $56,266,000 for September 21st.

$30,000,000 Daily Average Needed

The latter total brought the month's tabulation to $500,054,000 with nine days to go.

The spurt again veered the drive back toward the quota beam. It is now only $46,000,000 below the quota ratio of $26,000,000 per day, according to the WAC.

To reach the quota of $775,000,000 (cash) or $1,000,000,000 maturity value, the sales must now average above $30,000,000 per day for the next nine days.

Conferences were held by War Activities Committee officials with Federal Reserve Bank leaders, New York State Treasury officials and others last week, in an effort to facilitate the quick movement of Bond sales through the accounting channels into the Treasury figures.

Last Thursday, Max A. Cohen, state chairman of WAC, warned that "we must recognize the fact that unless there is a decidedly intensified response for the War Bond appeal, we shall fall short of our mark." Pledging that New York State theatres would step up their efforts to sell Bonds and Stamps, Mr. Cohen attributed the failure to meet the quota thus far primarily to the fact that September is income tax month and to the popular fear that new taxes, now under consideration in Washington, had prevented many people from investing in wartime securities.

Climax Event Set for Garden in New York

New York State Bond sales through September 16th amounted to $54,076,438 against a Treasury Department quota of $125,000,000 for the entire month, it was announced last Friday. New York City theatres sold $4,337,003, of which $1,500,000 was by Loew's, $650,000 by Skouras, $620,000 by the Century Circuit and $400,000 by the RKO theatres.

A spectacular climax is being planned for the industry's windup of the drive at Madison Square Garden on September 30th, where the giant Army Emergency Relief Show will be held. A new unit of Bond-selling reinforcements, featuring Hollywood stars, will "invade" the Garden for the final "charge" of the campaign, according to the War Activities Committee. Among the stars coming to New York to end thousands of miles of Bond-selling tours will be Rita Hayworth, Pat O'Brien, Paulette Goddard, Dorothy Lamour, Veronica Lake and others.

URGES DAY'S RECEIPTS TO WAR BONDS

The management of the World Playhouse, Chicago, wired the War Activities Committee last Friday suggesting an idea for spurring Bond sales:

"In order to meet billion dollar quota why not have all theatres in country set aside one day this month as a gigantic War Bond day with all receipts of that day converted into War Bonds for the theatre? World Playhouse would gladly turn entire receipts of any day selected into War Bonds."

WAC and the committee handling the Army show, "We're All in It," have scheduled the appearance of the Hollywood contingent for 11:45 on the evening of September 30th. With a quarter of an hour to go before the end of the month's intensive drive, the Bond-selling drama will be staged. It is hoped that $15,000,000 in 15 minutes will be added to the month's totals.

New York's Victory Bondmobile, which was being pushed from Battery Park to Niagara Falls at the rate of one Bond sale per push, brought in a total of $677,037 up to last Thursday. Scheduled to arrive at the Falls on September 30th, the Bondmobile already had visited 19 key communities in the state.

10,000 Houses Join "Free Movie Day"

Hollywood players who were preparing to visit Southern California cities in the "mop up squads" planned by the Hollywood Victory Committee were Binnie Barnes, Margaret Lindsay, John Carradine, Ann Miller, Don Wilson and Dennis O'Keefe, who will put on Bond rallies in Baker's Field, Paso Robles, San Luis Obispo, Santa Barbara and Redondo Beach. Eddie Cantor, Mary Astor and Dan Evans were to appear in Redlands, San Bernardino, Riverside and Huntington Park. Other rallies, with stars contributing their services, were to be held at Santa Monica, Glendale, Long Beach, Van Nuys and San Pedro.

From 8,000 to 10,000 theatres offered free admissions to War Bond purchasers on national "Free Movie Day" Tuesday, it was estimated by WAC.

According to WAC, more than 800 War Bond premieres, at which admission was by purchase of bonds, were held in 300 cities between last Sunday and Wednesday. In Montana, 25 theatres were sponsoring the premieres, and in Minnesota, 135 theatres.

Bette Davis helped to sell more than $2,000,000 in a three-city two-day stay in Oklahoma last week. At Oklahoma City sales in connection with her appearance and at the auction at which the star wielded the gavel, brought in better than $1,000,000 in Bond purchases while $921,000 worth of Bonds was sold the previous night at Tulsa and $200,000 worth of Bonds was purchased in a morning rally the same day at Muskogee.

Sales reports from the field at the weekend credited Dorothy Lamour with a New England total to date of $25,629,725. Sales in the Omaha territory, Eastern Nebraska, Western Iowa and Southern Dakota, totaled $2,288,776 to September 13th, with all theatres reporting. Edward Arnold and Frances Dee were credited with a sale of $136,850 at the noon-day rally at the Orpheum, Hannibal, Mo., in a report from H. A. Scheidker, general manager of Price Theatres, Inc., operator of the theatre.

Other large sales included $3,000,000 for a Pittsburgh luncheon and Bond show with Irene Dunne; $150,000 for an Erie, Pa., luncheon with James Cagney; $600,000 at Amarillo, Tex., with Janet Gaynor and Basil Rathbone, Nigel Bruce and Robert Stack on the selling end; $308,700 at Decatur, Ill., with Gene Tierney and Chester Morris appearing, $200,000 more garnered by the latter team at Springfield, Ill., and $591,000 by that team in six Wisconsin appearances. Also, $507,000 by Jane Wyman and John Payne at Asheville, N. C.; $245,000, by Charles Laughton at Stamford, Conn., and $525,945 at Wichita Falls, Tex., for Miss Gaynor, and Mr. Rathbone, Mr. Bruce and Mr. Stack.

Plan Bond Campaign At Coast Luncheon

Adolphe Menjou, Walter Pidgeon and Joan Leslie sold $713,509 in War Bonds last week in Seattle at a Bond rally. In Spokane, in spite of continuous rain, Bond sales rolled up $82,000 in a one-day drive, and $40,000 in Bonds was garnered by film stars in Pendelton, Ore., last week.

Showmanship joined hands with salesmanship in Los Angeles last Wednesday at a luncheon held at the Ambassador Hotel, when the heads of all big retail stores met with industry leaders in planning events for the Bond drive. The merchants promised window displays, advertisements and other displays to help the drive for the balance of the month. Principal speakers were Y. Frank Freeman, president of the Motion Picture Producers Association, and Major Benjamin Namm, chairman of the advisory committee of the National Retailers Association. Managers from film exchanges and leading circuit officials attended the meeting.

Philadelphia Sets $1,000,000 Party

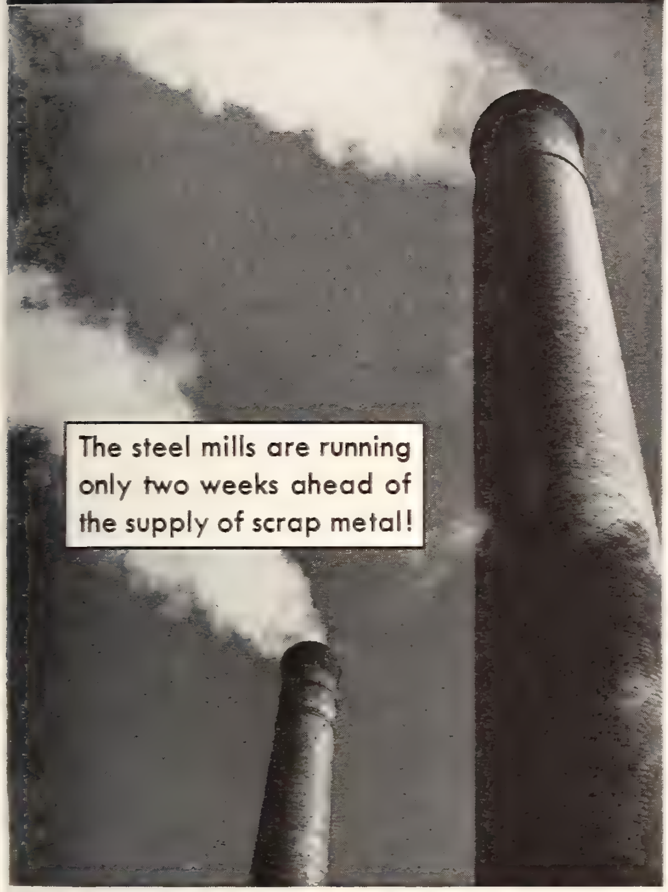
More than 600 persons, each having purchased a $100 War Bond or more, were expected at the dinner in honor of Paulette Goddard to be held September 28th in Reading, Pa., at the Abraham Lincoln Hotel. The star was to attend the rally to boost the sale of Bonds. Earlier in the day, Miss Goddard was to be guest of honor at a luncheon in Philadelphia at the Bellevue-Stratford Hotel at which time each plate will represent at least $1,000 in a Bond purchase. To stimulate further the industry's campaign in Philadelphia, William Mansell, chairman of the distributors committee, was promoting a "You Can Autograph This Bomber" campaign through the theatres, purchasers of bombs signing their names to a giant-sized photo of a bomber.

The million dollar Philadelphia luncheon was

(*Continued on page 26*)

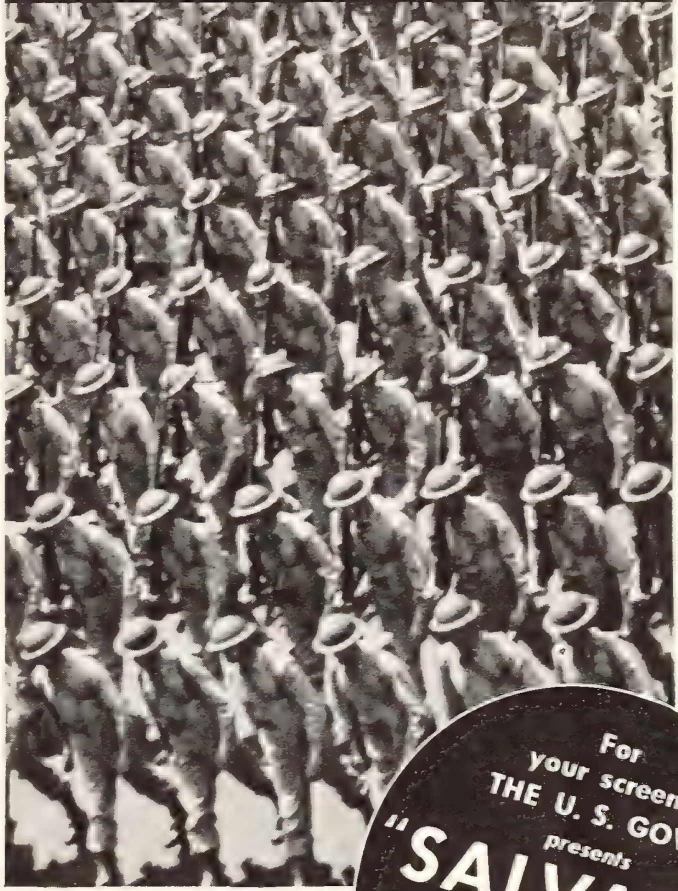
WITHOUT SCRAP—THE SCRAP'S OVER!

IF THESE STOP . . .



The steel mills are running only two weeks ahead of the supply of scrap metal!

THESE CAN'T GO ON!



For your screen!
THE U. S. GOV'T
presents
"SALVAGE"
ONE FIGHTING REEL
Commentary by
DONALD M. NELSON

Enlist your theatre today in the People's Army
For salvage! There is nothing more vital!
The war machines will halt
Without scrap metal...without scrap rubber!
America needs patriots!
Big theatres or little theatres, get in the scrap!
Show the film "Salvage"—
Use the two-fisted press-book!
America's salvation tomorrow
Depends on America's SALVAGE today!

(Right: Press Book for patriots!)

America Calls All Exhibitors To
GET IN THE SCRAP!
ENLIST YOUR THEATRE AS HEADQUARTERS FOR UNCLE SAM'S SALVAGE CAMPAIGN A VITAL AND URGENT PART OF YOUR COUNTRY'S WAR EFFORT!!!

Sponsored by the War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City (Room 408). Get the film "SALVAGE" from your nearest RKO Exchange.

DRIVE HITS HOME STRETCH

(Continued from page 24)

expected to net an additional $1,000,000, bringing the present gross conservatively to $12,000,000, with an anticipated $20,000,000 goal in sight for this section's quota when final returns are completed from Eastern Pennsylvania, Philadelphia, South Jersey and Delaware.

Chicago Leaders Map Final Drive Plans

Exhibitor leaders met at the Blackstone Hotel in Chicago last week to report their sales progress so far and to discuss ways of accelerating their efforts in the last two weeks of the drive. Those present reported a total sale of a little over $1,000,000 in Stamps and Bonds for the first two weeks of the month. No definite figures were available although the Illinois Allied organization reported $150,000 from a part of its membership.

The Roosevelt theatre was a complete sellout for the War Bond admission performance of "Wake Island." With the seats scaled from $500 to $5,000 it resulted in $2,300,000 worth of bonds being purchased by the preview audience. John Balaban, head of Balaban & Katz, purchased $50,000 in Bonds.

No more War Bond rallies or outdoor ballyhoos is the slogan at Loew's New York theatres from now on, the circuit announced last week. They attract large crowds that like to be entertained but no Bond buyers, it was said. Seymour Mayer and Dominic Barreca, district managers, with a group of Brooklyn managers and publicity men, went ahead with arrangments for Brooklyn's Million Dollar War Bond show at Loew's Metropolitan theatre, on Friday midnight. Major William O'Dwyer, U.S.A. Brooklyn's former District Attorney is the chairman of a cooperating citizen's committee that includes leading professional and business men in Brooklyn.

Fifteen Broadway stars along with Charles Laughton and Ann Rutherford, were scheduled to attend. The scale of prices was: $1,000 bond, one loge seat; $500 bond, box seat; $100 bond, orchestra seat; and $50 for the balcony.

Bond Premieres Used In Connecticut

Premieres with Bond-admission only were the second statewide headline project in the Connecticut Bond campaign, following the stars' tour, and successful results were reported everywhere. In New Haven 14 banks and four leading department stores cooperated in distributing tickets for the "Wake Island" premiere at the Paramount, September 24th, with the sale of Bonds of various denominations.

The 30 Connecticut Warner houses issued $65,550 in Bonds, not including Series F & G Bonds, from September 6th to September 12th, and the 15 Massachusetts houses, $65,500 in the same period. The whole zone sold $12,208 in Stamps. For the same six days, the Warner office issued $15,125 in Bonds, including sales by exchanges and personal solicitation by various staff members.

A high mark for a Bond premiere was made this week at the Fox Wisconsin theatre, Milwaukee, where $2,123,000 was garnered at the special showing of "Wake Island."

A War Bond premiere on Tuesday was held in Springfield, Mass., at the Paramount theatre, where "Wake Island" was shown. Admission was upon purchase of a War Bond with the house scaled from $50 to $1,000. All theatre managers cooperated in the sale of the Bonds.

Washington's bond premiere of MGM's "The War Against Mrs. Hadley," held at Loew's Capitol on Wednesday night, was expected to reap $500,000 in Bonds, with $425,000 sold in three days last week. Almost all $25 and $50 Bonds had been exhausted and nearly half of the 3,400 available seats distributed with the purchase of Bonds were reported sold last Friday.

Safeway Stores and People's Drugstores with the purchase each of $50,000 Bonds, and Kann's department stores with $25,000 Bonds led the list of those who were to occupy the golden horseshoe of reserved Bond purchasers above $1,000. Edward Arnold and Fay Bainter, stars of the film about wartime Washington, were scheduled to appear in person.

Atlanta Crowds Theatre For Bond Opening

Five thousand Atlantans, stirred by a 10-day publicity campaign, bought $759,000 worth of War Bonds to pack the Fox Theatre in Atlanta for its Bond premiere of Paramount's "Wake Island" on September 17th.

Balcony seats went three days before for a $25 Bond, orchestra seats at $50 and $100 sold nearly as fast, and the loge filled up with $1,000 Bond buyers. Fifteen department stores, a dozen banks, the post office and two theatres distributed the tickets. The Fox Bond booth in the lobby sold more than $10,000 worth to late comers the afternoon of the premiere, with Arthur Lucas, president of Lucas & Jenkins, buying $10,000 more in the name of his Atlanta theatres just to be sure every seat represented a Bond purchase.

More than $1,500,000 in War Bond sales were realized as the result of the premiere of "Iceland" at the Aladdin theatre, Denver. Tickets went only to purchasers of at least a $1,000 Bond, and with 1,400 seats many of the buyers bought $5,000 to $10,000 worth each and requested only one of two seats. The musicians' union furnished a 20-piece band, and with searchlights and other trimmings the affair looked like a Hollywood opening. Numerous other theatres will follow up with similar Bond and Stamp shows, with admissions scaled down.

A War Bond preview was scheduled for the Paramount theatre in Seattle this week, with admission to all purchasers of $25 Bonds, and reserved loge tickets for buyers of $1,000 Bonds. "Wake Island" was to be the attraction, and a list of 10 or more night club and vaudeville acts and four bands were to be added to the program. Among the theatre industry personnel who purchased $1,000 seats were: Frank L. Newman, John Danz, John Hamrick, John Von-Herberg, Al Rosenberg, Jack T. Sheffield and B. F. Shearer.

Wingart Scrap Drive Aide

Earl Wingart of the Eastern Public Relations Committee staff, has been loaned to the War Activities Committee to handle publicity for the October scrap collection drive, in which the industry is cooperating with the War Production Board. Mr. Wingart is now on loan to the WAC for the September War Bond drive.

Scrapping Theatre Sign

The 50-foot vertical sign on the Knickerbocker, downtown subsequent run house in Columbus, Ohio, will be dismantled and donated to the scrap metal drive by William and John Pancake, owners of the theatre.

Bergin in Army

Robert Bergin, assistant at the Elm Street theatre, Worcester, Mass., for many years, is now in the Army, and has been replaced by Margaret Vellnave, former cashier.

18,000 Children At Scrap Shows

The Fanchon and Marco-St. Louis Amusement Company drive for scrap brought in 729,232 pounds of iron and 65,570 pounds of rubber. About 18,000 children participated and received free admission at 29 theatres to an all-western program a week ago Saturday.

Two ponies and War Bonds were awarded The scrap was sold for $3,000, which was donated to the USO.

Stanley C. Kozanowski, owner of the Rivoli theatre, Buffalo, and a member of the Buffalo War Council, added another half-to to the city's rubber scrap pile by contributin the rubber matting from his theatre lobby.

Ushers and the house staff of Shea's Grea Lakes theatre in Buffalo are hanging thei clothes on hooks, having turned in their stee lockers to aid the scrap metal drive.

"This Is the Army" To Tour Country

"This Is the Army," Irving Berlin's all soldier show, which will give its last perform ance in New York Saturday night, Septembe 26th, will begin its cross-country tour with two-week run in Washington, beginning Tues day, September 29th. The show has schedule a 15-week tour of the country with bookin solid until January 16, 1943, it was announce

Philadelphia will get two weeks, Baltimor one, Boston two, Cleveland, Cincinnati and S Louis two each, as bookings now stand, an numerous other cities are asking for engage ments, it is said. Virtually every large cit in the country is expected to be included i the tour. The show will open at the Mastbau theatre, Philadelphia, October 26th, proceed going to Army Emergency Relief. Openin night top price will be $10. Thereafter sea will be scaled from $1.25 to $4.50.

"Wake Island" Print For Men in Alaska

At the request of M. M. Witherspoon, Nav Recreation Officer for the Alaska sector, Para mount will provide a print of "Wake Islan for service men stationed at Kodiak, Neil A new, vice-president in charge of Paramou distribution, said this week.

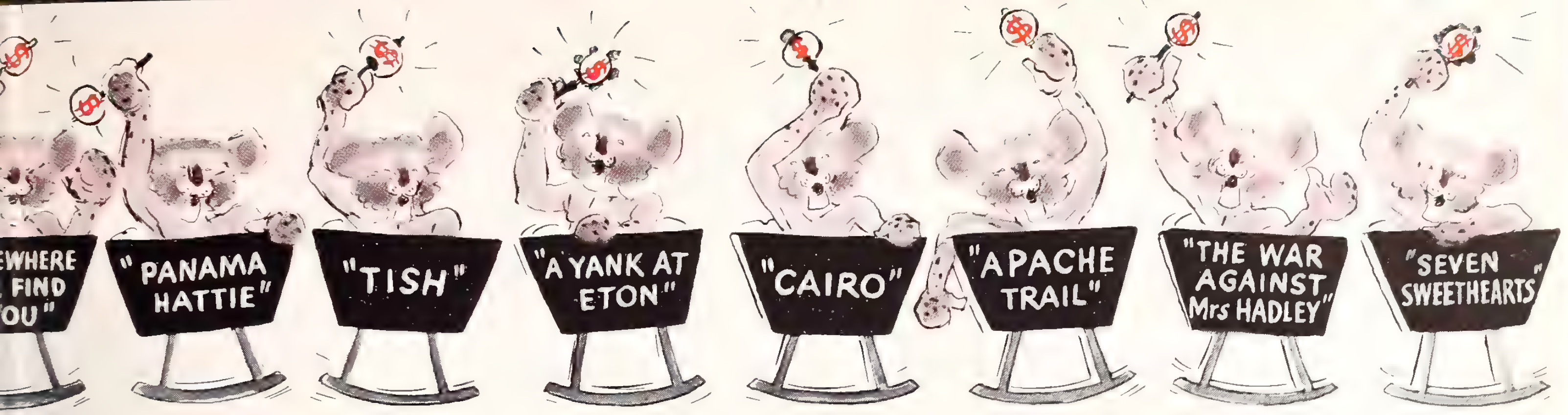
The print will be shipped from the company Hollywood laboratory to the Seattle exchang where it will be picked up by a service pla and flown to Kodiak.

Prints for Army, Navy

"America Sings with Kate Smith," the co munity sing short subject, which is current b ing released throughout the country, will be se out in special 16mm prints for presentation i U. S. Army and Navy stations all over the worl according to Russell Birdwell and Associat Both Miss Smith and Ted Collins, who supe vised the picture, donated their services. T proceeds go to the United Service Organizatio

Dinner for Grady

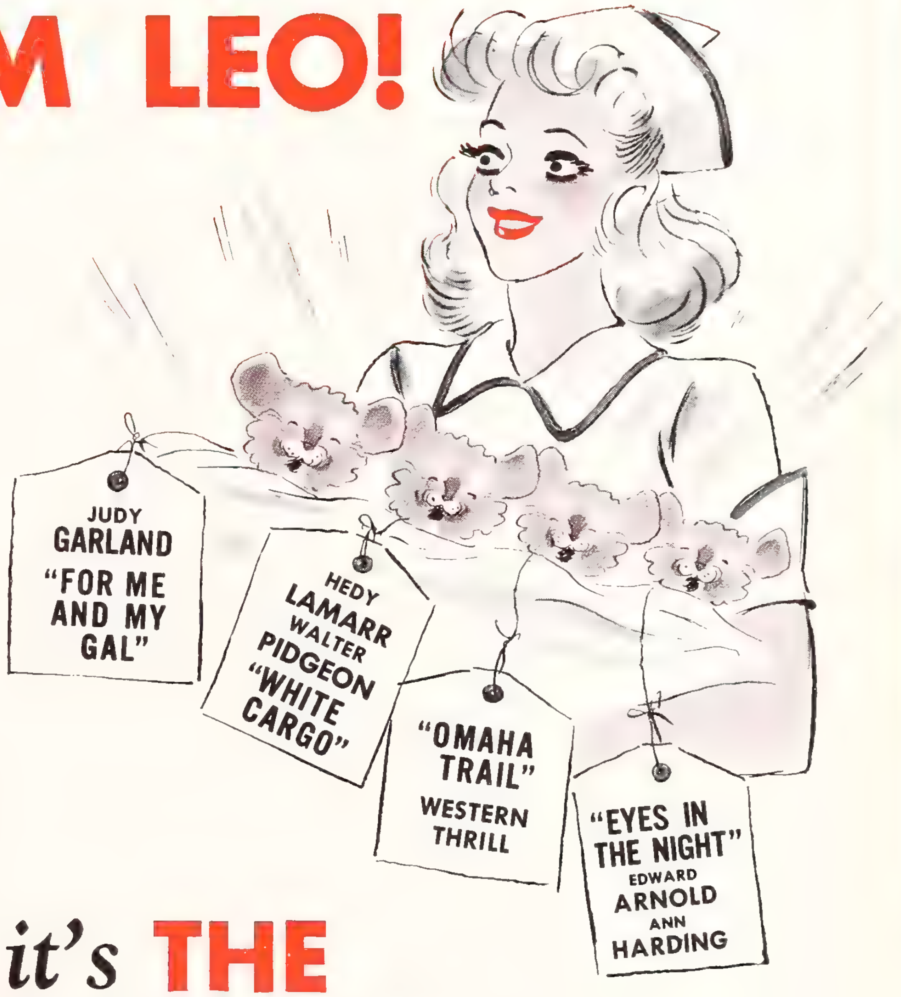
The Cincinnati Variety Club will tender testimonial dinner Monday to James J. Gra who recently was promoted from branch ma ager of Twentieth Century-Fox there to d trict manager, comprising territory of Ci cinnati, Cleveland and Buffalo.


"…EWHERE
…FIND
…OU"
"PANAMA HATTIE"
"TISH"
"A YANK AT ETON"
"CAIRO"
"APACHE TRAIL"
"THE WAR AGAINST Mrs HADLEY"
"SEVEN SWEETHEARTS"

Just when M-G-M's Great Eight was howling its way into box-office history—

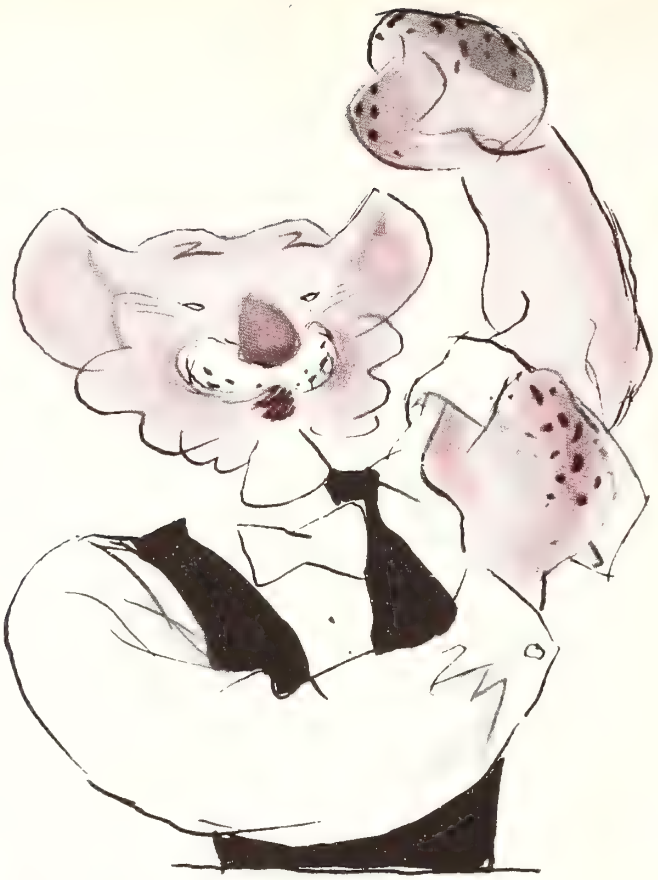
…osh!
I
…OOD
T
…AIN!"

MORE BUNDLES FROM LEO!


JUDY GARLAND "FOR ME AND MY GAL"
HEDY LAMARR WALTER PIDGEON "WHITE CARGO"
"OMAHA TRAIL" WESTERN THRILL
"EYES IN THE NIGHT" EDWARD ARNOLD ANN HARDING

Now it's **THE**

TERRIFIC TWELVE!



"I ROLLED UP MY SLEEVES!

"You get your wish!"

"Let's conserve!"

An all-out effort at the M-G-M Studios
Has made it possible to enlarge
Our First Group of 1942-43 releases
From Eight to Twelve Productions!
It was the wish of our customers
To buy the maximum number
Of pictures at one time
Because of the stress of current problems
And the restrictions on transportation
Involved in buying and selling film.
Trade-shown and acclaimed
Our first group for the new season
Truly justifies the description

THE TERRIFIC TWELV

JUDY JOINS THE
ERRIFIC TWELVE!

e trade is all excited. Here's the kind of reviews
y're printing: *Film Daily* says: "Ranks with the best
all musicals. Leo has something to roar about." A
er-musical that's got heart-tug, patriotic fervor and
oved Judy at her best. New personality Gene Kelly
"Pal Joey" stage fame) is the industry's next big star.

JUDY GARLAND
OR ME AND MY GAL"

George Murphy • Gene Kelly • Marta Eggerth • Ben Blue • Screen
by Richard Sherman, Fred Finklehoffe and Sid Silvers • Original
by Howard Emmett Rogers • Directed by BUSBY BERKELEY
uced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

●

TOP MYSTERY
oins The Terrific Twelve!

YES IN THE NIGHT"

s all the earmarks of a winner, should hit the high
ses" says *Showmen's Trade Review*. Keeps you on the
of your seat. Startling as a scream!

IN THE NIGHT" with Edward Arnold • Ann Harding • Donna Reed
rine Emery • Horace McNally • Allen Jenkins • Stanley C. Ridges
ald Denny • John Emery • Friday, Played by Himself • Screen
by Guy Trosper and Howard Emmett Rogers • Directed by
ZINNEMANN • Produced by JACK CHERTOK • An M-G-M Picture

*—it's a Lurong—
a sarong with
allure.*

HEDY JOINS THE TERRIFIC TWELVE!

"The most gorgeous Tondelayo of theatrical memory" is the way *Hollywood Reporter* describes her. *Variety* predicts: "Should be one of year's big grossers." Hedy is sensational and Walter Pidgeon's strong, silent character will delight his "Miniver" fans. Watch M-G-M's powerful promotion!

HEDY LAMARR
WALTER PIDGEON
"WHITE CARGO"

with Frank Morgan • Richard Carlson • Reginald Owen • Henry O'Neill
Screen Play by Leon Gordon • From the Stage Play by Leon Gordon
Based on a Novel by Ida Vera Simonton • Directed by RICHARD THORPE
Produced by VICTOR SAVILLE • A Metro-Goldwyn-Mayer Picture

●

WESTERN THRILL
Joins the Terrific Twelve!

"OMAHA TRAIL"

Daily Variety describes this M-G-M Western drama the way your patrons want it: "Plenty of entertainment for the action fans."

"THE OMAHA TRAIL" with James Craig • Pamela Blake • Dean Jagger
Edward Ellis • Chill Wills • Donald Meek • Screen Play by Jesse Lasky, Jr.
and Hugo Butler • Directed by EDWARD BUZZELL • Produced by
JACK CHERTOK • A Metro-Goldwyn-Mayer Picture

(Next page explains why M-G-M's The Talk of the Trade!

Let's make it a BILLION for the U.S.A. in September!

Metro
GOLD MINE
Mayer's
TERRIFIC TWELVE!

Our First Goldmine Group in 1942-43

A line-up to be proud of. Many of them have already established themselves in early engagements. Read and Reap!

CLARK GABLE
LANA TURNER
"SOMEWHERE I'LL FIND YOU"

•

Mary Roberts Rinehart's
"TISH"
with Marjorie Main

•

"PANAMA HATTIE"
starring
RED SKELTON   ANN SOTHERN

•

"APACHE TRAIL"
Big Scale Western

MICKEY ROONEY
in
"A YANK AT ETON"

•

"THE WAR AGAINST MRS. HADLEY"
Edward Arnold
Fay Bainter

•

JEANETTE MacDONALD
ROBERT YOUNG
"CAIRO"
with Ethel Waters

•

"SEVEN SWEETHEARTS"
starring
Kathryn Grayson
Van Heflin • Marsha Hunt

JUDY GARLAND
"FOR ME AND MY GAL"

•

HEDY LAMARR
WALTER PIDGEON
"WHITE CARGO"

•

"OMAHA TRAIL"
Western Thrills

•

"EYES IN THE NIGHT"
Edward Arnold
Ann Harding

OPEN WAR FLARES IN BRITAIN OVER FILM RENTAL ISSUE

20th-Fox Target in Struggle for Power Between U.S. and British Interests

by AUBREY FLANAGAN
in London

The thunder of Nazi artillery besieging the fortifications of Stalingrad, or the noise of two-ton bombs whining down to the armament factories of Mannheim, hardly dimmed the explosive force with which, after the post-vacation meeting of the Cinematograph Exhibitors Association General Council, war blazed forth last week from the exhibitor camp against the distributors. The battle, foreshadowed in these columns, is on.

Superficially the battle, ugly as it is, distasteful to many in the shadow of a greater, more urgent war, is a restricted battle, and an attack direct and heady against Twentieth Century-Fox. In closer actuality it is the first skirmish in a fight between the distributor and the exhibitor on the general question of film hire.

Sunday bookings seem at a quick glance to be the pivotal point of dissension, the Danzig in the dispute. More penetrating students see beneath the surface. They are persuaded that it is film rentals in general which are the cause of the pother, find Twentieth Century-Fox a mere initial scapegoat, and smell a trail of powder tracing back beyond CEA headquarters to the offices of the major theatre circuits.

See Struggle Between U. S., British Trades

They interpret it all as the first brushes in a struggle for power between the U. S. industry and its British counterpart.

To what does the surface reduce itself? To the established fact that Twentieth Century-Fox have put into operation a policy of booking no more films for a Sunday only. According to a CEA member they have refused to book any more films at a flat rental. According to the CEA they have altered their trading policy so far as to ask, not percentage for a program, but percentage for the first feature *and* a flat rental for the supporting film.

Against this, then, the CEA have put their heavy artillery into action. Individual members of the CEA already have been instructed to sit tight and pay no percentage for Sunday films. A special committee has been set up and is to go further into the matter of formally instructing exhibitors how to take action. The old "yellow pamphlets," issued with such deadly effect against the Kinematograph Renters Society when grading was tried out, and against Metro when they asked 70 per cent and increased admissions for "Gone With the Wind," are to be revived and passed to the rank and file as political and commercial ammunition.

Twentieth Century-Fox are chosen, in fact, as the villains of the piece. They are alleged—with uncertain accuracy—to be the ring leaders of the revolt against one-day bookings. Francis Harley, one of the most respected and popular Americans in Great Britain, and in the motion picture industry itself, is pilloried for his "anti-exhibitor line," and the ashes of two dead executives, Sidney R. Kent and Walter Hutchinson, are stirred to set in relief Harley's undoing of their good work. Probably nobody is more surprised than "Bob" Harley.

ASK MORE PRINTS FOR TROOPS IN ENGLAND

The film industry of the United States has been asked by their representatives in London to cooperate in supplying more prints and apparatus for showing films to American troops in Great Britain.

Wartime demands have limited laboratory work, but there is a definite shortage of 16mm projectors, it is said.

CEA Committee Reports on Issue

The decisions taken followed a sedulous examination of the situation by a CEA committee, and acceptance of their recommendations made in the form of a report. The report was notable for more things than its mere declaration of war on Twentieth Century-Fox. It was distinctive, for instance, in the appreciation it expressed of the manner in which the circuits had stood firm in the matter of Sunday bookings, a matter "of vital importance to the whole trade."

Efforts on the part of the KRS to undermine the CEA by direct appeal to the circuits were noted, efforts which, as already reported in Motion Picture Herald, were not only abortive, but achieved the previously impracticable, the solid unity of the major theatre groups, and a solidarity no less with the rank and file of the CEA. The circuits, in fact, have been of estimable service to the CEA.

Economics Behind Distributor Policy

It is clear, of course, to all save the weak-minded that the adamantine attitude of the CEA on Sunday films is tactical rather than crucial. One weakening here, in the exhibitor and circuit belief, would mean a weakening of the whole front on film rentals. Despite pleas of public mindedness, appeals to the exhibitor to play fair with the public, raising the question of the war effort and public morale, it is obvious that the real reason back of the renters' new Sunday film policy, and a reason they might well claim as legitimate, is an economic one.

They know, thanks to the open bragging of exhibitors and the flaunted balance sheets of the circuits, that the box office is in boom, and they consider that they are entitled to a share in the increased rev[illegible] The

It is, of course, a statutory [illegible] that the KRS as a society have no Sunday film policy, because, as recorded in these pages, they have failed to agree on one. They have no formal film hire policy because, so they claim—and most determined in insistence on this have been Twentieth Century-Fox—they have no constitutional right to formulate or guide the trading of members. But there is no small measure of agreement between the stronger members of the KRS on certain fundamentals; that is an open secret.

Circuits of Value to Cause of CEA

That not one but *three* major distributors at a recent meeting announced their intention no longer to book films for Sunday only is also an established and duly recorded fact. The exhibitor policy, on the other hand, and by exhibitor is meant circuits and independents alike, is emphatic, clear and united.

A notable factor, too, in the present action is the hint on the part of the CEA that a renter marketing a newsreel is more vulnerable as a target for exhibitor attack than one which doesn't. The Fox Movietone News is, of course, widely shown, not only in independent houses, but on Arthur Rank's Gaumont-British circuit. Mr. Rank's own Gaumont-British News also is widely shown, not only on the G-B screens and should be open for booking if there is a boycott of Movietone. So would the Pathe News, associated as it is with Associated British.

The fact that Max Milder of ABPC is also chief of Warners here and C. M. Woolf of Gaumont-British is head of General Film Distributors may suggest complications and distributor entanglements. It is largely a question of which has the last word, the distributor or the circuit chief.

Some Eager for Peace Pact

Obviously the theatre groups, in their forceful attitude to the KRS on Sunday bookings, have been of inestimable service to the CEA and its members. Whether they would ask something in return is beside the point. They are in a position to demand it, inasmuch as they command the field.

It is likely that despite Warners hold on ABPC affairs, it might be the Rank interests which come out the stronger, since their holdings amount to the distribution of a most commercial brand of British product, the handling of Universal's pictures, the control of an excellent newsreel, a near monopoly of studio space and production interests at Denham, Pinewood, Islington and Shepherd's Bush, technical and educational film concerns, and some 645 picture houses up and down the country, is a fairly easy gamble.

Those are the elements of the battle, the factors and interests involved. There are many within the industry with no battle axe to grind who regret the gunpowder at such a moment. There is even a possibility that more gentle counsels may prevail and over the table top difficulties may be resolved on other lines than open war.

Mexico City Eases Theatre Tax Load

Modifies System Based on Capacity Attendance at All Performances

by LUIS BECERRA CELIS

in Mexico City

What is expected eventually to become a general modification of the form in which the Mexico City Government calculates its theatre tax is forecast by the change in this system in favor of the Cines Olimpia, Palacio and Iris, first run houses, and the Bucareli and Alhambra, subsequent runs, among the most important theatres here. This benefit, it is ascertained, is designed to test the modification, for the tax law as it now stands cannot be changed at present, Mayor Javier Rojo Gomez explains, in advising these five exhibitors that the tax calculating method has been modified for their theatres.

This modification provides that the municipal tax of these theatres be figured on a fewer number of seats than they actually have. The tax for some time has been calculated upon the assumption that the theatres have a full house every day and that their box office returns always match the number of their seats, a thing that seldom happens more than once a week, Sunday, the big theatre day here, and indeed throughout Mexico. Exhibitors have complained that this tax calculation is unfair. They say that standing room only every day is too much like heaven to include them.

This lower seatage plan for the five theatres is expected to reduce their taxes materially.

Two Films To Feature Composers' Work

Special compositions by Julian Carrillo and Miguel Bernal Jimenez, leading Mexican composers, are to be featured in two pictures which will deal with the theme of Our Lady of Guadalupe, patron saint of Mexico, whose Shrine here daily attracts thousands of pilgrims from all over Mexico and abroad.

Mr. Carrillo, who some years ago attracted international attention with the presentation of his composition, the 13th Sound, a musical innovation, is engaged on "La Virgen Morena" ("The Brunette Virgin"), as St. Guadalupe is known. He is expected to introduce the Sound in his score. Mr. Bernal Jimenez, who also is an operatic composer, is doing the music for "Reina de Reinas" ("Queen of Queens").

Rene Caistran Garza and Julio Bracho, winner of the Mexican "Oscar" as the best director of 1941, are producing "Queen of Queens," while Gabriel Soria, winner of several gold medals for production and direction in Mexico, is to make "The Brunette Virgin." Both pictures are scheduled to be released for world premieres here on December 12th, Guadalupe Day.

At last there has appeared a Mexican film actress, who fights bulls in public as her main business, who draws the line at being kissed or kissing on the screen. She is Conchita Cintron, a Peruvian who is part American, whose exploits in the arena have made her known in the United States, who has just ended a successful season in Mexico and is getting ready for another this fall.

In her contract with Jose (Pepe) Ortiz, one of the best of Mexican bull fighters, who has become a film producer, for the leading feminine role in his first production, "Maravilla del Toreo" ("Wonders of Bull Fighting") is a clause that exempts her from kissing of any kind. La Cintron insisted upon this clause before signing the contract.

No other Mexican film actress ever thought of such a thing, or if she did she did not express herself about it in the contract.

MEXICAN PRODUCTION MAY HIT 80 FILMS

The total of 1942 production by Mexican producers is expected to reach 80, it is indicated in Mexico City. If the production list equals that figure, a new high for Mexican production in any one year will have been reached. Of the total, 40 have been or are being made at the CLASA studio, owned by Alberto Pani. Much of the production increase has been due to the financing of pictures by Mexican banks, it is said.

Free French Honor Film Worker Militia

All able bodied men of military age and women members of the National Cinematographic Industry Workers Union who have been receiving systematic army training here daily during the past several weeks, under the direction of those of their fellows who have had military experience, some of them in the United States, have received a singular honor from the Free French Committee of Mexico. The Committee presented these film militia members with a flag for each of their four battalions at a special ceremony here, attended by thousands.

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Protests on the ground that the order is unworkable have been made by radio stations throughout Mexico to the Communications Ministry on its demand that they broadcast news bulletins and other news information simultaneously. This broadcasting plan, the Ministry explained, would facilitate censoring these programs. The stations say it would spoil the programs by too much overlapping.

Milestone Picture Set

Lewis Milestone will direct the untitled picture about Russian life that Lillian Hellman is now writing for production by Samuel Goldwyn. [illegible], which will star Teresa [illegible] into production in January.

"Saludos" Sets Records in 5 Rio Houses

by ALFREDO C. MACHADO

in Rio de Janeiro

"Alô, Amigos" ("Saludos"), the first cartoon produced by Walt Disney with a South American background, is breaking all records at five theatres, the Vital Ramos de Castro circuit has announced.

But "Alô, Amigos" is short, and RKO completed the two-hour show with "Unexpected Father," with Anne Shirley and Charles Coburn. While this "filler" was being shown, the audience kept shouting "We want the parrot! We want the parrot"! and only when José Carioca, the new character created by Disney, appeared in the screen was peace finally restored.

The attendance has been so great that the Ramos de Castro houses (Plaza, Astoria, Olinda, Ritz and Parisienese) are now showing only the Disney film, in a one and a half-hour show completed with newsreels and short subjects. The Brazilian sequence of "Saludos" ("Aquarela do Brasil") was enthusiastically applauded. Cine Plaza is showing this part on its double screen, which hasn't been used for years.

Admission prices for the film were increased to about 30 cents against a normal price of 25 cents. The profit from the opening day's business was presented by RKO to Cidade das Meninas (Girls' Town) esponsored by Mme. Darcy Vargas, wife of the President of Brazil.

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The local police order that all theatres close at 10 P. M., made effective immediately after five Brazilian ships were sunk by submarines, was suspended two days later.

The city again is living its normal life, and although the traffic of certain cars has been prohibited and taxis are fewer than ever, theatres are still doing big business.

Last week, Empresa Luiz Severiano Ribeiro opened a new house, Vitoria (Victory), with Chaplin's "O Grande Ditador," finally shown in Rio. The picture was very successful and was presented simultaneously in six theatres (Vitoria, Capitolio, São Luiz, Carioca, Ipanema and América), with five performances daily in each house. At the Vitoria and Capitolio, and the Carioca and América, the same copy was shown in both houses. Theatres are in the same block, and the cans of film were carried from one to another.

Current hits are: "Pandemonio" ("Hellzapopin," Universal); "Duas Vezes Meu" ("Two-faced Woman, MGM); "O Amor que Não Morreu" ("Smilin' Through," MGM); "O Vendaval de Paixões" ("Reap the Wild Wind," Paramount), and "Pernas Provocantes" ("Roxie Hart," 20th Century-Fox). Other successes were "A Sombra dos Acusados" ("The Shadow of the Thin Man," MGM); "Invasão dos Bárbaros" ("The Invaders," Columbia), and "Dios Aviadores Avariados" ("Ridin' High," Universal).

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The Department of Press and Propaganda has issued special instructions to be followed in case of air raids. These instructions, in the form of trailers, are being included in the program of all theatres.

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A new company to distribute Mexican pictures in Brazil has been organized here. It is the Sociedade Anônima Distribuidora Azteca, and its first picture will be "O Policial Desconhecido," a production of Posa Filme, with Cantiflas, Glória Marin and Mapy Cortes.

CANADA TIGHTENS CONTROL ON FILM SALES PRACTICE

Trade Board Order Sets Rules for Selling New Season's Product

by W. M. GLADISH
in Toronto

Motion picture sales practices in Canada were placed under stricter Government control on Monday when an administrative order from the Wartime Prices and Trade Board set regulations for the grouping, designation and selling conditions for 1942-43 pictures.

Price controls were not placed specifically on film rentals. But clearances, run, exhibitor priority and other terms must conform with contracts in effect during a basic period defined as up to October 11th, last year, for 1941-42 pictures or during the 1940-41 season.

Basic contracts are further defined as a group of not less than six pictures. Groupings may not be conditioned upon each other, and all designations, groupings and selling conditions are subject to Government review. The Administrator of Theatres and Films receives wide discretionary powers over motion picture deals, and, according to Toronto trade sources, has effective control over price as well as other conditions.

Order Green Light for Canadian Industry

The order was a green light for the film industry in Canada to go ahead with business for the new season. Administrator's Order "A" of the Wartime Prices and Trade Board, effective September 21st, provided both comprehensive and definite governmental control of film entertainment to implement the general policies incorporated in the previous Board Order No. 99.

The new regulations, long delayed by the Federal authorities at Ottawa, were brought into effect even before trade executives had an opportunity to study the provisions. But official information from R. G. McMullen, Administrator of Theatres and Films, Toronto, made it plain that neither the distributors nor the independent exhibitors could claim victory.

The latest order—some call it the new order, without the capital "O"—released autumn trade activities and ended anxiety on the part of distributing executives who wanted "to get going" on new season commitments. The Board failed to see eye-to-eye with the executives on the definition of "basic contract" and set October 11, 1941, as the date limit for rental contracts which could be the basis for future dealings.

The exchanges, it is known, had wanted all 1941-42 contracts classed as the foundation, or, as an alternative, all contracts igned before February 4th last, the date on which they had first learned that film rentals were to be under the control of the Wartime Board. Theatre admissions previusly had been pegged as of the four-week base period September 15th to October 11th.

The organized independents had protested against the proposal to establish 1941-42 contracts as basic. They contended that rental price and other conditions had become less favorable to them during the past releasing period. The unaffiliated independents battled for the adoption of 1940-41 contracts as "basic," but this recommendation was ignored, among others.

URGES KEENER SELLING TO OFFSET DIMOUT

Exploitation to catch the eyes of pedestrians in daytime must be increased to offset dimout losses of night lighting and display, managers of the 20th Century Theatres Canadian circuit were told by Lloyd Mills, circuit supervisor, at their convention in Toronto last week. He said that special daylight effects can be used in place of bright lights.

Single bills, Mr. Mills warned the managers of the Famous Players Canadian affiliate, are also on the way out in Canada. J. F. Meyers, maintenance manager, emphasized the need for conservation. J. J. Fitzgibbons, FPC president and Nat Taylor, general manager of 20th Century, also attended.

What the Administrator actually had done was to establish three bases, to cover all contractural prospects in defining the term "basic contract." It was (1) the contract for not less than six features for the 1940-41 releasing period; (2) for the 1941-42 releasing period if entered into on or before October 11, 1941, or (3) any contract of the 1941-42 releasing period for which the administrator had given approval. According to the official information, "this latter provision is to make it clear that the administrative rulings made to date are not affected by the provisions of the order." These basic arrangements cover much ground.

Question of Price to Be Governed by Board

The order then provided that "neither the run, clearance nor priority" enjoyed by any theatre under a basic contract could be changed in that theatre with respect to corresponding product of the same producer of any subsequent releasing period. The price of film to the exhibitor was not mentioned, but, in this connection, it was stated that "the question of price which might be charged by a distributor to an exhibitor for the rental of product continues to be governed by the Wartime Prices and Trade Regulations."

The control of film rentals remains, accordingly, with the administrator, who has discretionary powers in official rulings when individual disagreements over price changes have been placed before him. The records show a number of these Board decisions affecting situations in different parts of the country. Film rentals are definitely under control.

Conditional Rental Deals Ruled Out

In effect the administrator rapped distributors who make the purchase of one group of product conditional upon another group. He had ruled out such conditional rental agreements, thereby favoring some classes of exhibitors, particularly subsequent run houses. It is a matter of history, however, that conditional contracts brought British features to the Canadian screen in days gone by. The distributor who imported British product added several of the features to groups of Hollywood releases—take it or leave it. Several exchanges, with major product and also the franchise holders or companies turning out "B" pictures, had followed the plan of making combinations in booking schedules. But all this is now out of order.

A number of the Canadian distributors submitted their 1942-43 groupings to the administrator even before the new order was issued. Revisions already had been made on his instructions. One exchange deleted an important feature from its new list entirely because permission was not granted to move the picture to a higher classification. It also was known that one distributor cut his available new product for Canada to 32 features, said to be a reduction of 20 per cent, because of the prospective conditions.

Under the new regulations, exhibitors are not permitted to juggle seating arrangements in order to effect admission price increases. The number, class, type or location of seats, in relation to price scale must be as they were during the basic period of September 15 to October 11, 1941. Evening prices may be charged for holiday matinees only on specified legal holidays. But exhibitors are permitted to drop the holiday favors for patrons and still charge advanced prices for New Year's Eve frolics providing they had increased admission for this performance last year. It is too late for others to charge special prices.

Featured Groupings Must Be Submitted

Both circuit and independent houses are hit in the new code's banning of premium and contest inducements not in effect in the basic period of last year or during August last. This second basic period allows some leeway.

The official declaration that groupings of new features must be submitted to the Board, "having regard to the possibility that the volume of new product may diminish substantially at some time in the future and to the fact that exhibitors' admission prices are frozen," is the only hint of program restriction. Administrator McMullen told MOTION PICTURE HERALD, in answer to a direct question, that the double bill situation would take care of itself.

"Dandy" Passes Million Mark

In the first 41 advanced price engagements completed or in progress up to last week, "Yankee Doodle Dandy" gross receipts passed the $1,000,000 mark, according to a tabulation of returns by the Warner Bros. home office.

With a view to conserving potential patronage for the general release next year, the picture currently is playing only in selected situations and with no attempt to extend the runs, it was said. At the Hollywood theatre, New York, the picture is in its 17th week, with approximately $14,500 grossed in the 16th week.

"Yankee Doodle Dandy" has been set to play the Butterfield Circuit at the $1.10 top scale, Warner Bros. announced Monday. The deal was negotiated by Roy Haines, Vitagraph vice-president, with Edward C. Beatty, president of Butterfield theatres, in Detroit late last week.

Mr. Haines returned Monday from a tour that included Detroit, Cleveland and Pittsburgh.

Samuel Goldwyn's "The Pride of the Yankees" on Thursday started its 11th week at the Astor theatre in New York. In its first 10 weeks it was reported to have broken all house record for receipts under any policy.

Universal's "Pardon My Sarong," with the comedy team of Abbott and Costello starred, on Wednesday started the fifth week of an indefinite run at Loew's Criterion in New York.

Columbia's "The Talk of the Town" continued to pile up holdovers. Fourth-week runs, led by New York's Radio City Music Hall, included Hartford, Seattle, Springfield, Mass., and Cincinnati, where besides a fourth week at the Lyric, it also was playing a third week at the Keith. The picture was in its third week in Atlanta and in its second week in Terre Haute, San Diego, Lincoln, Springfield, Ill., Spokane, Los Angeles (day and date at the Hillstreet and Pantages theatre), Richmond (day and date at the Byrd and State), Norfolk (day and date at the Newport and Colley), Roanoke and Fort Worth.

Golden Heads Expanded Warner Ad Department

The resignation of Paul N. Lazarus, Jr., director of trade paper advertising and sales promotional activities for Warner Bros., was announced Wednesday by Mort Blumenstock, in charge of advertising and publicity in the east. At the same time Mr. Blumenstock announced the creation of the new post of advertising manager, which will embrace all advertising functions, both trade and consumer, to be headed by Gilbert Golden. Mr. Lazarus is leaving the company as of October 1st to join Buchanan & Co., advertising agency.

Under Mr. Blumenstock's supervision, Mr. Golden will handle trade, magazine and newspaper advertising, sales promotion and other functions of the expanded department. The staff is being increased, as is the copywriting and art personnel of Blaine-Thompson Co., advertising agency handling the Warner account. Mitchell Rawson, eastern publicity manager, continues to have charge of press, radio and other publicity activities of the company under the new alignment.

Fight Springfield Arcade

Downtown theatre managers in Springfield, Mass., are joining real estate owners and others to fight the recent opening of two penny arcades on Main Street. Opponents of the slot machines contend that the arcades cheapen the district and Mayor Roger L. Putnam, who granted the temporary licenses for operation, has promised to review the evidence, if any complaints are made to him and to rescind the licenses if he believes it necessary.

FROM READERS

SHOWMAN CRITICIZES VICTORY FILMS

TO THE EDITOR OF THE HERALD:

We have no quarrel with any move that will further the aiding of the war effort. We know that the industry has been out in front on every drive, but some of these (Victory Films) that are coming through seem to show that there must be some amateurs connected with the Government that know just about as much what the public wants as Thurmond Arnold did on the exhibitors' Consent Decree.

Every theatre has a mixed audience and some (of the films) so reek with propaganda that some of the patrons resent them. They yap about complacency, on the radio and in the press in the midwest. Some of the bureaucrats should come west of the Hudson River and find how much complacency there is. I think that the people in the small towns are much more intelligent than some of the brass hats that are not running the war. Certainly they would know that a good educational short has its place and is so accepted, but what they don't like is some of the hurrah that some of the commentators think is necessary.—A. E. HANCOCK, Columbia Theatre, Columbia City, Ind.

COMMENDS EDITORIAL ON PRICE PROBLEM

TO THE EDITOR OF THE HERALD:

I wish to commend you on your editorial, "Prices Are Local," in the September 5th issue of MOTION PICTURE HERALD. You have so beautifully set forth a fact so very pertinent to a current prevalent abuse that I cannot let it pass unnoticed.

It is impossible to predict the good that could come to our industry, particularly to the independent exhibitors, if recognition would be given by the distributors on matters of this kind, as set forth in your editorial.—HUGH W. BRUEN, Bruen's Whittier Theatres, Inc., Whittier, Cal.

Lightstone in Canadian Armed Forces

Owen Lightstone, general manager of Variety Amusements, Ltd., and manager of the Orpheum theatre, Montreal, is now in the Canadian armed forces.

Mr. Lightstone, who appeared on the Montreal film scene in 1940 following the death of his father, J. Lightstone, prominent Montreal film man, expects to be attached to the headquarters staff in Montreal. While her husband is in uniform, Mrs. Lightstone, former Beverlee Schnitzer, daughter of Edward Schnitzer, eastern district manager for United Artists, will assume his management duties.

Named OWI Channel

The Columbia Broadcasting System's "School of the Air of the Americas" is to be an official news channel for the Office of War Information, it was announced last week by Lyman Bryson, CBS director of education. The program is heard Monday through Friday in the morning. Mr. Bryson said that "news, information and instructions for civilian activities to children, teachers and parents" would be conveyed through the program by the OWI.

Raise Admission Scale

Fox Wisconsin Theatres increased admission scales in several situations in the Milwaukee area. In Janesville, prices were increased five cents to a new schedule of 33, 40 and 50 cents. In Menasha, five-cent increases brought the scale to 25, 40 and 50 cents.

"Sister Eileen" Premiere Held

The $500,000 War Bond world premiere of Columbia's production, "My Sister Eileen," was held at Loew's Ohio theatre in Columbus Wednesday night. Seats for the premiere were sold at five department stores, four other theatres and five banks and their 17 branches.

The premiere was sponsored by the Interclub Council of Columbus, an organization of 10 leading civic clubs, and had the backing of every principal organization in the city as well as the War Activities Committee of the Council. Eight other theatres ran special trailers on the opening and also carried lobby posters. Cards announcing the premiere were placed in every Bond selling booth in Columbus.

A special City Council ordinance permitted the Ohio theatre to post cards on every light pole in the downtown area. A forty-eight-sheet size billboard had been placed on the lawn of the State Capitol at Broad and High Streets, the town's busiest corner.

Because of the strong Columbus, Ohio, angle in the film, and at Mayor Floyd F. Green's request, it was decided to hold the premiere of the picture in that city.

A dual military premiere was held for Paramount's "Wake Island" Wednesday night at the Hollywood and Los Angeles Paramount theatres. Ranking officers of the Marine Corps, Army and Navy attended. Two Marine bands, color guards and enlisted men from all three branches of the service lent color to the occasion. Mayor Fletcher T. Bowron of Los Angeles, who proclaimed this "Wake Island Week," headed the list of civic officials present. All proceeds will go to the U. S. Marine Corps Fund administered by Lieutenant General Thomas Holcomb, commandant.

Playing to more than 200,000 paid admissions in its first three weeks, "Wake Island" started its fourth week at the Rivoli theatre New York, with a record of having topped the box office receipts for each comparative week of any picture to play at the theatre in the last six years, according to Paramount.

ASCAP Alters Pay To Publishers

Modifications in the method of distributing payments to the publisher members of the American Society of Composers, Authors and Publishers, will go into effect as of the quar terly distribution to be made in April, 1943 it was announced by John G. Paine, genera manager, last Friday in, New York. The plan was adopted at a meeting of the publishers classification committee on August 6th.

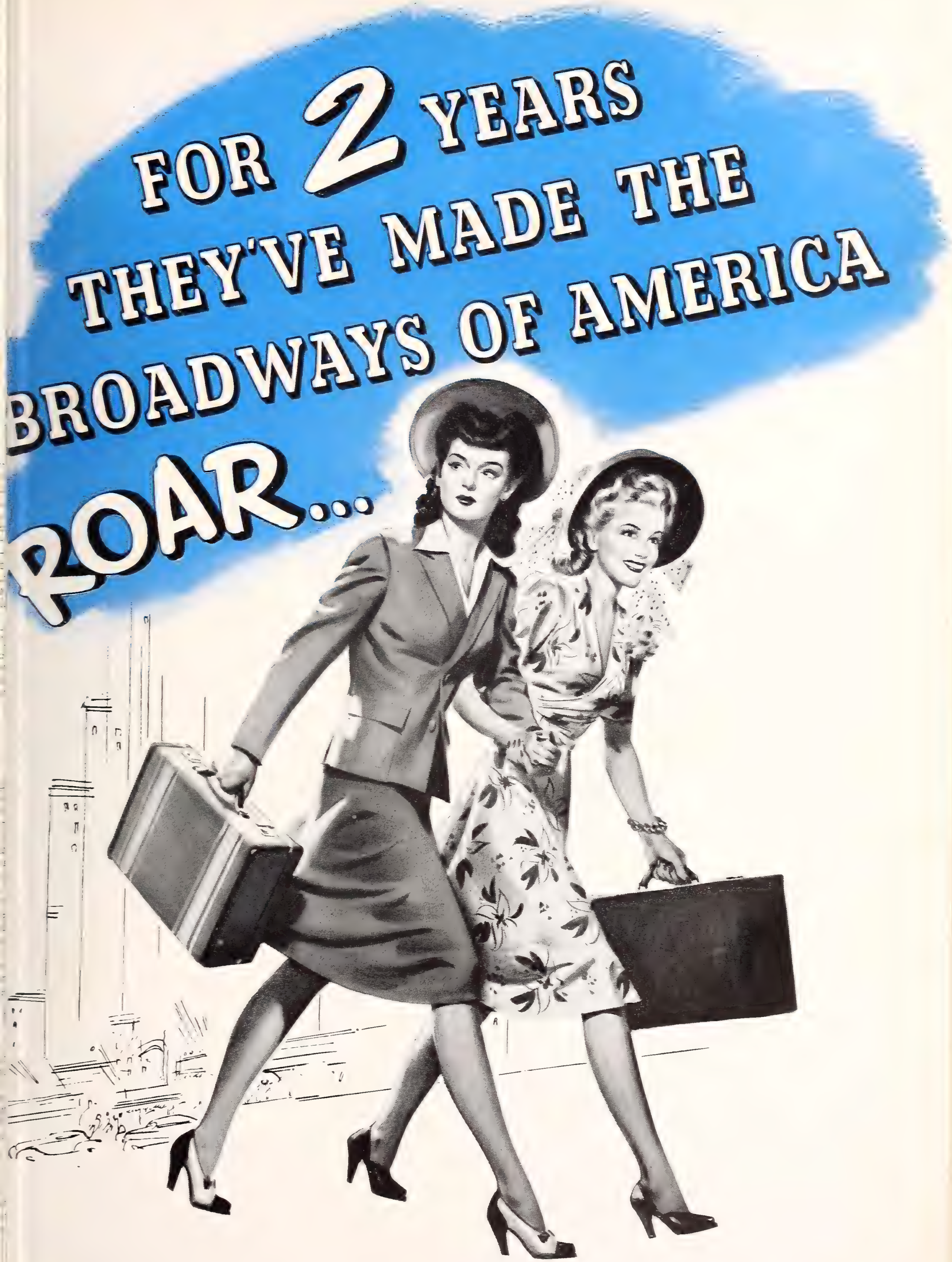
The three principal provisions are: reduction from 20 to 15 per cent in the amount allocated on seniority basis; percentage based on avail ability of catalogue remains at 30 per cent bu will be judged by the 12 publisher members o the board instead of seven; the amount allo cated on the basis of the number of perform ances is to be increased from 50 to 55 pe cent.

Taft in Navy

Hulbert Taft, Jr., general manager of radi station WKRC, Mutual affiliate in Cincinnat has been ordered to report to Miami Beach Fla., for six weeks' basic training in the Nav Air Corps, with commission of second lieu tenant. He will be succeeded by Kenneth W Church, director of national sales for the st tion since September, 1941.

Odeon Profit $6,123,000

Odeon Theatres of London have reporte profit for the year of $6,123,000, and declare a dividend on the ordinary stock of 10 per cen


FOR 2 YEARS
THEY'VE MADE THE
BROADWAYS OF AMERICA
ROAR...

ROSALIND RUSSEL

BRIAN AHERNE · JANET

MY SISTER EILEEN

with

GEORGE TOBIAS · ALLYN JOSLYN

Screen play by Joseph Fields and Jerome Chodorov

Directed by **ALEXANDER HALL** · Produced by **MAX GORDON**

A COLUMBIA PICTURE

AIR

Now the hilarious stage hit comes uproariously to the screen!

EASED SEPTEMBER 30

"Columbia has knockout comedy in MY SISTER EILEEN!"
—*LOUELLA PARSONS*

"MY SISTER EILEEN is a howling success!" —*HEDDA HOPPER*

"One of the most sensational laugh riots to light the screen in a long time!"
—*MOTION PICTURE DAILY*

"Smash box-office entertainment. Something extra special for the exhibitor!"
—*FILM DAILY*

AND—A STEADY SUCCESSION OF HITS ON THE WAY!

Released in OCT.

FRED ASTAIRE · RITA HAYWORTH

You Were Never Lovelier

with ADOLPHE MENJOU
XAVIER CUGAT
and His Orchestra
Music by JEROME KERN
Screen play by Michael Fessier & Ernest Pagano and Delmer Daves. Directed by WM A. SEITER. Produced by LOUIS F. EDELMAN

Released in DEC.

LORETTA YOUNG
BRIAN AHERNE
in

No. 13 Gay Street

(TENTATIVE TITLE)

with
Sidney Toler · Blanche Yurka · Lee Patrick
(Miss) Jeff Donnell · Richard Gaines

Based on an American Magazine novelette by Kelley Roos. Directed by RICHARD WALLACE
Produced by SAM BISCHOFF

Released in NOV.

in Technicolor!

THE DESPERADOES

starring RANDOLPH SCOTT · GLENN FORD
CLAIRE TREVOR
EVELYN KEYES · EDGAR BUCHANAN
with Guinn (Big Boy) Williams · Raymond Walburn
Porter Hall · Joan Woodbury

Screen play by Robert Carson Original story by Max Brand. Directed by CHARLES VIDOR
Produced by HARRY JOE BROWN

Released in JAN.

Something to Shout About

starring
DON AMECHE · JACK OAKIE
JANET BLAIR
with
William Gaxton · Hazel Scott · Cobina Wright, Jr.
SONGS BY
COLE PORTER

Screen play by Laura & S. J Perelman and Frederick Kohner Directed by GREGORY RATOFF. A GREGORY RATOFF PROD'N

Released in DEC.

PAUL MUNI
in

COMMANDOS STRIKE AT DAWN

with
Sir Cedric Hardwicke · Lillian Gish
Anna Lee · Robert Coote

Based on the C. S. Forester Cosmopolitan Magazine story. Screen play by C. S. Forester and Irwin Shaw. Directed by Lieut. Comm. JOHN FARROW. Produced by LESTER COWAN

MAKE IT A BILLION
IN WAR BONDS AND STAMPS IN SEPTEMBER, "SALUTE TO OUR HEROES" MONTH

COLUMB PICTUR

THREE DAYS IS REASONABLE CLEARANCE, BOARD RULES

Appeal Judges Uphold Decision in Buffalo Case on Subsequent Runs

Three days is a reasonable and sufficient clearance between fourth and fifth run Buffalo neighborhood theatres, the Appeal Board of the motion picture arbitration system ruled on Monday.

The three judges upheld the arbitrator's original decision and his subsequently amended opinion, in the 12th Buffalo case filed by M. M. Konczakowski, for the Regent theatre against MGM, Twentieth Century-Fox and RKO. Basil Brothers, operating the Apollo and Jefferson theatres, and the New Ariel theatre were intervenors. The ruling was the Appeal Board's 37th.

The demand for arbitration alleged that Loew's and Twentieth Century-Fox granted the Apollo seven days' clearance over the Regent, that RKO refused to license pictures to the Regent without a similar clearance, and that a seven-day clearance in favor of the Apollo over the Regent was unreasonable.

Louis B. Dorr, arbitrator, granted an award n July, stipulating that the maximum clearance to the Apollo over the Regent should be three days and that clearance to the Apollo over the New Ariel also be three days. Within 20 days after the award was was filed, the arbitrator reopened proceedings for the purpose of correcting an inadvertent error in his award.

Appealed for Reversal Of Buffalo Award

This was done in part upon suggestion of he complainants that paragraph two of the ward did not accurately express the intent and meaning of the stipulation with respect to the New Ariel. In his corrected award the arbitrator stated that the intent and meaning of he stipulation was to preserve the existing status between the Regent and New Ariel theatres and to maintain the established and existing parity of clearance between them in favor f the Apollo.

Basil Brothers then appealed on the ground at the award should be reversed and the omplaint dismissed. The complainant, however, asked that the award, as corrected, be firmed.

"The facts found by the arbitrator are amply upported by the record and we concur in his onclusions," the Appeal Board stated. "Under e system of runs and clearances in Buffalo, e Apollo is a fourth run theatre and the Re-nt a fifth run. The first run downtown houses, hich have an availability of national release te, have a clearance of 30 days over second n. The Elmwood theatre, which has second n in the area of the Apollo and Regent, has clearance of 14 days over the Apollo, with intervening run in favor of the North Park.

"In such a city system, a clearance of three ys in favor of a fourth run neighborhood atre over a fifth run neighborhood, which equivalent in certain respects to a differential availability of seven days, is reasonable, and comparable to availabilities established in er cities by the defendants between fourth fifth run neighborhood theatres."

The award of the arbitrator, as corrected by n, was affirmed by the board as follows: the ximum clearance which may be granted to the Apollo over the Regent in licenses hereafter entered into by Loew's, Twentieth Century-Fox and RKO, shall be three days, "but only for so long as, and provided that, the admission price differential between the said Apollo and Regent theatres respectively shall not be increased beyond the present price differential of two cents by any act of the co-complainants or the act of any other for or on behalf of the Regent."

The maximum clearance of the Apollo over the Regent also shall be the maximum clearance of the Apollo over the New Ariel. Costs before the arbitrator on appeal to the board were assessed one-sixth against the complainants and one-sixth against each defendant and each intervenor.

Kansas City

The agreement whereby Simon Galitzki, operator of the Coed theatre, Topeka, Kansas, withdrew his clearance action against RKO, Twentieth Century-Fox, Paramount and Warners was given the status of a formal consent award this week by John F. Rhodes, arbitrator. It was the city's fifth case, and involved J. E. Pennington, operating the Cozy theatre, as intervenor.

The distributors set a margin for the subsequent Coed based on admission price charged. It will get pictures 104 days after Topeka first run at 25 cents admission, 118 days at 20 cents, and 132 days at 15 cents. This margin was agreed upon as reasonable for the Grand, Jayhawk and Orpheum theatres, and it was further agreed that they have the same clearances over the intervenor, Cozy theatre.

Availability of 90 days was set after second run at the Orpheum and Gem theatres for both the Coed and Cozy. On RKO pictures an additional clearance of 146 days was set for the 10 cent admission scale.

New York

A clearance complaint was filed this week by the Loren theatre, New Paltz, N. Y., at New York, naming Loew's, RKO, 20th Century-Fox and Warners. The complainant previously filed a clearance action against all five distributors (New York's 29th case), which was withdrawn without prejudice.

In his second action, case No. 43, the complainant seeks elimination of the 14 days' clearance of the Bardavon and Stratford theatres, Poughkeepsie, over the Loren, and a reduction to five days of the seven-day clearance of the Broadway and Kingston theatres, Kingston, over the Loren. The plaintiff also asks for availability not later than 30 days after territorial release on all pictures not played Kingston first run.

Poughkeepsie and New Paltz are not competitive because they are on opposite banks of the Hudson, nine miles apart, the Loren asserted.

Des Moines

E. M. Tracy, operator of the Tracy theatre, Storm Lake, Ia., filed a run action at the Des Moines tribunal, naming Warners. It is Des Moines' fourth case. The complaint charges that the Tracy was sold first run by the distributor for eight years until this season, when first run was sold to the competing Lake theatre, operated by E. D. Kammerer, independent. Complainant asks that the run be offered to the Tracy on terms not calculated to defeat the purpose of the consent decree. It was not made clear in the initial action whether complainant sought relief under Section X or Section VI of the decree.

Chicago

The Madlin theatre clearance case, Chicago's 19th, has been postponed until October 13th at the request of Twentieth Century-Fox in order that Fred Pride, New York attorney, may attend. Complainant filed action against all five consenting distributors, asking reduction of 14 days over the Essaness American theatre. Bernice Theatre Company for the Four Star theatre, is intervenor.

St. Louis

Harry G. Erbs, an attorney, has been named arbitrator in the clearance-designated run complaint of the Webster Groves Theatre Company, operators of the Ozark theatre in suburban St. Louis, against Paramount, RKO, Twentieth Century-Fox and Warner Brothers. Complainant is seeking a run and clearance that will enable it to play pictures not later than the Hi-Pointe and ahead of the Maplewood, Richmond and Shady Oak, all St. Louis Amusement Company houses. A hearing has been tentatively set for October 22nd. It is case No. 14.

The Rivoli theatre's clearance complaint, No. 13, against the same four distributors has been set for hearing on October 8th. The Lyric and Senate theatres are intervenors in this case. Wilbur Jones is arbitrator.

The clearance case of the Beverly theatre in suburban St. Louis against the Big Five was to be reopened Friday September 25th. Claude Pearcy, arbitrator, has reopened the case because of an inadvertent error. In his decision on August 31st, Mr. Pearcy ruled the Wellston theatre's clearance over the Beverly should be only one day, regardless of whether the Victory theatre had shown the pictures.

Dietz Pleads Not Guilty

A plea of not guilty was made this week by Jack Dietz in the U. S. district court in New York in answer to a Federal grand jury indictment which charged him with evading payment on a total of $202,000 in income taxes for the years 1936 and 1937. Trial was set by Federal Judge T. Blake Kennedy for October 13th. The Government maintained that Dietz failed to report profits garnered through the alleged distribution of illegal fight pictures. He is represented by Moses Polacoff.

Title Protested

A protest against the use of the title, "Seventh Column" for a picture by Twentieth Century-Fox about Yugoslav guerrillas has been sent to Hal Horne, director of advertising and publicity, by Bennett Moore, vice-president of the Liberty Mutual Insurance Company. Mr. Moore said his company had been promoting the title in a campaign against accidents and that any other use of the term would cause confusion in the public mind.

Ice Show Grosses Record

The "Ice Follies of 1942" grossed a record figure of more than $300,000 in 13 weeks at the Winterland in San Francisco, it was reported.

Gets Indianapolis House

Oscar Kushner, owner of the Hollywood, Indianapolis, has purchased the Tacoma there from the Tamler neighborhood circuit.

August Box Office Champions

Jack Conway, director

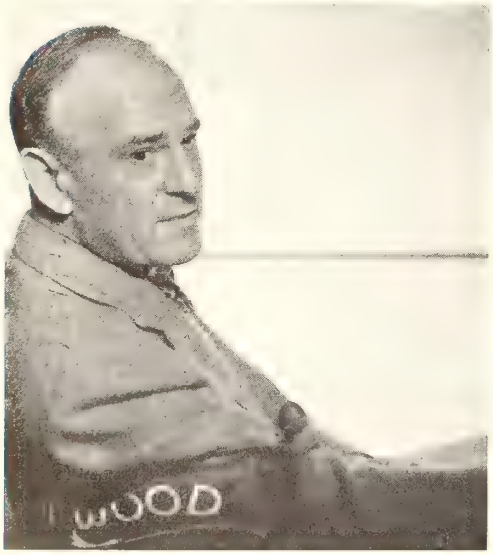
CROSSROADS: Metro-Goldwyn-Mayer. Produced by Edwin Knopf. Directed by Jack Conway. Screenplay by Guy Trosper. Original story by John Kafka and Howard Emmett Rogers. Art director, Cedric Gibbons. Musical score by Bronislau Kaper. Cast: William Powell, Hedy Lamarr, Claire Trevor, Basil Rathbone, Felix Bressart. Release date, July, 1942.

William Wyler, director

MRS. MINIVER: Metro-Goldwyn-Mayer. Produced by Sidney Franklin. Directed by William Wyler. Art director, Cedric Gibbons. Musical score by Herbert Stothart. Screenplay by Arthur Wimperis, George Froeschel, James Hilton, Claudine West. Cast: Greer Garson, Walter Pidgeon, Teresa Wright, Dame May Whitty. 1941-42 release.

Erle C. Kenton, director

PARDON MY SARONG: Universal Pictures-Mayfair Productions. Associate producer, Alex Gottlieb. Directed by Erle C. Kenton. Original screenplay by True Boardman, Nat Perrin and John Grant. Art director, Jack Otterson. Musical direction by Charles Previn. Cast: Bud Abbott, Lou Costello, Virginia Bruce, Robert Page. Release date, August 7, 1942.



Sam Wood, director

PRIDE OF THE YANKEES: RKO Radio Pictures-Samuel Goldwyn. Produced by Samuel Goldwyn. Directed by Sam Wood. Screenplay by Jo Swerling and Herman J. Mankiewicz. Original story by Paul Gallico. Art direction by Perry Ferguson. Music by Leigh Harline. Cast: Gary Cooper, Teresa Wright, Babe Ruth, Walter Brennan, Dan Duryea, Elsa Janssen, Ludwig Stossel.

Alexander Hall, director

THEY ALL KISSED THE BRIDE: Columbia. Produced by Edward Kaufman. Directed by Alexander Hall. Screenplay by P. J. Wolfson. Story by Gina Kaus and Andrew T. Solt. Music by Werner R. Heymann. Art director, Lionel Banks. Cast: Joan Crawford, Melvyn Douglas, Roland Young, Billie Burke, Allen Jenkins, Helen Parrish. Release date, June 11, 1942.

Lloyd Bacon, director

WINGS FOR THE EAGLE: Warne Brothers. Produced by Robert Lor Directed by Lloyd Bacon. Original scree play by Byron Morgan and B. H. Orkov Art director, Max Parker. Music by Fre erick Hollander. Photography by To Gaudio. Cast: Ann Sheridan, Dennis Mo gan, Jack Carson, George Tobias, Russe Arms. Release date, July 18, 1942.

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America's most photographed beauty! Jinx has been on more magazine covers than any other beauty! Thousands of picture layouts, countless news "breaks"! Millions know her name ...her gay loveliness!

OVIES
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SOME GIRLS PREFER MIGHT BUT I LIKE MY SPORTS
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THE MINX
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NICE WORK

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FALKENBURG

Lucky Legs

with
LESLIE BROOKS · KAY HARRIS · RUSSELL HAYDEN

Original Screen Play by Stanley Rubin and Jack Hartfield
Directed by CHARLES BARTON · Produced by WALLACE MacDONALD
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RELEASED OCT. 1ST

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IN WAR BONDS AND STAMPS IN SEPTEMBER, "SALUTE TO OUR HEROES" MONTH

Coast Office Guild Walkout Averted

Cagney New President of Actor Guild; SPG Gets RKO Circuit Pact

Settlement of the dispute between the major distributors and the Screen Office Employees Guild over terms of proposed contracts affecting exchange workers in Los Angeles and San Francisco, appeared near at midweek.

Facing an impasse in negotiations which were conducted first in Hollywood, then in New York and then again in Hollywood, the union late last week hinted at a walkout which, it said, would be supported by sympathetic units in the Conference of AFL Studio Unions—and would enlist 6,200 workers.

A conference of conciliation was scheduled at midweek. The union representatives had charged that the distributors sought to have certain concessions given workers in lieu of extra wages, in a previous "tentative" stipulation, included in matters under arbitration.

Meanwhile, in Hollywood, James Cagney will become president of the Screen Actors Guild at the annual meeting of Class A members on Sunday. He is unopposed on the ballot. He succeeds Edward Arnold.

Other officers to be elected are: George Murphy, first vice-president; Paul Harvey, second vice-president; Walter Abel, third vice-president; Lucile Gleason, recording secretary; Porter Hall, treasurer. Those to be elected to the board of directors are: Mr. Abel, Mr. Cagney, Emma Dunn, Mr. Murphy, Cary Grant, Lloyd Nolan, Walter Pidgeon, Elizabeth Risdon, Franchot Tone, Charles Trowbridge and Jane Wyman.

The major issue for the meeting is the increasing number of requests for free performances in commercial films and on the radio.

SPG Gets Contract With RKO Circuit

In New York the Screen Publicists Guild last week obtained a two-year contract for the publicists of the RKO circuit. It is the first contract covering circuit publicists. The terms are similar to those in the SPG contracts with the major distributors' New York home offices, covering publicity and advertising workers there.

They include a 10 per cent salary increase, retroactive to May 30th. Members pledged 50 per cent of the retroactive pay to purchase of War Bonds.

In the same city, Loew circuit managers and assistant managers last week refused to designate any union their collective bargaining agency. Vying in a National Labor Relations Board election were Local 206, of the AFL Building Service Employees International, and the Exhibition, Exposition, Entertainment Employees National Union, independent. The first received 18 votes; the latter, 32. Another 106 votes rejected both.

C. C. Moskowitz, executive of the circuit, expressed appreciation to the employees for the "vote of confidence."

The Warner circuit in Philadelphia was prepared to place its Earle theatre, only central city vaudeville house, on a straight picture policy on Friday as a result of an impasse in negotiations with the musicians' union, Local 77, AFM. The present contract expired Thursday and the union requested a four-week extension to affect a reconciliation. It was said that the circuit offered a "substantial" wage increase for its 32 pit musicians, representing seldom-used services costing about $1,875 weekly.

However, the increase offered was not satisfactory to the union, which had effected a general wage increase of 15 per cent for the new season. The circuit pointed out that the pit band was only utilized for four weeks during the past year, the house playing name bands for the other 48 weeks. The last time the union pulled out its men, the house was picketed for 18 months before a truce was reached. Nonetheless, the house is prepared to go on a straight picture policy unless a settlement is made.

Seek to Organize "Front of House"

"Front of the house" workers in northern New Jersey are being solicited for membership in new theatre locals of the United Office and Professional Workers of America, CIO, it is learned. Initial organizing efforts have been directed at managers, cashiers, doormen and maintenance staffs in Hudson, Essex, Morris, Bergen and Union counties.

A National Labor Relations Board election for employee representation in New Jersey Warner theatres has been asked by The United Theatrical and Building Service Employees, Local 1108. Managers in the area are being sought by UOPWA local 113, while a second local, 121, has been formed for the maintenance workers.

It is reported that the National headquarters of the CIO Office and Professional Workers are planning a nationwide drive to enlist theatre managers.

Hearing Monday In Disney Case

A hearing at the Los Angeles NLRB office of a charge of coercion and intimidation of employees of the Disney studio, was to be held Monday. The plaintiff is Arthur Babbitt, chief animator, whose discharge caused a strike at the plant several months ago.

Local 802, New York Musicians' union, has engaged the Honest Ballot Association to conduct all elections in the future. The first will be in December.

Detroit stagehands' negotiations for new contracts at 30 theatres have been postponed to October, Local 38 announced, adding the action was because theatre executives must have full time for selling of War Bonds.

A new International Alliance of Theatrical Stage Employees clerical workers union has been formed for exchanges in Detroit.

Raw Stock Cuts Hit Cuba Trade

by RAMON PEON

in Havana

A serious problem is facing the Cuban film industry, due to the lack of raw stock. Local importers here attribute the threat to regulations cutting raw stock in the United States.

"Phantoms of the Caribe," the latest Cuban talking film, has not been released because of insufficient raw stock to make the necessary prints, and Eastman Kodak, Dupont and Agfa say they cannot get export permits for Cuba.

Even the local newsreels, such as Royal News and Notici Rio Nacional, are considering the discontinuance of their editions if relief from the raw stock shortage is not forthcoming soon. Local production has been discontinued.

A young American, George B. Wally, formerly with the Royal Canadian Air Force, and before that a scenic designer for several Hollywood producers, has produced and acted in a short subject produced in Havana, titled "En La Habana." Leading stars of the stage, screen and radio appear with Mr. Wally in the subject. He also produced a stage presentation which was well received by Havana audiences.

Plan Liquidation of Ontario Company

Formal announcement was made in Torontc last week that a general meeting of shareholders of Loew's London Theatres, Ltd., had beer called for an early, but unnamed date, to arrange for liquidation of the company and distribute proceeds of the recent $270,000 sale o the house. It was said that each of the 33,74 preferred shares will receive about $8 in liquid ation. These shares had a par value of $10 There was more than $4 dividend arrears o each share.

The purchaser had not been disclosed bu Morley Aylesworth, president, said the name o the house would not be changed. This wa taken to mean that Loew's would continue t book the house as Loew's, Inc., required tha the name be changed if the house passed t other interests. Loew's London Theatres, Ltd is an independent operating company which o erated Loew's theatre in London, Ont., with booking contract with Loew's of New York.

1,000th Warner Man Called to Service

Charles Misa of Warner Bros. home offi sales department, called for Army duty th week, was the 1,000 employee of the cor pany to enter the service.

Mr. Misa was with the company for years. His wife, Olive Vaughn, was given position with the company when her husba was called. The company reported that men from the theatre organization, 191 fr the studio, 107 from the home office, 91 fr exchanges and 23 from other company orga zations are in service.

Offer "War" Press Book

Members of the Screen Publicists Guild New York have prepared a press book for Government film, "The World at War," as contribution to the war effort. In eight pag the press book contains mats, advance stori reviews, exploitation material and accessorie

Sets Circuit Deals

Monogram 1942-43 product has been boo by Warner Bros. upstate New York theat the Graphic circuit in the New England st and the Paramount-Richards circuit of houses in the south.

'LET'S GET IT OVER WITH' PETRILLO TELLS CONGRESS

Regime of AFM President Attacked by Davis, Fly, Arnold at Hearings

James Caesar Petrillo, president of the American Federation of Musicians, whose conduct of the affairs of the union this week brought him before an inquisitive sub-committee of the U. S. Senate, expressed his reaction to the investigation in a brief message directed toward the Department of Justice: "Let's get it over with."

Hearings were opened before a Senate Interstate Commerce Committee sub-committee, on a resolution by Senator D. Worth Clark, Idaho, for an inquiry into the activities of Mr. Petrillo, his union and its officers, with particular reference to the AFM ban on recordings and transcriptions.

Meeting Wednesday afternoon, the committee voted unanimously to make a favorable recommendation for a Senate investigation of the ban. The report was to be submitted to the Senate Thursday.

First witness was Elmer Davis, director of the Office of War Information, who told the sub-committee that the ban threatened small radio stations, and therefore the nation's informational services. James L. Fly, shairman of the Federal Communications Commission, said, "you can't shut off the program source of over 40 per cent of radio time without striking at the heart of broadcasting."

Another witness was Thurman Wesley Arnold, Assistant United States Attorney General in charge of the Department of Justice's anti-trust division, who intends to prosecute the Department's case against Mr. Petrillo and his union, scheduled for Chicago Federal court October 12th.

New Issues Raised in Case, Arnold Says

Mr. Arnold indicated Monday that previous Supreme Court opinions on labor matters might threaten the outcome of the Department's suit, but he added that new issues never passed upon by that court had been raised in this case, and might bring favorable consideration.

Mr. Petrillo's indirect rejoinder to the Government action was the surprise appearance at the hearing on Monday of Joseph Padway, counsel for the AFM, and also for the American Federation of Labor. Mr. Padway promised that no barriers would be raised against obtaining a quick decision in the Chicago case.

His appearance was dictated by his desire to prevent the public from receiving a "wrong impression" of Mr. Petrillo, the lawyer said. He asserted Mr. Petrillo did not issue the ban against recordings personally. The action was taken in conformity with instructions from the AFM, he said.

Mr. Arnold told the committee its consideration of legislation would not interfere with the Chicago suit, but expressed the belief that it would have difficulty in finding any approach other than general labor legislation, which is not within its jurisdiction.

The new issues raised in the Petrillo suit, he said, were: Whether a union might use organized coercion to compel its own employer to maintain obsolete or inefficient methods and to refuse to introduce new mechanical improvements in order to compel the hiring of unnecessary labor; whether a union might use organized coercion to destroy an independent business not directly employing members of the union, because it had introduced labor saving devices or improved mechanical methods which cut down the general demand for labor in that area, and whether a union might use organized coercion to prevent voluntary groups who do not seek employment from rendering services without pay.

HIS BAN A "STRIKE", PETRILLO SAYS

James Caesar Petrillo's ban against recordings and transcriptions is "simply a strike against the record companies — even though most of the country seems to be taking sides against us", the American Federation of Musicians' president said in New York Monday afternoon. He added: "We want to live, and let live. But nobody seems to care about the poor musician who is being put out of business.

"After all, I'm not an ogre — I'm only human, too."

These questions, Mr. Arnold said, are raised by the AFM and "we expect to argue and believe that the court will hold that the phrase 'terms and conditions of employment' as used in the Clayton Act does not include these demands."

Furthermore, he said, the AFM had left a loophole for attack in its efforts to combine with non-labor groups in an attempt to obtain "an alliance between the broadcasters and others in order to keep mechanical music off the market except at prohibitive terms. We intend to argue and we believe that the court will hold that this is a combination with a non-labor group which puts the case beyond the exemption of the Sherman Act in the Hutcheson case." The Hutcheson case is generally used by the Supreme Court as a precedent for its action on labor issues.

Calls Ban "Attack on Individual Freedom"

Mr. Arnold said that the Department of Justice regards "a handicap on industry progress by preventing the use of improved mechanical equipment in an industry as an attack upon industrial freedom" and an "attack upon amateur performances of music as an attack on individual freedom of expression."

Mr. Padway denied indignantly a suggestion by Senator Clark that Mr. Petrillo dominated conventions, assuring him that they were fully as democratic as the Congress. Furthermore, he said, "no other organization" had given more to the war effort than the AFM, which was ready to accede to any request of the War Department or do "anything which President Roosevelt might ask."

Indications that the union president was not without weight in the War Department, however, were raised in testimony of James Nemec, president of the West Palm Beach Chamber of Commerce, that personnel of an Army band had been transferred following complaints from the local musicians' union that it had participated in a War Bond campaign for his organization and appeared for one or two other civic groups, although local union officials had admitted that so many members were going into military service that they could not meet all their commitments.

Meanwhile, a Senate investigation of the Petrillo regime appeared nearer, with the submission, late last week, of a favorable report on the Clark resolution by his subcommittee. The report came after testimony by Mr. Davis and Mr. Fly.

The primary consideration of the OWI, Mr. Davis told the sub-committee, is the maintenance of the several hundred small stations which are dependent on recorded music and that a "policy which threatens the continued existence of many of these stations is injurious to the national system of communication."

Station Maintenance Stressed by Davis

Mr. Davis charged that Mr. Petrillo had broken his written promise not to interfere with the making of electrical transcriptions, and had refused to assure the War Department that he would do nothing to cut off the supply of records for the armed forces.

"This office is not concerned with any individual broadcasting stations or individual proprietors of institutions in which juke boxes are located, against whom Mr. Petrillo may have a grievance," he said. "Our concern is primarily with the national interest in maintaining the broadest possible system of radio communication; and secondarily with the persons with whom Mr. Petrillo has no dispute at all, who are adversely affected by his ruling—the broadcasting station located far from the sources of supply of available musical talent and in no economic position to serve without recordings."

Such stations, he explained, are considered essential threads in the communications network through which the country is advised of the developments of the war.

At least 167 stations in 42 states, with annual net income of less than $5,000, and undoubtedly many other stations gradually would be forced off the air if Mr. Petrillo's hold is not broken, the sub-committee was told by Mr. Fly.

230 Stations Depend On Records, Says Fly

The FCC chairman submitted the results of a recent questionnaire on the use of recorded music, showing that 230 non-network stations depended on records for more than 80 per cent of their music.

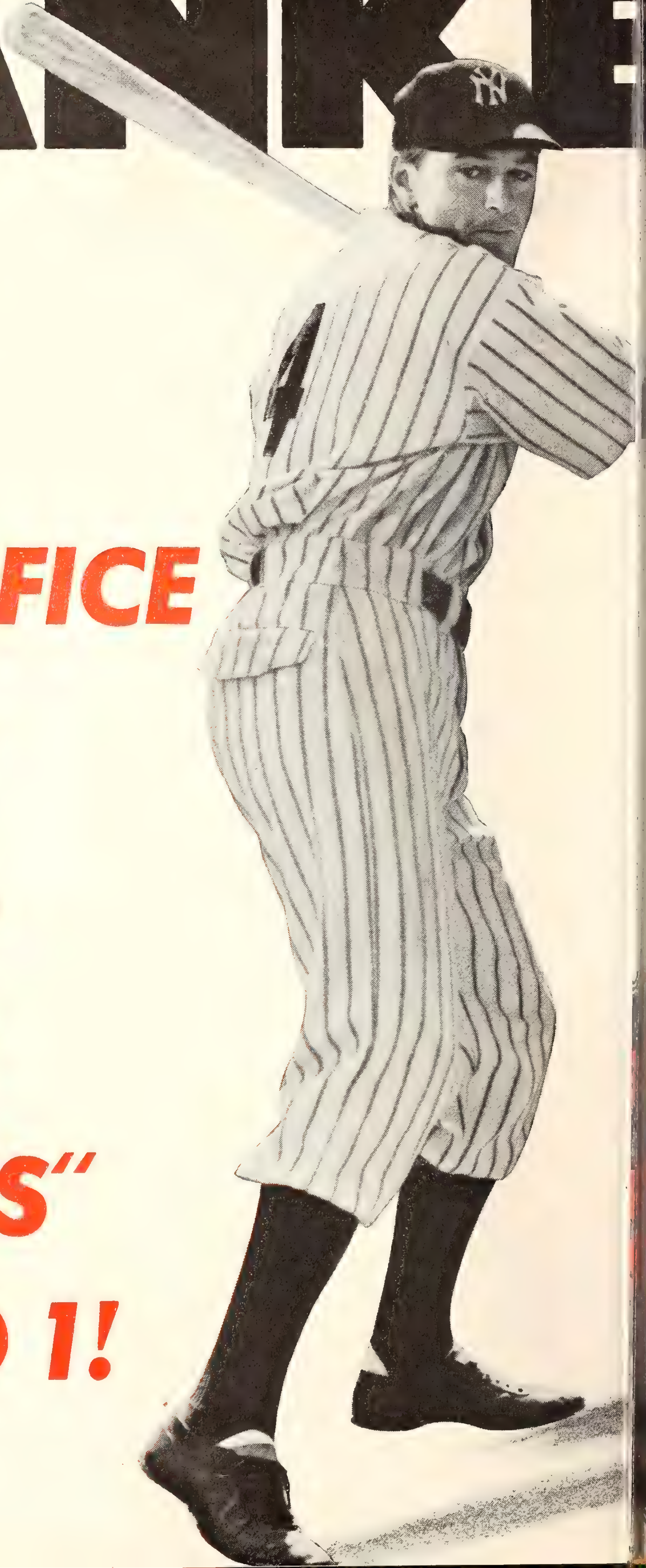
Returns from 796 stations on their operations during the week of April 5 to 11, 1942, showed that they averaged 18 hours of programs using records, 47.8 hours using records or transcriptions, and 40.8 electrically transcribed spot announcements containing music.

In rebuttal to Mr. Petrillo's charges that records were killing the employment of musicians, Mr. Fly reported that while 463 stations employ no full-time musicians, the other reporting stations employed 2,171 staff musicians.

"The figures clearly show that if the ban on recordings continues, it will not be long before the broadcast industry is seriously affected," he asserted. "You can't shut off the program source of over 40 per cent of all radio time without striking at the heart of broadcasting.

"True, the stations have a supply of records on hand, and they also have available to them the services of transcription libraries. But this doesn't solve the situation. Recordings wear out. And of immediate importance, stations will lose their audiences if they can't get new tunes," he said.

YANKE



. . AND IN THE BOX-OFFICE WORLD SERIES . .

IT'S THE "YANKEES" 1000 TO 1!

ES WIN!

Trade paper consensus...

"A RECORD"

"Now in its 9th week, Samuel Goldwyn's 'Pride of the Yankees' has turned in terrific gross during its eight weeks at the Astor Theatre, setting a new record under any policy for each week of the run."

"LONGEST RUN"

"A new house record is being chalked up at the Varsity, Lincoln, with 'Pride of The Yankees.' Film pulled a full house every day for 11 days, longest run in several years."

"SELL-OUT"

"Baltimore — 'Pride of Yankees' off to a sellout. $1.10 reserved seat preem, is clicking strongly on regular run at slightly upped scale. Second stanza in the bag."

"GREAT"

" 'Pride of Yankees' is having no trouble in copping top money in Denver . . . Great — and holding over at the Orpheum."

"SOCK"

"RKO Boston getting big play with 'Pride of Yankees' . . . Sock gross. Last week, powerful."

"IN CHIPS"

"The Golden Gate Theatre, San Francisco, is in the chips, with 'Pride of The Yankees' climbing to a huge figure."

"SWELL"

"Cleveland — 'Pride of The Yankees' getting a strong femme play. Geared for swell gross."

SAMUEL GOLDWYN presents
GARY COOPER
in
HE PRIDE OF
HE YANKEES
(THE LIFE OF LOU GEHRIG)
with
TERESA WRIGHT • BABE RUTH
WALTER BRENNAN
ELOZ and YOLANDA • RAY NOBLE and his Orchestra
Directed by **SAM WOOD**
Play by Jo Swerling and Herman J. Mankiewicz
Original Story by Paul Gallico

"TORRID"

"Washington — 'Pride of The Yankees' headed for a torrid second week, indicating a month's stay at Keith's. Patronage is heavily femme, who give it good word-of-mouth on the romantic angle."

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RKO RADIO PICTURES

WARNERS' BACKLOG DOZEN HAS 2 BROADWAY HITS

Frank Capra's "Arsenic", "Watch on Rhine" Show Greatest Promise

Six of the 12 pictures known to be stocked in the Warner Brothers backlog of product—completed as to camera work but not yet trade shown or previewed—assay a rich content of name and property values.

Two of the others figure to command top position on most of the double bills they may encounter, or to stand and deliver alone in most of the single bill territory, while the other four are utility material.

One of the properties, completed eight months ago and now all but forgotten in the trade talk of Hollywood, is that rare thing, a Frank Capra production, which, with the Capra talent lost to the commercial screen for the duration, may be said to have gained rather than depreciated in value while in storage.

The Capra picture is "Arsenic and Old Lace," from the Broadway success of the same name, and it stars Cary Grant ("Talk of the Town," "Suspicion") with Priscilla Lane ("Blues in the Night," "Four Daughters"), Raymond Massey ("Crusaders," "Desperate Journey"), Jack Carson ("Male Animal," "Wings for the Eagle"), Peter Lorre, Edward Everett Horton, James Gleason and three members of the Broadway cast. A comedy about murder, beneficiary of a Broadway run plus touring companies still going, it analyzes as sure-fire drawing material for any point on the calendar and map.

"Watch on the Rhine" Stars Bette Davis

"The Watch on the Rhine" is another Broadway hit just off the production line with Bette Davis ("Now, Voyager," "In This Our Life," "Little Foxes," Academician) starred opposite Paul Lukas (starred in the stage version) with Geraldine Fitzgerald, Lucile Watson, Donald Woods, Beulah Bondi and other dependables in the cast. Narrating the emotions and experiences of a German opposed to Nazism, the picture was produced by Hal B. Wallis, former Warner executive producer now producing independently for the same studio, and directed by Herman Shumlin. With the fame of star and play to attract the multitude to the kind of subject matter now come into favor, the picture appears assured of big grosses.

"Gentleman Jim" gives Errol Flynn ("Desperate Journey," "They Died With Their Boots On," "Robin Hood") opportunity to display without stint the facility for fisticuffs which have characterized his films and won him his following. The girl opposite in this assertedly authentic biography of the late James J. Corbett is Alexis Smith ("Dive Bomber," "Steel Against the Sky") and the cast includes Jack Carson (see "Arsenic and Old Lace"), John Loder ("Maxwell Archer, Detective"), Alan Hale ("Captains of the Clouds," "Desperate Journey"), William Frawley ("Give Out Sisters"), James Flavin, Minor Watson, Dorothy Vaughn and many more.

Produced by Robert Buckner and directed by Raoul Walsh ("Desperate Journey," "They Died With Their Boots On," "Manpower," "Strawberry Blonde," "High Sierra"), the film stacks up as a natural for boxing fans, Flynn fans and the devotees of action in general.

Boyer, Joan Fontaine in "Constant Nymph"

"The Constant Nymph" co-stars Charles Boyer ("Tales of Manhattan," "All This and Heaven Too") with Joan Fontaine ("Rebecca," "Suspicion," Academician) in a love story of pre-war Europe directed by Edmund Goulding ("The Great Lie," "Till We Meet Again," "The Old Maid," "Dark Victory"), with Alexis Smith (see "Gentleman Jim"), Brenda Marshall ("Captains of the Clouds"), Joyce Reynolds, Jean Muir and Peter Lorre in support.

No picture co-starring this pair could hide its drawing power under a bushel of dimouts, according to Hollywood calculation of box office values, and confidential report from a reliable source is to the effect that this would be a great picture with or without these personalities of profit.

The same confidential and expert authority advises that "Casablanca" measures up to the highest standard of contemporary melodrama with a war background. It is a Hal B. Wallis production directed by Michael Curtiz ("Yankee Doodle Dandy," "Captains of the Clouds," "Dive Bomber," "Angels With Dirty F..es," "Four Daughters") and deals with the underground by which refugees from Nazidom escape through French Morocco.

It stars Humphrey Bogart ("Across the Pacific," "Big Shot," "Maltese Falcon," "High Sierra"), with Ingrid Bergman ("Dr. Jekyl and Mr. Hyde," "Adam Had Four Sons") and Paul Heinreid ("Joan of Paris"). Support includes Claude Rains ("Now, Voyager," "Four Daughters"), Sydney Greenstreet ("Maltese Falcon," "Across the Pacific"), Conrad Veidt, Peter Lorre and S. Z. Sakall. The title may require a bit of explaining in the exploitation but the names convey their own promise.

Jack Benny Starred In Stage Comedy

"George Washington Slept Here" is the George S. Kaufman-Moss Hart stage play produced for the screen by Jerry Wald and directed by William Keighley ("Man Who Came to Dinner," "Bride Came C.O.D.," "No Time for Comedy," "Four Mothers") with Jack Benny ("To Be or Not to Be," "Charley's Aunt"), starred opposite Ann Sheridan ("King's Row," "Navy Blues," "Wings for the Eagle"). A comedy to the Benny measure, its cast includes Charles Coburn ("In This Our Life," "King's Row," "Constant Nymph," "Florian"), Hattie McDaniel ("Gone With the Wind," Academician), Joyce Reyonlds ("Yankee Doodle Dandy"), William Tracy, Percy Kilbride and Harvey Stephens. Success appears built into this one.

"The Hard Way" is another Jerry Wald production and depends for draw upon the aggregate fame of four somewhat less distinguished but increasingly popular personalities. They are Ida Lupino ("Moontide," "Sea Wolf," "High Sierra"), Joan Leslie ("Sergeant York," "Yankee Doodle Dandy") Dennis Morgan ("Captains of the Clouds,' "Wings for the Eagle") and Jack Carson (see "Arsenic and Old Lace"). It is a tal about a small town girl's rise to footligh fame on Broadway, not essentially a musica but containing music numbers, and was directed by Vincent Sherman ("All Throu the Night," "Underground," "Flight fron Destiny"). Plenty of talent there for showman to tell.

"You Can't Escape Forever" offers Georg Brent ("Twin Beds," "In This Our Life,' "Gay Sisters") and Brenda Marshall (se "Constant Nymph") supported by Gen Lockhart, Roscoe Karns and Edward Ciannelli, under the direction of Jo Grahan ("Always In My Heart"). It has had littl talking about and shapes up as one of thos borderline items that require time and tes to prove.

Jenkins Produced Several Films

"The Hidden Hand" is a melodrama presenting Craig Stevens, Elizabeth Fraser Julie Bishop and others who have been appearing in the lesser product bearing th Warner label. It was directed by Be Stoloff ("Three Sons O' Guns," "Great Mr Nobody," "Marines Fly High," "Lady an the Mob") and appears designed for the 60 minute sector of a double bill.

The other features in what might b termed the utilitarian bracket were produce by William Jenkins, veteran producer o minor product. "Truck Busters" is the fil formerly announced as "Night Freight," melodrama offering Richard Travis, Virgini Christine and Ruth Ford, under the direction of B. Reeves Eason. "The Mysteriou Doctor" is an entry in the thriller divisio featuring John Loder and Eleanor Parke directed by Ben Stoloff. "The Gorilla Man also features Loder, this time opposite Rut Ford, and directed by Ross Lederma Titles and talent index are there for th purpose of showmanly estimate.

Join WB Exchanges

Richard E. Johnson has joined the Warne Bros. exchange in Memphis as ad-salesma taking the place of James Connell, who joine the Navy. Robert Weiland has joined th company's Milwaukee branch, succeeding a salesman Erhardt Meske, who is in the Arm

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Revive "Three Men"

"Three Men on a Horse," stage succe which was made into a picture by Warn Bros., will be revived on the Broadway sta next month by Alex Yokel, with most of t original cast.

EXHIBITORS EMPLOY WOMEN AS WAR CALLS MORE MEN

Contend They Should Be Used as Projectionists to Solve Problem

Both circuit and independent exhibitors report a continuing increase in the number of women who are replacing men called to the armed forces or drafted for war industries. The distaff side continues to take over responsible posts in the theatre, from management, projection and booking to ushering, ticket-taking and other jobs.

A report from Portland, Ore., recently, indicates that the exhibitors there are facing a shortage of competent projectionists due to the war and that they are advocating the use of feminine operators. Showmen argue, it is said, that if women can handle complicated mechanical jobs in war plants they should be able to operate a projector just as skillfully.

Reflecting similar trends reported from other sections of the country, Pittsburgh area theatres have been employing women not only as ushers but also as assistant managers and occasionally as managers. Circuits operating houses in that territory have been filling their usher and other staffs with women for some time and indications are that more will be added in the months to come. Three downtown Harris houses now employ 25 girl ushers—the new J. P. Harris, 14, the Senator, six, and the Newsreel five. The Jeannette, a suburban Harris theatre, has a woman assistant manager.

Many Are Using Girls as Ushers

Since reopening several weeks ago, Shea's Fulton in the area has been using girl ushers for the first time. Recently the Casino reopened with 12 girl ushers on its staff. Warners' downtown houses and Loew's Penn also are said to be considering girl ushers during the day shift as an experiment. Warner Bros. recently named women as assistant managers at the neighborhood Enright and the suburban Ambridge. According to a report from the Allied Motion Picture Theatre Owners of Western Pennsylvania, girls have been employed as ushers in a number of independent houses and several already have been named assistant managers.

The first graduating class of the first women operators' and managers' school, conducted in Atlanta, Ga., by the Lucas & Jenkins circuit, brought 27 women managers and 17 women operators into the Georgia exhibition field. According to Fred C. Coleman, director of the school, four women already have been placed in management posts: Mrs. Julane George, at the Cascade theatre, Atlanta; Mrs. Jane Boyd, Palace; Mrs. Daisy Martin, Park, Colege Park, and Mrs. John D. Hydrick, at the Russell, East Point. Mr. Coleman reported that the latter theatre now has all-woman operation from the manager to the operator, who is Mrs. Mary Lambert. He said that the 24-year-old projectionist took over the booth formerly operated by her husband, who is now in the Navy.

MARIE ZINN, first woman manager in the Balaban & Katz circuit, is congratulated by John Balaban on her promotion from cashier to manager of the Park theatre, LaGrange, Ill.

All 17 graduates of the projectionist school, the director said, "have been doing the regular trick in theatre booths for a period of two months and are well qualified to take over any booth in any theatre. Three women have been placed in regular jobs since graduation and others are expected to fill posts shortly."

Industry Leaders Lecture at School

Among Georgia's industry leaders who lectured at the school were: William K. Jenkins, E. E. Whitaker, Earl Holden and Thomas Reed of the Lucas & Jenkins circuit; R. B. Wilby and James Harrison of the Wilby-Kincey circuit.

That the newly organized Women's Army Auxiliary Corps will train women operators for motion picture theatres in army camps, thus releasing men for combat duty, was indicated recently when officials at the Fort Des Moines post of the WAAC said that a portion of the women there will be trained as film operators to replace men now handling booths in camps and posts throughout the country. The number of girls who will be given this training was not disclosed. The fort now has one film theatre and two more will be constructed shortly, it was said. It is planned to house 7,000 members of the WAAC's at the fort by December 7th.

Two new young recruits in the field of exhibition are Ruthe Hadley Parker, assistant manager of Loew's Broad theatre, and Velma Huston, student assistant at Loew's Ohio, both in Columbus. Miss Parker is the first woman ever to occupy such a position in a first run Columbus theatre. She came to the job via Ohio State University, Office Training School and posts with the American Optical company, and Ohio Bureau of Motor Vehicles. She finds her present job "a constant challenge" and is interested in all phases of theatre operation.

Was Music Teacher Before Theatre Job

Miss Huston was a teacher of music before joining the Loew's Ohio. She studied music at Ohio State University and later appeared on WCOL in Columbus. She believes that women will remain in their present theatre jobs in greater numbers after the war. "There's never a dull moment," says this recruit about the theatre. "It's fascinating and tremendously interesting."

According to reports from Montgomery, Ala., patrons of the Paramount and Empire theatres, of Alabama Theatres, Inc., prefer the white-haired grandmothers now employed in both houses who supplanted draftage youths as doorwomen. The elder women are "safer business assets than young girls," officials declare.

The first woman manager aide in Pittsfield, Mass., is Mrs. Frederick Fullgrab, who was appointed assistant manager of the Capitol. She served as cashier at that house for several years. Another former cashier of a theatre to come up from the ranks to an important post is Vestal Stallsmith, recently named assistant manager of the Majestic and Strand houses in Gettysburg, Pa. Miss Stallsmith is reported to be the first woman appointed by Warner Bros. theatres in that area to a responsible position.

Woman Named Theatre Manager

Continuing its policy of releasing men for military service and replacing them with members of the distaff side, the Florida Theatres circuit recently named Mrs. Ina Herndon as manager of the Florida in Haines City.

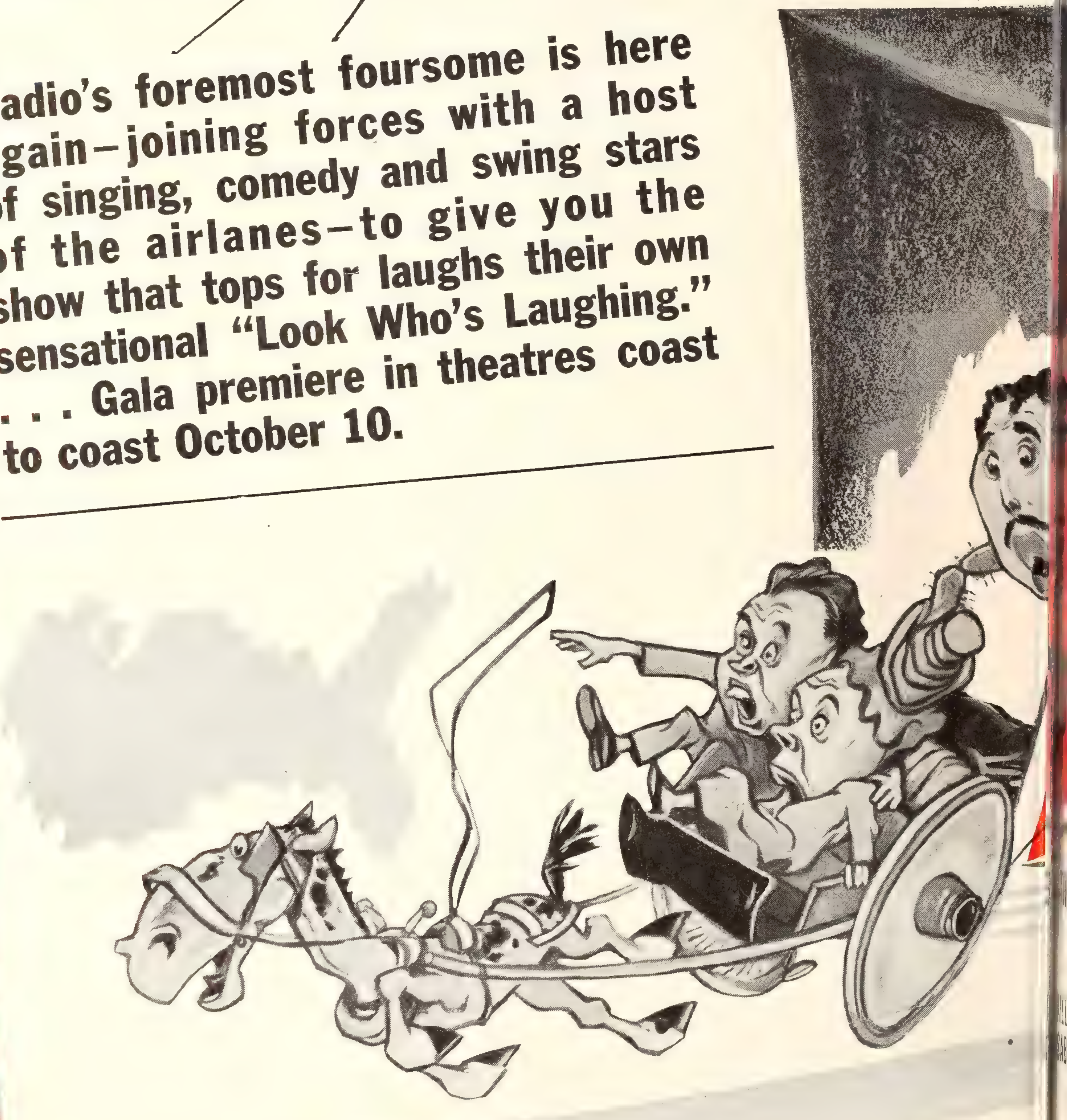
Other women who have joined scores of their sisters in executive jobs during the past two weeks include: Mrs. Catherine Parham, manager of the Joy, Malco circuit, Memphis; Helen Knight, assistant manager, Tampa theatre, Tampa; Fannie Owen, assistant manager, Parkway, Fort Smith; Dorothy Peddle, assistant manager, Majestic, Bridgeport; Mrs. Dorothy Thirion, manager, Roseway, Portland, Ore.; Gertrude Tracy, assistant manager, Loew-Poli, Worcester; Mrs. Helen Scott, booker and office manager, Universal exchange, Memphis, and Evelyn Singer, booker, MGM exchange, Buffalo.

Rockett Joins Feldman

Al Rockett has joined the Charles K. Feldman organization in Hollywood as a vice-president.

BIG FUN

Radio's foremost foursome is here again—joining forces with a host of singing, comedy and swing stars of the airlanes—to give you the show that tops for laughs their own sensational "Look Who's Laughing." . . . Gala premiere in theatres coast to coast October 10.



R K O RADIO

EWS!

DGAR BERGEN CHARLIE McCARTHY
IBBER McGEE AND MOLLY
IN
# re We Go Again

HERE WE GO AGAI
one of the first five pictures from RKO RADIO for 1942-43. The others:
THE BIG STREET
WINGS AND THE WOMAN
MEXICAN SPITFIRE'S ELEPHANT
HIGHWAYS BY NIGHT

WITH
HE GREAT GILDERSLEEVE
(HAROLD PEARY)
GINNY SIMMS
LL THOMPSON · GALE GORDON
ABEL RANDOLPH · MORTIMER SNERD
AND
RAY NOBLE AND BAND

duced and Directed by ALLAN DWAN
Play by Paul Gerard Smith and Joe Bigelow. Story by Paul Gerard Smith

Screen Courses At Hunter and N. Y. U. Begin

The impact of the war on the development of the motion picture as an art will be studied by more than 100 students in the Hunter College, New York, evening division during the autumn semester, which began last week.

Members of the class "in a survey of the motion picture field" will study the production documentary films as a direct result of the war. Such films as "Wake Island" and "The Battle of Midway" serve as a record of the courage of men on the battlefield and act as an inspiration to those at home and men in the armed forces, according to the instructor, Mrs. Jeanette Wallace Emrich of the community service division of the Motion Picture Producers and Distributors of America.

Executives of motion picture companies met with the faculty of the motion picture department of the New York University Washington Square College of Arts and Science at a luncheon-conference Thursday at the NYU Faculty Club.

Professor Robert Gessner, department chairman, said the conference was held to mark the opening of the new academic year and for the purpose of discussing the problems of the industry and education in wartime.

Members of the industry invited to attend included: Adolph Zukor, chairman of the board, and Russel Holman, eastern head of production, Paramount; J. Robert Rubin and Howard Dietz, vice-presidents, Metro-Goldwyn-Mayer; Jack Cohn, vice-president, Columbia; Joseph Hazen, vice-president, and Jacob Wilk, story editor, Warner Bros.

Also Bertram Bloch, story editor, Twentieth Century-Fox; Richard C. Patterson, Jr., chairman of the board, RKO; Walter Wanger, producer; Albert Lewin, producer, United Artists; Louis de Rochemont, editor, The March of Time; Lacy W. Kastner, of the Motion Picture Division, Office of War Information; Colonel Melvin Gillette, commanding officer, photographic center of the Signal Corps, Astoria, L. I.; G. S. Eyssell, managing director, Radio City Music Hall, and Arthur Mayer, representative of the War Activities Committee of the Motion Picture Industry.

New members of the faculty who attended were Lewis Morton, story department, Twentieth Century-Fox, who will teach motion picture literature; Irving Hartley, head of Hartley Productions, who will offer a course in production, and Michael Zala, manager of the Eighth Street Playhouse and the Art theatre, who will teach motion picture theatre management. Dean Charles Maxwell McConn of Washington Square College also attended.

Stevens Paramount Chicago Manager

J. H. Stevens has been appointed branch manager of Paramount's Chicago exchange. He was formerly branch manager of the company's Indianapolis office. Mr. Stevens succeeds J. J. Donohue, who recently was advanced to district manager with headquarters in Dallas.

Mr. Stevens will be succeeded in Indianapolis by Al Taylor, former branch manager of the Omaha exchange, and Jesse McBride, salesman from the St. Louis office, has been promoted to succeed Mr. Taylor in Omaha.

"Pride" in Four Circuits

Samuel Goldwyn's RKO release, "Pride of the Yankees" has been sold to four major circuits, in the latest deals. These are the Butterfield, Feiber and Shea, Kallet and Westland. The Fox and Adams Theatres, Detroit, also have bought the film.

SHORT PRODUCT PLAYING BROADWAY

Week of September 21st

ASTOR

How to Play Baseball	RKO Radio
Feature: The Pride of the Yankees	RKO Radio

CAPITOL

America Sings	Columbia
Romance in Celluloid	MGM
Feature: Somewhere I'll Find You	MGM

CRITERION

Women at the Plough	Universal
Crater City	Universal
Juke Box Jamboree	Universal
Feature: Pardon My Sarong	Universal

RIALTO

Pipeye, Pupeye, Poopeye, Peepeye	Paramount
Feature: The Voice of Terror	Universal

RIVOLI

Mickey's Birthday Party	RKO Radio
Keeping in Shape	Paramount
Feature: Wake Island	Paramount

ROXY

Gandy Goose in the Outpost	20th Cent.-Fox
Wedding in Bikener	20th Cent.-Fox
Feature: Orchestra Wives	20th Cent.-Fox

STRAND

Battle of Midway Island	WAC-20th Cent.-Fox
Fresh Hare	Vitaphone
Spirit of Annapolis	Vitaphone
Sweeney Steps Out	Vitaphone
Feature: Across the Pacific	Warner Bros.

McCall Heads NBC News Department

Francis C. McCall has been appointed manager of the news and special events department of the National Broadcasting Company to serve until a successor is named for A. A. Schechter, who resigned recently to join the Office of War Information. Mr. McCall, who was formerly assistant to Mr. Schechter, joined NBC in 1936 as a writer in the news department and was appointed news editor last year.

Adolph J. Schneider was named assistant manager for news, and Lathrop Mack, assistant manager for special events. Mr. Schneider, formerly a newspaperman, joined station WHO, Des Moines, in 1937 as supervisor of its facsimile broadcasting. In 1938 he became a news writer for NBC. Mr. Mack replaced Arthur S. Feldman, who was granted a leave of absence to join the British Broadcasting Corporation in a war post. Mr. Mack also joined NBC in 1938 as a news writer.

Business Unaffected By Air Raid Test

The first of New Haven's surprise air raid tests, of which at least one a month is scheduled, was held last week and affected theatre business very little, exhibitors report.

The Seattle City Council has passed an ordinance making violation of the dimout regulations, or failure to comply with them, an offense punishable by imprisonment up to 90 days or by a fine not exceeding $300, or both.

Test blackouts in Tennessee hereafter will be one hour in length instead of 30 minutes. Knoxville tests, already set for next Tuesday and October 13th, will be from 8:30 to 9:30 P. M.

Isaac Advocates 'Control System' For Projection

A thorough control system to maintain projection standards and conserve material in war time was advocated last week by Lester B Isaac, Loew circuit director of projection, an a guest speaker at the September 17th meetin of the Atlantic Coast Section of the Society o Motion Picture Engineers at the Hotel Pennsylvania, New York.

Theatre owners and managers should interest themselves in activities of technical organizations in the projection field, Mr. Isaac saic His paper, on "Maintaining Projection Standards in War Time," submitted for consideratio the control system used by his circuit for 1 years.

Salient features of this system are a complet record of all supplies, a repair record, information about the opening of the theatre, seria numbers of all equipment in the projectio booth, a complete inventory of all supplies an spare parts, together with notations about type of equipment, monthly operators' reports, reports of carbon consumption and film conditions, informational bulletins to personnel.

Mr. Isaac commented: "It is possible tha others may feel that our standards are to high; but they have proved very practical an highly profitable. It is a great satisfaction t us to know that we have not had a single fir due to faulty equipment. Film mutilation i practically nil in our theatres, and we are definitely proud of the results on the screen."

Chairman of the meeting was Dr. Alfre Goldsmith. Among those present were Donal Hyndman, Eastman Kodak; Cecil Wood, Signal Corps Photographic Center; Earl Morir Connecticut State Police; Charles Muller, Radio City Music Hall; P. A. McGuire, International Projector Corporation.

The SMPE will hold its 52nd semi-annua convention October 27th to 29th, at the sam hotel. In charge will be Emory Huse, president. Dr. Goldsmith is chairman of the reception and local arrangements committee; W. C Kunzman, chairman of the registration an information committee; and Oscar F. Neu chairman of the hotel and transportation grour In charge of publicity is Julius Haber; of th luncheon and banquet, Mr. Hyndman; of th ladies' reception committee, Mrs. Hyndman of the projection committee, H. F. Heidegger

Hays Board Upholds Code of Advertising

The board of directors of the Motion Picture Producers and Distributors of America last week upheld a report by its executive committee in which the use of the word "hell" in newspaper advertising of "Wake Island" was held to be in violation of the industry advertising code of ethics.

The committee's report rejecting special consideration in such cases because of war conditions, involving either a change in or broader interpretation of the advertising code, also was upheld, it was reported.

RCA Votes Dividend

Radio Corporation of America this week declared a dividend of 87½ cents on its first preferred stock and $1.25 on "B" preferred stock payable October 1st to stockholders of recorc September 21st.

Heads NBC Music

Samuel Chotzinoff, music critic, has beer appointed manager of the music division of th National Broadcasting Company's program department.

OVER $1,000,000
GROSSED IN THE FIRST
41 ENGAGEMENTS!

ANKEE DOODLE DANDY"

DID IT—*Everywhere!*

Admission scale in all engagements: $1.10 evenings, 75c matinees

AMES CAGNEY in "YANKEE DOODLE DANDY"
SED ON THE STORY, LYRICS AND MUSIC OF **GEORGE M. COHAN** with **JOAN LESLIE** • **WALTER HUSTON**
CHARD WHORF • JEANNE CAGNEY • FRANCES LANGFORD • GEORGE TOBIAS • IRENE MANNING
rected by **MICHAEL CURTIZ** • Screen Play by Robert Buckner and Edmund Joseph • Original Story by Robert Buckner

WARNERS!

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

FLIGHT LIEUTENANT: Pat O'Brien, Glenn Ford —This was a good show for the few who saw it, but it had no power at the box office for me. Played Wednesday, Thursday, September 2, 3.—Gene Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

INVADERS, THE: Raymond Massey, Laurence Olivier, Leslie Howard—There is no question about this picture being of outstanding entertainment. But like all big pictures, they don't do the business first, as large centers which play them take the cream out of the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

INVADERS, THE: Leslie Howard, Raymond Massey, Laurence Olivier—A very good picture with good actors. We had a full house for two days.. Played Friday, Saturday, September 4, 5.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

ROYAL MOUNTED PATROL: Charles Starrett—This did not do me much good as a Friday-Saturday show. 'Nough said. Played Friday, Saturday, September 4, 5.—Gene Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

THEY ALL KISSED THE BRIDE: Melvyn Douglas, Joan Crawford—We let the freshmen of the college in free to their first show mainly to advertise our wares and quality. Of course, that brings in a good crowd but there were plenty of others that came, too. They managed to get lots of laughs out of this light comedy and everyone was well satisfied. It is fun like this that people are looking for these days around here. Played Thursday, Friday, September 10, 11.—W. Vrick, Nevins, Ill., Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—A very well produced picture with lots of laughs. Good acting. Miss Crawford is not a very good drawing star for this town, but the patrons that saw her were pleased to see her. Played Wednesday, Thursday, September 2, 3.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz. Fair patronage.

TWO YANKS IN TRINIDAD: Pat O'Brien, Brian Donlevy—A most satisfying and entertaining picture that was right up our alley for entertainment.—Harland Rankin, Centre Theatre, Chatham, Ont.

Metro-Goldwyn-Mayer

JOHNNY EAGER: Robert Taylor, Lana Turner—Another good picture from MGM. Pleased 100 per cent, though I was a little afraid of it for a small town. Played Monday, Tuesday, August 31, September 1.—W. R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Canada. Rural small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—This did Sunday business every day of its run. Last day was weak. The people came to see it again, so it must be good. We were able to play it at regular scales, and at this, it out-grossed everything this year, including the 55 cent "supers." Just tell them you've got "Mrs. Miniver," the public will understand; but don't make the mistake of whispering it. Shout it from every angle at your disposal. We doubled our advertising on this picture and more than made a safe investment. They'll come from 40 miles away to see this. Played Wednesday-Saturday, September 2-5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RIO RITA: Abbott and Costello—Abbott and Costello have never done more than average in this town and this one followed the rule. While the pair are on the screen, the humor and comedy is funny and well done. However, the rest of the time is spent on the type of material that Abbott and Costello fans get terribly bored with. Long classical musical numbers should be used in pictures that will attract people who appreciate them. It seemed very out of place since a person who likes slapstick and classical music, too, is a real rarity. Played Saturday, September 12.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SHIP AHOY: Eleanor Powell, Red Skelton—Excellent entertainment; everybody liked it. Don't stress the plot, there isn't any, but give that cast and production a big play in your appeal, and they'll all be satisfied. Average business. Played Sunday, Monday, August 23, 24.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TARZAN'S NEW YORK ADVENTURE: Johnny Weissmuller, Maureen O'Sullivan—We saved this for Labor Day Sunday and Monday. Excellent business in spite of tough weather opposition. The monkey really is the whole show, so I suggest you tell them that, and they'll laugh the harder. One of the thinnest stories in the Tarzan series, but the tops in business. Played Sunday, Monday, September 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr, John Garfield—An excellent picture that did good business. I think Wallace Beery should have played the part of "Pilon." Spencer Tracy is good in any role, but I believe Beery would have been better in this.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Paramount

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—This Technicolor jungle picture is just what the public has been taught to expect. Short on story, but long on entertainment and production, it will more than satisfy those who come to see it. Business fair. Played Monday, Tuesday, August 31, September 1.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

DR. BROADWAY: MacDonald Carey—Small picture which got by on bargain night. Played Tuesday, September 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FORCED LANDING: Richard Arlen—This type of picture suits our small situation very well. Should do well in any small town.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

GREAT MAN'S LADY, THE: Barbara Stanwyck, Joel McCrea—The ladies loved this; exceptionally entertaining, but poor business. Played Monday, Tuesday, August 17, 18.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

> ***"I know a lot of exhibitors who turn to this section as soon as they get their Herald, to profit by the other fellows' reports, who never send in a report themselves. Surely such a valuable section merits a few minutes' time when checking up a picture. The forms are sent free and very easy to fill in. So come on, slackers, let's hear from you!"***
> *—W. R. PYLE, Dreamland Theatre, Rockglen, Sask., Canada.*

MY FAVORITE BLONDE: Bob Hope, Madeleine Carrol—Best Bob Hope yet. Really had them laughing and this is what designates a good picture nowadays Played Monday, Tuesday, August 24, 25.—W. R. Pyle Dreamland Theatre, Rockglen, Saskatchewan, Canada Rural small town patronage.

SWEATER GIRL: Eddie Bracken, June Priesser—Small musical show which pleased average business Played Friday, Saturday, September 4, 5.—E. M Freiburger, Paramount Theatre, Dewey, Okla. Smal town patronage.

TAKE A LETTER, DARLING: Rosalind Russell Fred MacMurray—As a comedy-farce this rates okay Our crowds liked it. The house rocked with laughte at many of the funny situations with which thi abounds. Good business doubled with "Suicide Squadron" from Republic. Played Saturday, Sunday, August 29, 30.—Thomas di Lorenzo, New Paltz Theatre New Paltz, N. Y. Small town patronage.

THIS GUN FOR HIRE: Veronica Lake, Rober Preston, Alan Ladd—Pretty good picture but not sleeper. Business was fair. Played Wednesday Thursday, September 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage

RKO Radio

FOUR JACKS AND A JILL: Anne Shirley, Ra Bolger—Not as good as I thought it would be. Playe on "Wahoo Night," $86 in the pot, with very goo shorts and the first chapter of "King of the Texa Rangers." Always good crowds on this night. Playe Tuesday, September 8.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

MAYOR OF 44TH STREET, THE: George Murphy, Anne Shirley—Doubled this with "Mexican Spitfire Sees a Ghost" to fair business. This seeme rather amateurish in spots but it served its purpos as light entertainment. In the main, it is just anothe picture. Doubt if it means anything one way or th other at the box office. Played Monday, Tuesday September 7, 8—W. Varick Nevins, III, Alfred Co-O Theatre, Alfred, N. Y. Small college town patronag

MEXICAN SPITFIRE SEES A GHOST: Leon Errol, Lupe Velez—My folks can laugh at this series but I think it is time to quit now before the samenes gets overdone. Personally, I get a big kick out of th Lord Epping characterizations. Ran it with "Mayo of 44th Street" to fair business. Played Monday Tuesday, September 7, 8.—W. Varick Nevins, III Alfred Co-Op Theatre, Alfred, N. Y. Small colleg town patronage.

MY FAVORITE SPY: Kay Kyser, Ellen Drew—Played to average business and picture seemed t please just about everyone. Played Saturday-Monday September 5-7.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

POWDER TOWN: Victor McLaglen, Edmund O'Brien—Why do you book it? Because you have t fill dates. I can see a bright spot for the coming season, in that larger blocks apparently can be sold This is all to the good. This booking from hand t mouth necessitates pictures, that, if times were bad, would be cancelled, and not inflicted on the public Still they are to be trade shown, and there is not one in 10 exhibitors (unless they are close to the exchange centers) has either the time or inclination t put more mileage on his tires that will have to d for the duration. We got along fairly well before the Consent Decree, checking the trade paper reviews, and I think that it still is a good system.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SYNCOPATION: Jackie Cooper, Bonita Granville —A musical with little or no plot. The musical numbers are good and your younger customers will think it swell. Played Wednesday, Thursday, September 2

(*Continued on opposite page*)

(*Continued from opposite page*)

3.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Republic

CALL OF THE CANYON: Gene Autry—Good picture and good business. Autry always brings them in on Friday-Saturday—Played September 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUICIDE SQUADRON: Anton Walbrook, Sally Gray—A misleading title on an excellent picture with classy music interwoven into its story. Everyone who saw it was satisfied, except the children who expected to see a dogfight in the clouds. Played to good weekend business doubled with "Take a Letter, Darling." Played Saturday, Sunday, August 29, 30.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Twentieth Century-Fox

PIED PIPER, THE: Monty Woolley—Played midweek to average business. Had several walkouts, but the elite of the town thought it grand. Just another war picture. Played Wednesday, Thursday, September 9, 10.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

POSTMAN DIDN'T RING, THE: Brenda Joyce, Richard Travis—A little program picture which got by on Family Night. Played Tuesday, September 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine. An English war story that is well made and well acted, but pleased only about 50 per cent of our customers. Business was below average.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

WHISPERING GHOSTS: Milton Berle, Brenda Joyce—Milton Berle doesn't get over in our house; picture is good entertainment of its kind and should please where this type of film is liked. Played with "Blue Horizon" from Paramount to fair business. Played Monday, Tuesday, August 31, September 1.—Thomas de Lorenzo, New Paltz Theatre, New Paltz, N. Y.

United Artists

GOLD RUSH, THE: Charlie Chaplin—Did a nice business on this reissue. The kids and old folks went for it, but the young folks didn't care much for it. Played Sunday, Monday, September 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MISTER V.: Leslie Howard—This is one English-made picture which you can understand. Business was fair. Played Sunday, Monday, August 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUNDOWN: Bruce Cabot, Gene Tierney—Definitely not a small town picture and I wonder about the cities also. Played Friday, Saturday, August 28, 29.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural small town patronage.

Universal

ARIZONA CYCLONE: Johnny Mack Brown—Fair action Western. We played on a weekend satisfactorily.—Harland Rankin, Centre Theatre, Chatham, Ont.

BADLANDS OF DAKOTA: Robert Stack, Ann Rutherford—A small town natural. They loved "Badlands." Plenty of shooting. This picture outplayed "49th Parallel" and more of the highly advertised pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

ESCAPE FROM HONG KONG: Andy Devine, Leo Carrillo—One of the best in this series which has just begun to get popular. Played Friday, September 4.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

IN THE NAVY: Abbott and Costello—Played this late, but nevertheless it sure had some punch at the boxoffice. I'll take all I can get of these. Business was good, and will be on all of them. Played Monday, Tuesday, August 31, September 1.—Gene Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

LAST OF THE DUANES: George Montgomery—Our patrons look for a Western nearly every weekend. We find them all doing business for us. This seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

NORTH OF THE KLONDIKE: Broderick Crawford, Lon Chaney, Andy Devine—This was a swell picture with action, comedy and romance. Fellows, you haven't seen anything until you've seen the fight put on by Crawford and Chaney. It's the best since "Ten Nights in a Barroom." Played it with my serial to fair business. Played Tuesday, Wednesday, September 8, 9.—Gene Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

SWING IT, SOLDIER: Frances Langford, Ken Murray—A good musical that did well on weekend with Western.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Warner Bros.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—A hilarious college comedy that was thoroughly enjoyed.—Harland Rankin, Centre Theatre, Chatham, Ont.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—First picture that I have shown here that people enjoyed. I thought that it was good. Good comments. Played Wednesday, Thursday, September 9, 10.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck—It's old, but it's darn good. Will go over to any audience. Played Monday, Tuesday, September 7, 8.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural small town patronage.

MURDER IN THE BIG HOUSE: Faye Emerson, Van Johnson—Good action, newspaper story that we double billed.—Harland Rankin, Centre Theatre, Chatham, Ont.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—Good picture and good business. Played Wednesday, Thursday, September 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

AN ACHE IN EVERY STAKE: Three Stooges Comedy—Don't know about the rest of you, but my patrons go for the Stooges. You couldn't hear a thing for the laughter when this was on the screen. Good? Well, I guess. They are all good.—Played Friday, Saturday, August 28, 29.—Gene Michael, Freeburn Theatre, Freeburn, Ky.

MITT ME TONIGHT AND THE KINK OF THE CAMPUS: Glove Slingers—I wasn't much sold on these at first, but they pleased the customers and they beg for more, so they will get more. Played Friday, Saturday, September 4, 5.—Gene Michael, Freeburn Theatre, Freeburn, Ky.

YOO HOO, GENERAL: This is a vaudeville reel that should have been better as it has some good people in it. However, my audience did not think too much of it. Can't say as I blame them.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Metro-Goldwyn-Mayer

BARBEE-CUES: Pete Smith Specialty—This is one which the ladies particularly will enjoy. Pete Smith does his usual humorous commentary around the cooking of hotdogs, steaks, etc., and wins many a laugh. Spotted this with "Mrs. Miniver" to complete satisfaction of audience.—Thomas de Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BATS IN THE BELFRY: Cartoon—This cartoon is not funny.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DOING THEIR BIT: Our Gang Comedy—Average Our Gang comedy—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FIELD MOUSE, THE: Color Cartoon—A dandy little color cartoon that is good for a lot of laughs.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask.

FURTHER PROPHESIES OF NOSTRADAMUS: These Nostradamus reels are the most thought-provoking reels today. This one is very good and they all drive me crazy wondering just how much faith to put in the material.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

VENDETTA: Passing Parade—Entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

VENDETTA: Passing Parade—A well-made Passing Parade issue showing how Napoleon was beaten and suggesting that similar things may happen to Hitler. Nice to hope for, anyway.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

WEST POINT ON HUDSON: FitzPatrick Travel-

(*Continued on page* 56)

SWAP DEPARTMENT

A Wartime Service for Exhibitors

¶ Are you looking for something you can't buy? Got something you don't need? Then tell the HERALD, and we'll tell the world.

¶ This service is offered—free to exhibitors, of course—to further the conservation of those resources upon which theatres must depend, with less and less replenishment, for some time to come. According to Christopher J. Dunphy, chief of the WPB amusements section, only the strictest policy of conservation throughout the theatre business can assure the continued operation of our theatres. Everything usable must be used, as needed, by the fellow who needs it.

¶ If you have something to swap, describe it fully enough to give the other fellow an idea as to its applicability to his need, and similarly describe what you are looking for. This information will be published promptly in the HERALD, without charge. Write to—

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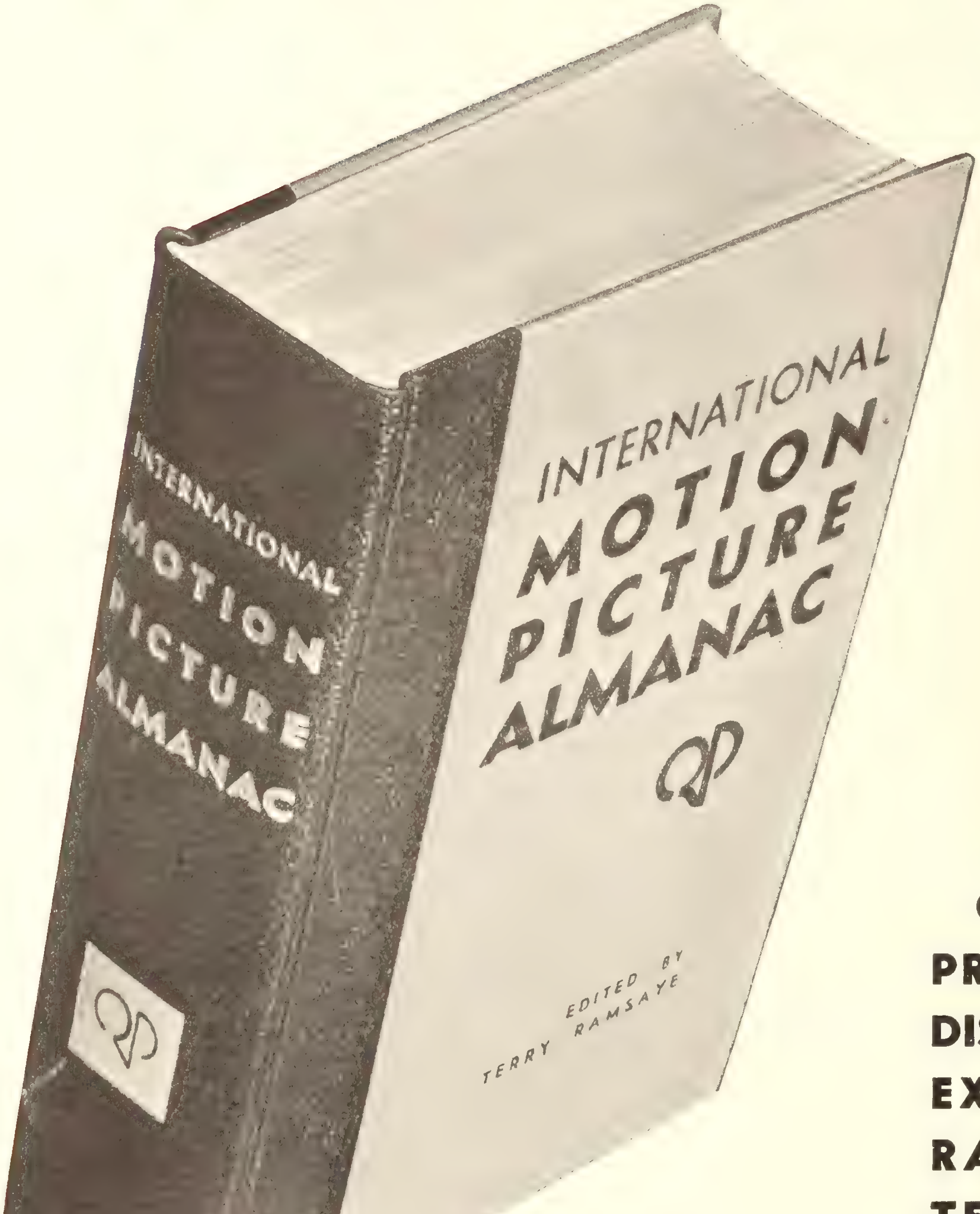


INTERNATIONAL MOTION PICTURE ALMANAC
QP
EDITED BY TERRY RAMSAYE
INTERNATIONAL MOTION PICTURE ALMANAC
QP

**COVERING
PRODUCTION
DISTRIBUTION
EXHIBITION
RADIO AND
TELEVISION
FOR 1942-43**

INTERNATIONAL MOTIO
EDITORIAL OFFICES: ROCKEFELL

XT WEEK

1942-43 INTERNATIONAL MOTION PICTURE ALMANAC IS OFF THE PRESS . . .

The Almanac of the show-year of 1942-43 is the most comprehensive reference publication of the picture business. Here is an up-to-the-minute documentary record of industry activity . . . . here are presented more than 12,000 biographies of players, directors, writers, technicians and executives . . . . here are facts and figures in abundance covering every phase of the business with scientific accuracy and precision . . . . here is the most complete work of its kind, everything with which to check the past and chart the future.

No showman can afford to be without the Almanac. If you haven't already reserved your copy be sure to order it at once.

$3.25 Postpaid

Edited by TERRY RAMSAYE

ICTURE ALMANAC
ENTER, NEW YORK

(*Continued from page 53*)

talk—Excellent stuff, and rates a play in every theatre of the land. Well done in the usual FitzPatrick manner, it should prove entertaining in these days when so many sons are attending training camps.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

MR. STRAUSS TAKES A WALK: George Pal Puppetoon—Excellent cartoon with humor, color and music.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

CINDERELLA CHAMPION: The rise of Alsab is shown by picturing some of his best known races. Okay for its type.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

HEART BURN: Edgar Kennedy Comedy—Edgar is not as good as he was. All of his comedies are the same thing over and over.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

INDIA IN CRISIS: March of Time—This hit our screen while India was in all the headlines and being covered over the radio. The timeliness made it the more enjoyable to an audience which came to see "Blue Horizon."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

BIG BUILD UP: Cartoon—Good black and white cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WELL ROWED, HARVARD: Sport reel which will do as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

CHURCHILL'S ISLAND: Documentary film—This is hot stuff for your screen and ought to get a play in every city, village and hamlet. Excellently related, without the British accent, every American will applaud it and hiss Hitler, who appears briefly in some captured films.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

U. S. Navy

NEPTUNE'S REALM: Entertaining free reel from the U. S. Navy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

MENACE OF THE RISING SUN: Interesting short subject. Used special board on it that attracted people.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

SHUFFLE RHYTHM: A couple of good moments just make the rest of this vaudeville reel look just that much worse. It ends up as just a filler.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Victory Films

MR. GARDENIA JONES: Entertaining free reel boosting USO—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TANKS: Nicely done free reel showing the machinery at work making tanks. Then testing them gives you some thrills. We are all playing these reels, but hardly anyone else reports on them. Why not?—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Warner Bros.

BUGS BUNNY GETS THE BOID: Cartoon—A dopey buzzard and Bugs Bunny have some hilarious times together and you ought to hear the applause when these come on the screen.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

CALIFORNIA JUNIOR SYMPHONY: Broadway Brevities—This made a hit with our audience; well staged and produced, it will more than fill the bill where a classy musical is required.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

DAFFY'S SOUTHERN EXPOSURE: Cartoon—Good black and white cartoon. Enjoyed by people that saw it.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

DUCTATOR: Looney Tune Cartoon—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

EATING ON THE CUFF: Cartoon—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FONEY FABLES: Some typically Schlesinger wacky burlesques of children's stories. They liked it a lot here.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

FOX POP: Good color cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LIGHTS FANTASTIC: Merry Melody Cartoon—The big lights on Broadway's Times Square (now dimmed out) are all made part of this amusing and interestingly-done cartoon. Good for some laughs. Hit our screen with "Tarzan's New York Adventure."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SPIRIT OF WEST POINT: Very good patriotic two-reel subject. Not much West Point stuff in it as title would indicate, but some of Hitler invading and robbing his neighbors.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WACKY BLACKOUT: Cartoon—Lots of clever little items in black and white Schlesinger style. He's the man who knows how to get the laughs in this town. —W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Serials

Republic

KING OF THE TEXAS RANGERS: Serial—This serial packed the house. Good action, better than any chapter we've had here.—Conrad H. Tapia, Chief Theatre, Casa Grande, Ariz.

NBC To Broadcast Louis-Conn Fight

The National Broadcasting Company has been awarded the exclusive broadcasting rights to the Joe Louis-Billy Conn heavyweight championship fight to be held at the Yankee Stadium, New York, October 12th, for the benefit of the Army Emergency Relief. The award was made by the radio committee of War Boxing, Inc., acting for the War Department, on the basis of a high bid of $71,200 by the network. The figure is an all-time high for radio rights to a prize fight.

Sealed bids were received from the three other major networks. Clarence L. Menser, NBC vice-president in charge of programs, who etndered NBC's bid, said the company was influenced in part by the high degree of interest in the fight of the armed forces abroad, and the fact that Army Relief is a worthy cause.

P. Lorillard and Company, on behalf of Old Gold cigarettes, will sponsor the broadcast. It will be heard on the entire network.

Benefit Opens New Theatre in Queens

Before its official opening on Thursday, the new RKO Midway Theatre in Forest Hills gave a Red Cross benefit performance Wednesday night, with Warner Bros. donating the film program. "Desperate Journey," Errol Flynn's picture, scheduled to open Friday at the New York Strand, and "The U. S. Marine Band," short subject, comprised the bill. A number of Broadway celebrities, headed by Ed Wynn, appeared in person. In addition to giving free use of the house, RKO bought a block of 100 seats for the benefit. Albert Howson of Warners was in charge of arrangements for the benefit.

Chicago Censors Pass 126 Films in August

The Chicago Police Censor Board reviewed 126 pictures with a total footage of 504,600 feet during the month of August. There were no rejections, 23 cuts were ordered and Paramount's "The Glass Key" was given an "adults only" or pink permit, it was reported.

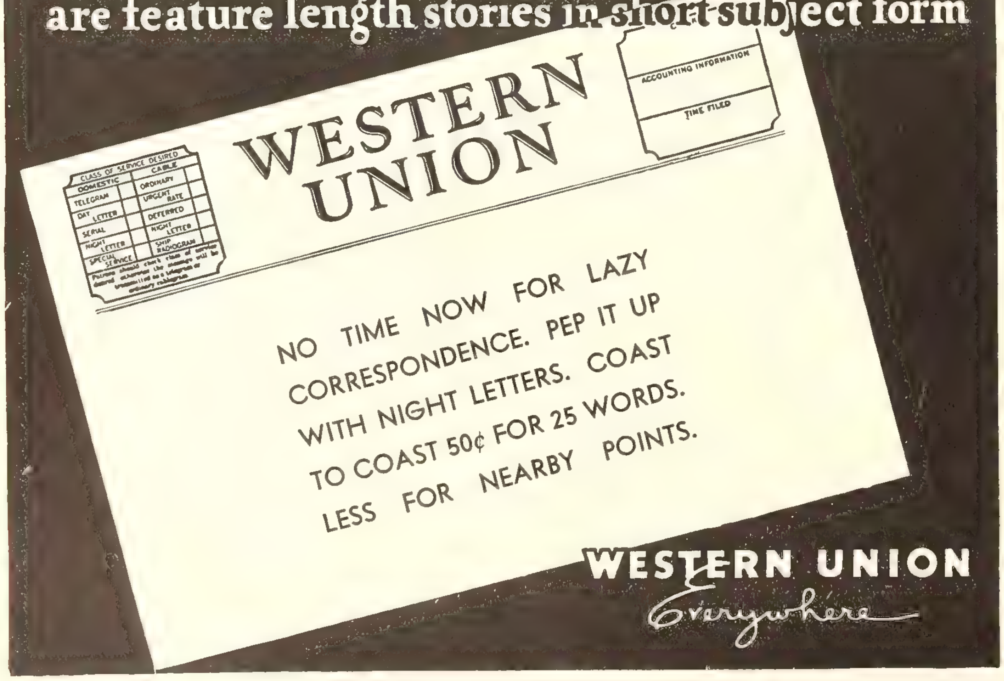
AMPA Donors Named

Names of contributors to the Associated Motion Picture Advertisers' Relief Fund drive were announced this week by David A. O'Malley, AMPA treasurer. They are: Budd Rogers, Jack Meyers, Ned Depinet, Ross Federal Service, Joseph Gallagher, Rube Jackter, Louis Astor, David Bernstein, Joseph Bernhard, Artlee Corporation, Paul Lazarus, Sr., Jay Emanuel Publications, Lester Thompson, Joseph R. Vogel, Si Seadler, W. J. German and Max Weisfeldt.

35 Years with Universal

Elizabeth Wetter, secretary to Barney Rose, Universal branch manager in Chicago, last week was presented with a wrist watch by the company on completing her 35th year in the employ of Universal. She has been identified with the Chicago exchange for the entire period.

TELEGRAMS
are feature length stories in short subject form



NO TIME NOW FOR LAZY CORRESPONDENCE. PEP IT UP WITH NIGHT LETTERS. COAST TO COAST 50¢ FOR 25 WORDS. LESS FOR NEARBY POINTS.

WESTERN UNION
Everywhere

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

The theory that exhibitor experience fits a man for the task of producing pictures has been a subject of debate adown the years, but Hollywood appears to have taken the affirmative of late with a disposition to close the issue.

Last week David J. Chatkin, one time operating head of Publix Theatres and still interested in the Monarch theatres in Indiana and Ohio, became a producer and received for his first assignment at Columbia studio the production of "One Dangerous Night," a Lone Wolf picture starring Warren William. A period of tenure as general sales manager of Educational Pictures is counted an additional qualification for the exhibitor's success in his new field of endeavor.

Although the selection of Exhibitor Nate Blumberg to take charge of Universal's production problem was not the first instance of its kind—Exhibitor Sam Katz and some others had entered production previously—it was after his working of what was regarded as a major miracle in the affairs of that company that Hollywood accepted in full the premise that a showman recruited from the front line of contact with the public might know better than someone else what the public was shopping for.

Universal financial statements improved sharply after the Blumberg appointment.

Paramount financial statements improved after the delegation of Exhibitor Y. Frank Freeman to the responsibility of operating that company's studio.

Appointment of Exhibitor Charles Koerner as chief of production for RKO Radio is regarded in Hollywood as a long step toward solution of the problems which have prevailed in that quarter.

There is as yet no record of a failure by an exhibitor turned producer.

Lasky to Produce "To the Last Man"

Jesse L. Lasky, welcomed back to the top flight of producers when his "Sergeant ork" proved he'd been overlong on the inactive list, will produce "To the Last Man" following completion of his "Adventures of Mark Twain." It's a story about fifth columnists and will star Errol Flynn, ranking Warner masculine star.

Bette Davis, the studio's ranking feminine star, will appear next in Henry Blanke's production of "Old Acquaintance," with Edmund Goulding directing and with Miriam Hopkins and George Brent in the cast.

Producer David Hempstead's next undertaking for RKO Radio will be "China Sky," starring Claudette Colbert and Randolph Scott.

Richard Blumenthal will produce "Lady the Dark" for Paramount; Metro-Goldyn-Mayer has extended producer B. P. ineman's contract, and Albert J. Cohen will replace Edmund Grainger as producer Republic's "Hit Parade of 1943" so that r. Grainger may join the Army.

The next Gregory Ratoff-Harry Goetz oduction for Columbia will be a Latin-merican musical, "Tropicanna;" Alexander Stern has been contracted to produce "Lady from Chungking" for Producers Releasing Corporation, and Columbia has given Erwin Gelsey a producer contract.

If calls to arms, contractual controversies, whims and suspensions, conservation and cancellations do not intervene between signings and screenings, the following players will be seen sooner or later in the vehicles named:

"Land Is Mine" to Be First for Nichols

Charles Laughton, Maureen O'Hara, George Sanders, Walter Slezak are set for "This Land Is Mine," scenarist Dudley Nichols' first producer undertaking for RKO Radio.

Ann Sothern's next for MGM will be "Swing It, Maisie."

Gloria Dickson will appear opposite Lee Tracy in Columbia's "Power of the Press."

Rochelle Hudson will star in PRC's "Queen of Broadway." James Craig will have the romantic lead opposite Marsha Hunt in MGM's "The Human Comedy," the Mickey Rooney picture.

Tim Holt, Bonita Granville and Kent Smith are to play the principal roles in Edward Golden's "Hitler's Children," RKO Radio, which is from Gregor Zeimer's "Education for Death."

At this point in a year expected by many to witness a curtailing of costs all along the technological front, Technicolor lists 38 feature pictures as in release, awaiting release, in production or in preparation for early filming.

This compares with a record of 26 Technicolor features in the company's best previous year, and it may be noted that the Technicolor year, unlike the production year, is from New Year's to New Year's.

Reasons for the upsurge in use of the Technicolor process include, as reported some months ago in this publication, a turning toward the out-of-doors and pigmentation by producers limited to expenditure of $5,000 per picture for new materials for set construction.

It is a fact not publicly revealed by the company that every Technicolor camera in its possession has been in operation steadily and under pressure for months.

▽

Fanchon, of the producing firm of Fanchon and Marco, has been signed by Twentieth Century-Fox as the coordinator of all dance spectacles for their screen musicals. Miss Fanchon produced two features for Paramount several years ago and then returned to staging presentation numbers for theatre circuits with her brother, Marco.

▽

"Hostages," Stefan Heym's novel built around the activities of the Czech underground movement in Prague, will go into production shortly at Paramount.

▽

Harriet Flagg has been appointed to represent David O. Selznick Productions in New York as story and talent representative. Katharine Brown formerly held the post.

PRODUCTION UP THREE

Commencement of shooting on 10 pictures and completion of camera work on seven increased the production index to 47 at the weekend. The over-all studio picture breaks down as follows:

COMPLETED

Columbia

Hail to the Rangers

Monogram

Living Ghost

Paramount

Night Plane to Chungking

Republic

Johnny Doughboy

20th-Fox

Brasher Doubloon
Quiet, Please, Murder

Universal

Passing the Buck

STARTED

Columbia

Power of the Press
Merry Go Round

MGM

Nothing Ventured

Monogram

Bye Bye Baby

Paramount

True to Life

PRC

Permit to Kill
Dead Men Walk

RKO Radio

Great Gildersleeve

Republic

Crooked Dircle

20th-Fox

Seventh Column

SHOOTING

Columbia

One Dangerous Night
City Without Men
Frightened Stiff
Commandos Come at Dawn

MGM

Cabin in the Sky
DuBarry Was a Lady
Assignment in Brittany
Human Comedy
Three Hearts for Julia
Lassie Come Home
Dr. Gillespie's New Assistant
Presenting Lily Mars

Monogram

Dead Men Don't Rise

Paramount

Buckskin Frontier
For Whom the Bell Tolls

RKO Radio

Tarzan Triumphs
Stand By to Die

Republic

Secrets of the Underground*
Heart of the Golden West

Charles Rogers

Powers Girl

20th-Fox

Dixie Dugan
Immortal Sergeant
Crash Dive
My Friend Flicka

Universal

Lone Star Trail
Pittsburgh
Shadow of a Doubt
Nightmare
Corvettes in Action
Forever Yours
Flesh and Fantasy
Sin Town

Warner

Murder on Wheels
Action in North Atlantic
Edge of Darkness
Adventures of Mark Twain
Air Force

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*Formerly "Corpse Came C.O.D."

IN NEWSREELS

MOVIETONE NEWS—No. 4, Vol. 25.—Lend-lease aid to Norway....Air-borne troop maneuvers....Women work in Navy yard....“Flying Tiger” comes home ....Churchill and Stalin in meeting....Willkie arrives in Cairo....Fuel rationing....Diving.

MOVIETONE NEWS No. 5, Vol. 25.—*Yorktown's* crew home from Midway fight....Bomber command in Alaska....New General Lee tanks....Land troops take to water....Betty Grable at Army camp.... American Legion convention hears Secretary Knox ....Lew Lehr back....Fishing....Underwater basketball.

NEWS OF THE DAY—No. 202, Vol. 14.—Churchill and Stalin in dramatic meeting....President hails valor of Norwegians....Willkie in the Middle East ....Brazil offered Justo's sword....How to help solve fuel oil crisis....Airborne troops maneuver.... Diving.

NEWS OF THE DAY—No. 203, Vol. 14.—Epic of the *Yorktown*....Knox demands victory at Legion meeting....New General Lee tanks....Pup tents used as boats on west coast....Balloon barrage on west coast....President shuns Jap flag....Independence parade stirs Mexico City....Racing....Underwater basketball.

PARAMOUNT NEWS—No. 7.—“Golden Spike” joins war effort....Churchill in Moscow....Jap two-man sub....Willkie in Cairo....Nelson Rockefeller signs Brazilian-U. S. food agreement; Justo offers aid to Brazil....Tyrone Power trailer....Air-borne troops ....Fuel oil rationing....Hidden guns.

PARAMOUNT NEWS — No. 8.—Salute to the *Yorktown*....All-soldier rodeo....Another WAAC.... New M-4 tanks....Mexico's independence day; Wallace speaks....100 per cent American in Lima, Ohio ....Balloon barrage....Legionnaires meet....Football.

RKO PATHE NEWS—No. 7.—Churchill in Moscow ....Air infantry in maneuvers....Willkie arrives in Middle East....Advice on heat conservation....President gives warship to Norway....Jeffers named rubber czar....Army reveals hidden weapons.

RKO PATHE NEWS—No. 8.—*Yorktown* survivors.... President spurns captive Jap flag....Mexican armed forces parade....American Legion convention.... Football....Racing.

UNIVERSAL NEWSREEL — No. 120, Vol. 15. — Churchill's visit to Moscow....25 per cent less oil says O'Leary....Advice on fuel shortage....Women work in Navy yard....Willkie visits Middle East front....Norway gets lend-lease boat....Diving.... Bullet-proof glass for airplanes....Salmon run.... Jeffers named rubber czar.

UNIVERSAL NEWSREEL — No. 121, Vol. 15. — *Yorktown* survivors home....Legionnaires cheer Knox, McNutt....Aleutian base checks foe....General Sherman tanks....Underwater basketball.... Women save salvage drive....Ickes on scrap drive ....President spurns Jap flag....Racing....Mexico celebrates independence....Training for Army engineers.

20th-Fox Wins Case

Ben Harrison, Federal judge in New York, this week directed a verdict in favor of Twentieth Century-Fox in the lengthy accounting action brought by Oliver Morosco, stage producer, over rights to “The Brat.” The court asked the U. S. Attorney's office to investigate possibilities of a perjury charge against Mr. Morosco, who contended that he did not assign the rights to the play to his former wife, Helen Lawson.

Stars on Program

Several screen stars will appear with Ted Collins on the Kate Smith radio program in coming months, according to Russell Birdwell and Associates. Ray Milland appeared on the September 18th program and Edward Arnold and Fay Bainter were to do a dramatization of “The War Against Mrs. Hadley” on Friday's program.

LIFETIME OPPORTUNITY

National organization, leader in its field, offers permanent, lucrative proposition to hard-hitting aggressive salesman. Man with theatre contacts preferred. This is a lifetime opportunity for a person with initiative and who is free to travel when necessary. Leads furnished. Commission and expense account to start. Income limited only by your own efforts and ability to close deals. If you are interested in a business with plenty of repeat possibilities, tell your story to Box 102.

OWI to Check Radio Effect

The radio division of the Office of War Information plans to start a radio research bureau to determine the effectiveness of wartime information on the air, William B. Lewis, radio head, said this week in New York.

While appealing for greater cooperation from networks, stations and sponsors, Mr. Lewis said that his division would guard against the “saturation point.” He said it was not the intention of his division to have nothing but war appeals on radio.

Mr. Lewis pointed out that the new allocation system of themes to be stressed was highly important in view of the completely voluntary cooperation sought. He said several sponsors had indicated a desire to turn over an entire program or even an entire series of programs to a single theme and that the radio division was increasing its staff to aid such sponsors by providing background material, scripts and other aid requested.

Act Against Sunday Shows

Suits to revoke the charter of four Kennington-Saenger theatres in Jackson, Miss., and to enjoin four others has revived the controversy on Sunday films which raged in the Mississippi legislature and courts early this year. Hugh Gillespie, district attorney, and R. T. Hilton, Hinds county attorney, filed the petitions in chancery court. Injunctions were sought on the grounds of “nuisance in that they cause disturbance by the congregating of crowds on the Sabbath.”

The 50 year old Knoxville, Tenn., Sunday “blue law,” recently amended to allow motion pictures on the Sabbath, has been repealed. Sunday films are therefore illegal again until, if it desires to do so, the City Council can legalize them. Mayor Fred Stair has appointed a committee of 15 leading citizens to formulate a new ordinance governing operations of all types of establishments on the Sabbath.

Court Refuses to Vacate RCA Decree

The petition by the Department of Justice to vacate an anti-trust consent decree in effect between the Federal Government and the Radio Corporation of America, was refused by the Federal district court at Wilmington, Del., RCA announced this week.

The petition was filed in Wilmington July 31st and was argued by Thurman W. Arnold, assistant to the Attorney General, August 7th in Philadelphia. Mr. Arnold argued that a new monopoly had sprung up in the broadcasting industry, and that the old decree was not now adequate to enforce the law.

The court held that since these consent decrees were based on an agreement made by the Attorney General, which is binding upon the Government, the defendants were entitled to set them up as a bar to any attempt by the Government to relitigate the issue raised in the suit.

National Decency Legion Classifies Eight Films

Of eight pictures classified by the National Legion of Decency in its listing for the current week, six were approved for general patronage and two were listed as unobjectionable for adults.

Class A-1, Unobjectionable for General Patronage: “Bandit Ranger,” “Eyes in the Night,” “Gentlemen Jim,” “Pardon My Stripes,” “Spirit of Stanford,” “Shadows on the Sage.” Class A-2, Unobjectionable for Adults: “Girl Trouble,” “Wings and the Woman.”

OBITUARIES

Bartlett Cormack, Playwright, Dies

Bartlett Cormack, 44, playwright and newspaperman, died September 16th in Phoenix, Ariz. His plays include “The Racket” and “The Painted Veil.” In late years he wrote for the screen, and lived in Beverly Hills.

He was a newspaper police reporter for William Randolph Hearst's Chicago *Herald-American* for five years and it was this experience that furnished the background for “The Racket.”

Robert Williams

Robert Williams, 49, manager of a number of houses in the Pacific northwest, including the Woodland theatre, Woodland, Wash., and the Nu Gaiety theatre, Portland, Ore., for many years, died at his home in Portland September 10th of a heart attack.

Peter Gorman

Peter Gorman, 77, former manager of the old Russell theatre in Ottawa, Canada, and well known in his day as a comedian and dancer, died there September 16th.

Robert Yosco

Robert J. Yosco, 69, a vaudeville headliner for 40 years as a member of the comedy team of Pearl and Yosco and until his retirement five years ago, a partner in the team of Lyons and Yosco, died September 19th at his home in Brooklyn.

Set Distribution of Four Universal 'Victory' Shorts

Plans for the distribution of four single-reel subjects to be known as “Victory Featurettes,” in conjunction with the Government's Film Division, have been announced by Bernard Kreisler, Universal featurette manager.

The first, “Keeping Fit,” starring Robert Stack, Brod Crawford, Dick Foran, Andy Devine, Lon Chaney, Anne Gwynne and Irene Hervey, has been completed and will be released October 26th.

In December, the second subject “Arsenals of Might,” showing the conversion of the automobile industry to armament production, will be released. The third subject, “Chaplains in the Service,” will be released in February and the fourth subject, to be released in April, will be known as “The Will for Victory.”

The featurettes are being sold on the same scale as all other Universal single-reel subjects, with profits going to war charity.

Referee Allows $45,802 In Claims Against Fox

Debt claims totaling $45,802 against the bankrupt estate of William Fox were allowed last week in Atlantic City by Allen B. Endicott, Jr., Federal referee, as trustees cleared up all but one account against the estate. The largest single bill adjudicated was for $45,000 for services rendered Mr. Fox by the firm of Kamerman and Witkin, New York tax specialists. By compromise with the firm, it was reduced to $35,000 and entered.

Two other disputed debts totaling $10,651 were ordered expunged from the records when the claimants failed to appear.

Moss Captain in Air Corps

Clarence H. Moss, director of publicity and advertising for the Interstate Circuit, in San Antonio, Tex., has been appointed a captain in the Air Corps. He is now at the Officers' Training School at Miami Beach, Fla., receiving schooling as an administrative officer. He will be stationed at Maxwell Field, Ala.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Admission Prices

WHAT to do about admission prices is a question which has vexed many a theatreman recently. There seem to be good arguments for maintaining the present scale and others, which seem to be equally good, in favor of raising prices.

Those who favor retention of the present scale point out that the President has done everything possible to keep prices down. Since the motion picture industry has been called an essential one, those against raising scales say that the industry (which means the theatres, since they are the retailers) should conform to the President's wishes. Another argument against raising prices is that while at present there is apparently an abundance of money and no goods to buy with it, the new tax bill may take so large a percentage of the picture-going public's money that the situation may be reversed.

Those who favor raising the scale say that the time to increase prices is when the public has money, which is indubitably the case at present. To counter those who bring up the President's plea to maintain prices, it is pointed out that every other essential industry has been subjected to price freezing from the manufacturer through the wholesaler to the distributor or jobber and the retailer. The theatre has to pay just as much film rental as ever, because the distributors' and producers' costs are even greater than before and not subject to price-fixing either.

Many other reasons are given on both sides. Here's what Roy Prytz of the Granada theatre, Duluth, Minn., thinks: "One condition that I expect will govern my future actions is a seeming willingness to pay higher admission for outstanding attractions. I think Mr. John Q. Public is rather fed up on bargain counters. He has the dough and is willing to pay for something good."

To bolster this argument, here is a statement from another theatreman: "All that is necessary to go to a show here is a shoehorn. It requires every ounce of an entire staff's energy to handle the people alone." No one who has worked in a theatre through the depression days can see a situation like this without seriously considering whether he, too, shouldn't accede to the law of supply and demand.

On the other hand, the Wilby-Kincey theatres in the South have, for the most part, retained their scales. Their managers say that the public has been led to expect that it can see a first-class show for 28 cents and that if the pictures are the same as ever there is no reason why the public should be required to pay more.

Elmer Adams, who has just been promoted by the Griffith Circuit to a new post in Duncan, Oklahoma, says: "Since joining the Round Table, I have found this part of Motion Picture Herald to be very helpful and the first thing to read when I receive it."

Bud Kornblite of the Capitol theatre, Waverly, New York, says: "Motion Picture Herald has been called the Bible of the industry. It certainly is. I read it every week, going from back to front, as the Round Table is the first thing I turn to."

Sidney Kleper, who was recently appointed manager of the Bijou theatre, New Haven, says: "Please enroll me as a member of the Round Table so that I may have one of those highly coveted Round Table certificates."

Theatres on Broadway, in New York, which have set an example for many others throughout the country, are opportunistic. If the lines are long and business looks good and the house will be a sell-out in any event, they raise the price. For every person who turns away because of the price, there are ten ready to take the standing room he might occupy.

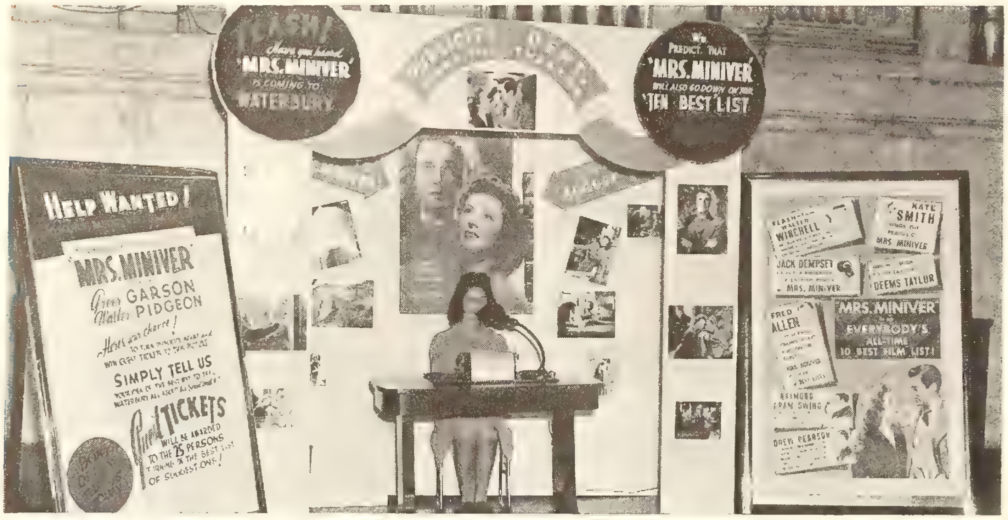
Each theatreman must be the judge of what is best in his own situation. Your experiences, however, might prove valuable to your fellow showmen. So let's hear from you how you are meeting the problem of admission prices.

Fall Showmanship

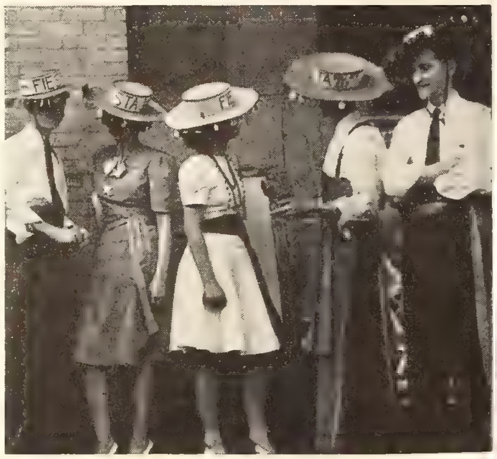
Usually this season of the year finds the showman making plans for celebrating a Fall Festival of Hits or some such designation for the new season's program. This year, the effort seems to be concentrated on the War Bond Drive with "Salute to Our Heroes" month just an occasion for an added spurt in what promises to be a drive lasting for the duration of the war.

One showman said that this was the first year in his 22 as a manager that he had not used some sort of ballyhoo to open the new season. But, when he dropped it, no one missed it and, what's more, he suddenly realized that by selling his Fall attractions as something super-special he was damning his other attractions. —BOB WILE

NOVEL LOBBIES, FRONTS AND TIEUPS

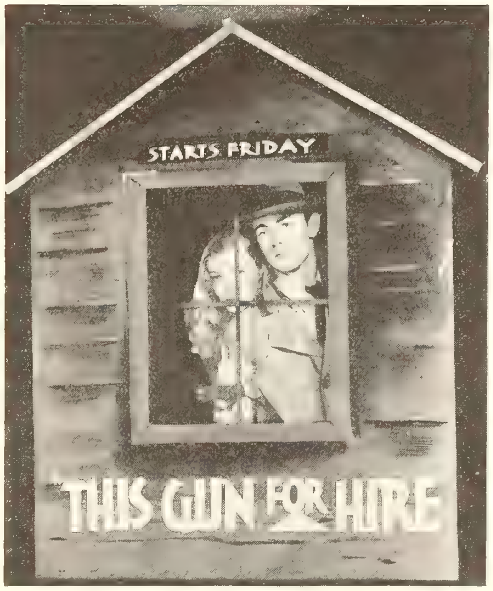

FLASH!
'MRS. MINIVER' IS COMING TO WATERBURY
We PREDICT THAT 'MRS. MINIVER' WILL ALSO GO DOWN ON THE 'TEN BEST' LIST
HELP WANTED!
MRS. MINIVER
Greer GARSON
Walter PIDGEON
SIMPLY TELL US
TICKETS
KATE SMITH
WINCHELL
JACK DEMPSEY
DEEMS TAYLOR
FRED ALLEN
MRS. MINIVER EVERYBODY'S ALL-TIME 10 BEST FILM LIST!

Among the many ideas used by Ed Fitzpatrick, of Loew's Poli, Waterbury, Conn., was this publicity office where a steno sat all day typing pressbook messages.

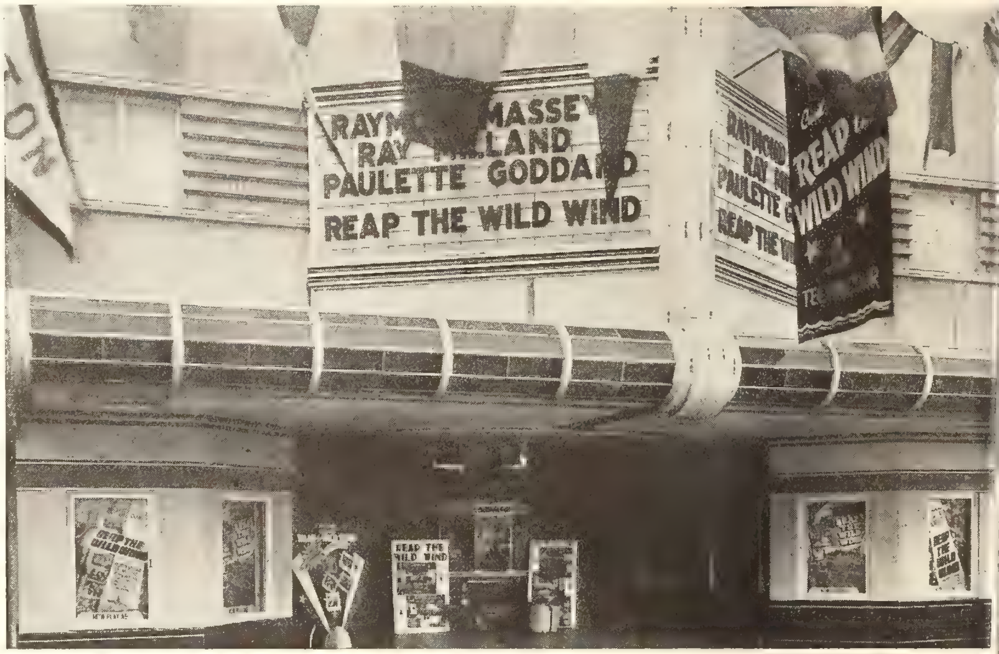


By Edward Ma

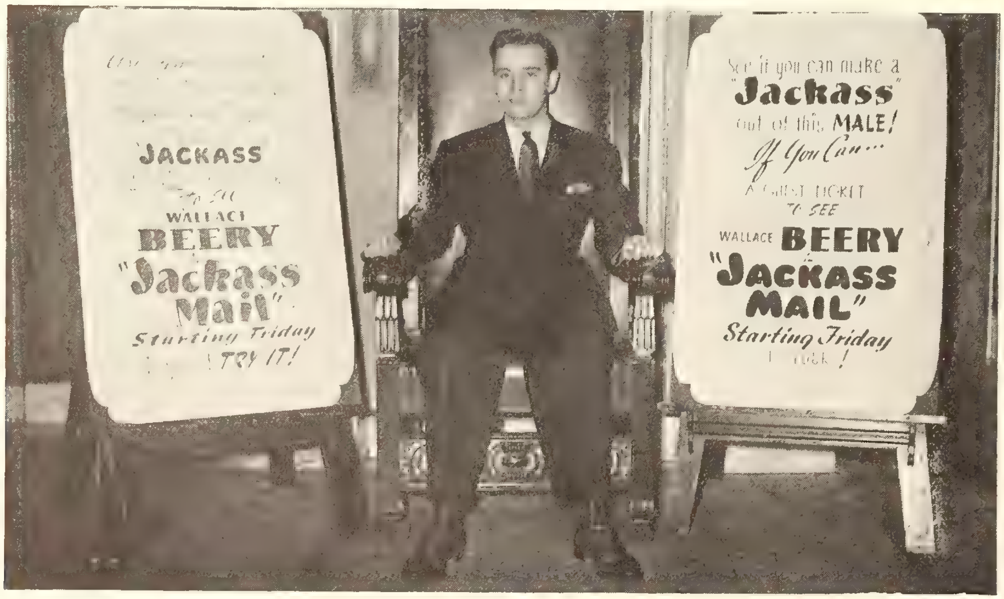
Mardel Maxey, assistant manager of the Russell theatre, Maysville, Ky., made these hats from old window cards.


STARTS FRIDAY
THIS GUN FOR HIRE

This unusual lobby display was used in Lincoln theatre, Washington, D. C.

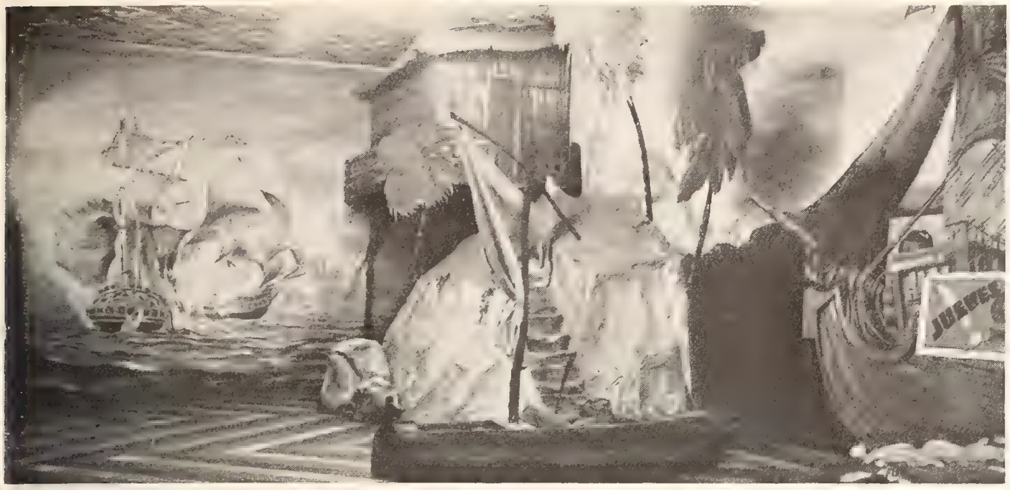

RAYMOND MASSEY
RAY MILLAND
PAULETTE GODDARD
REAP THE WILD WIND

Homer E. Wall, district manager of the Redwood Theatres, sent us this picture of the attractive front of the Eureka, Eureka, Calif.


JACKASS
WALLACE BEERY
"Jackass Mail"
Starting Friday
TRY IT!
See if you can make a Jackass out of this MALE!
If You Can...
A GUEST TICKET TO SEE
WALLACE BEERY
"JACKASS MAIL"
Starting Friday

By Colburn Ball

The photo at the left shows an idea used by Arnold N. Gates at Loew's Park theatre, Cleveland, Ohio. The Cleveland *Plain Dealer* carried a few paragraphs on it in Glenn Pullen's column, and Sidney Andorn, a local radio commentator, mentioned it in one of his programs.



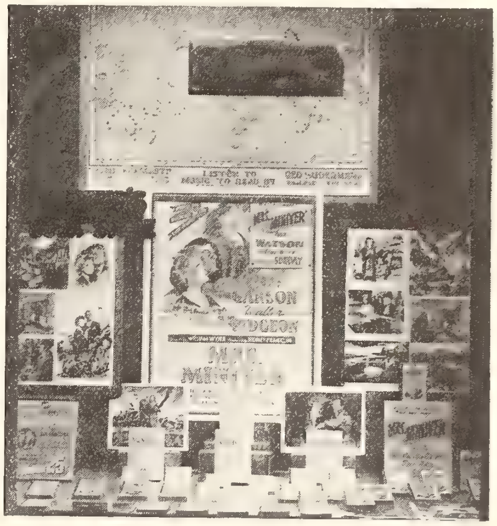
In Argentina they go in heavily for atmospheric lobbies. Here's the one in Gabriel Manzano's Cine Monumental in Rosario, managed by Gabriel Marin.

BE A
YANKEE DOODLE
DANDY
BUY
WAR BONDS

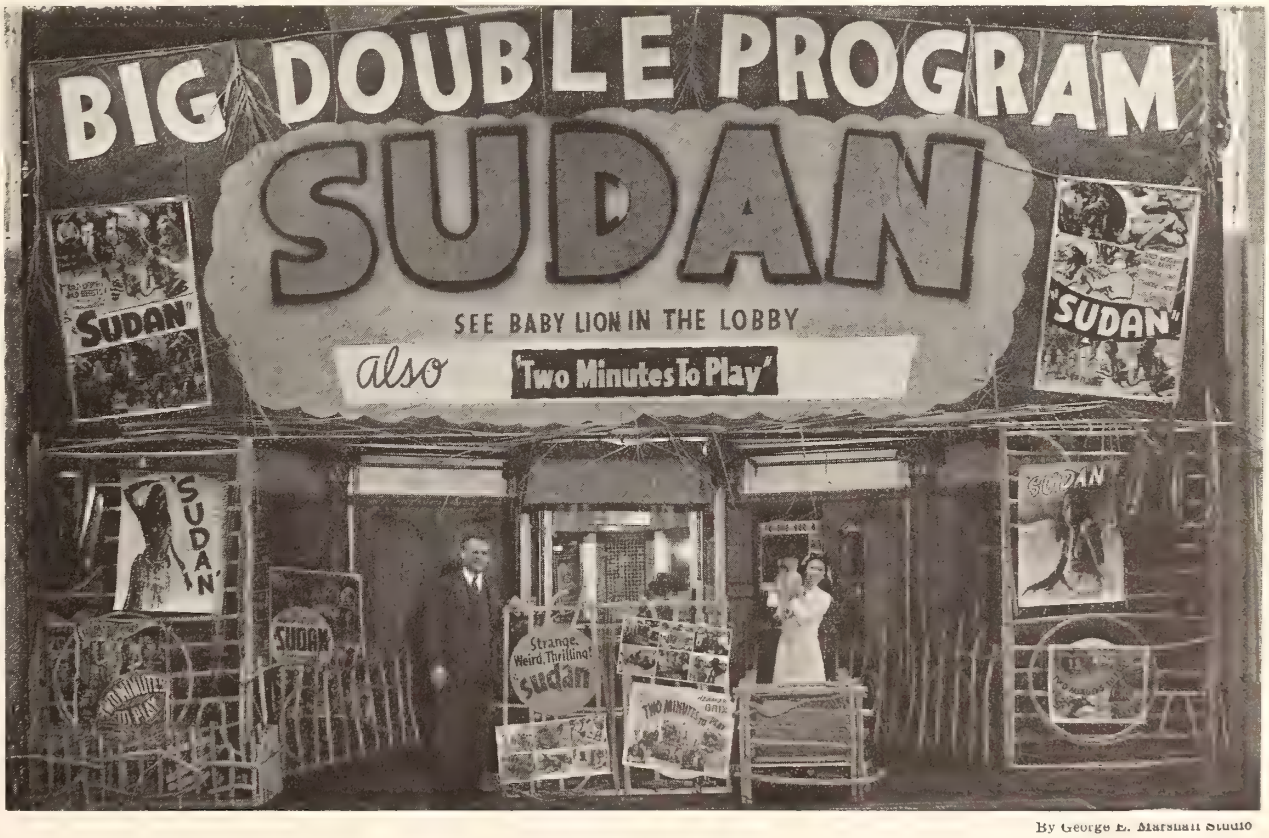
By Fred Tambling

Millard Ochs, manager of the Strand theatre, Akron, O., stands by while Mayor Harter of Akron signs a proclamation setting aside "Yankee Doodle Dandy Week".

Isadore Hirshblond, owner of the Community theatre, Toms River, N. J., did such a thorough job of selling "Mrs. Miniver" that even a blind man came to "see" the picture. Here he is with his Seeing Eye dog. The event was mentioned in the local newspaper, too.


Mrs. Miniver
Watson
Garson
Pidgeon

This is just one of the many tieups obtained by Don Alldritt for "Mrs. Miniver" at the Fox Watson theatre, Salina, Kansas. This display was in the window of a distributor of pocket editions of books. Over 50 stores were tied up by Don.


BIG DOUBLE PROGRAM
SUDAN
SEE BABY LION IN THE LOBBY
also
'Two Minutes To Play'
"SUDAN"
"SUDAN"
SUDAN
SUDAN
Strange, Weird, Thrilling!
Sudan
TWO MINUTES TO PLAY

By George E. Marshall Studio

A baby lion was
orrowed from the
allas Zoo by Louis
harninsky, man-
ger of the Capitol,
allas. You can
ee the nurse hold-
g the cub on the
ght. That's Louis
imself on the other
de of the box of-
ce. Louis also
btained the co-
peration of a
othing store to
e a lobby display
th a big stuffed
n surmounting it.

Selling Points
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

A YANK AT ETON (MGM): Mickey Rooney and Eton School in England would seem to be an incongruity which might well be met by a giant blowup of Mickey in the lobby with a balloon expressing his wonderment at the prospect. There is a still of Mickey in his Eton top hat which can be mounted on a lobby wall next to a mirror. Have a topper available so that the local youths can imitate Mickey. Offer a prize for the funniest face. Doormen, ushers or usherettes and newsboys would attract attention if they wore the toppers that are available at low cost for this purpose. Prizes can also be awarded for the best drawing of Mickey Rooney wearing a top hat. Along this line, a prize could be offered for anyone turning in a picture of himself in a top hat which would be used on a board in the lobby. Dressing a young man in Eton garb and sending him through town properly placarded is an obvious but no less effective form of ballyhoo. There are three newspaper serializations available, one a six chapter picture strip. The press book has a number of copy paragraphs for use in ads which can be adapted for other uses. They make intriguing reading for the public and could be used possibly as the basis of a contest for additional ones.

NOW, VOYAGER (Warner Bros.): With Bette Davis as the star of this attraction, much of the selling is concentrated on her. There is a full page mat which can be used in newspapers, as a herald, as a window card or in bookstores, public and circulating libraries, in which Miss Davis' past roles are recalled. Along this same line is a lobby display which can be easily made with stills; it calls attention to the star's past successes, too. There is a card which carries Walt Whitman's "Now, Voyager, sail thou forth to seek and find" on the outside and beauty hints on the inside. This folded card will attract the attention of women, who are interested in this sort of thing most of the time. The cosmetic chart was prepared by the House of Westmore. Tieups can be arranged with drug and other stores carrying this merchandise. The picture was adapted from the book by Olive Higgins Prouty and tieups can therefore be arranged with libraries, book stores, etc. A novel twist to this would be to obtain some copies and put them on a table in the theatre; lend them out with the charge to be the purchase of a War Stamp. There is a series of compelling teaser ads available which can be used one a day or all at once on different pages of the paper. Since the title was adapted from a famous line of literature, it might be feasible to run a contest naming other titles similarly adapted. To make it easier, the lines can be quoted and the authors asked for. There is an interesting problem to be solved in the picture. A ballot box could be placed in the lobby, with women patrons invited to name their solution to Bette Davis' question. The editor of the woman's page of the local paper might find the results interesting. The title suggests the possibility that it could be used over a group of travel ads and as copy on "tickets" which could be used as throwaways. Similarly, it could be used as the keynote of copy in trolleys and buses suggesting that the reader go immediately to see the film. There's a shipboard romance in the picture which suggests the possibility that a contest might be run for local couples who met on shipboard.

Juke Box Slant Sells "Juke Box Jenny"

Promoting a juke box from one of his local merchants, Robert Brown, for the date of "Juke Box Jenny" at the Princess theatre, in Donora, Pa., filled the box with 10 numbers from the picture and adjusted it so that it would work without depositing any money. Appropriate tie-in copy was planted atop the machine, while records were spotted strategically around the walls of the lobby.

Hangs Hitler in Effigy

To attract his patrons to the opening of "After Mein Kampf" at the Capitol theatre, in Philadelphia, Herman Comer hung Hitler in effigy twice daily in front of his house, the Round Tabler also announced that anyone signing a War Bond pledge for September could participate in the hanging. The stunt brought a newspaper photographer to the scene with resultant picture and story in the cooperating daily.

Vicar's Speech Reprinted From "Mrs. Miniver"

Mighty effective was the full page promoted by Leslie V. Campbell from the Consolidated Mining and Smelting Company of Canada as an advance for his engagement of "Mrs. Miniver" at the Strand theatre, in Trail, B. C. On a full page, boxed in with the head "A Tribute," the Vicar's entire speech from the picture was run. Campbell also landed plugs over the radio which were generous in their praises.

Special Matinees Sell Fall Shows

As part of his fall activities, Clayton Cornell at the Pontiac, in Saranac Lake, N. Y., has planned a series of four weekly matinees devoted to games on the stage to take place 15 or 20 minutes prior to showtime. The first matinee, dubbed a "Back-to-School" party, included the distribution of promoted school supplies.

Among other events planned by Clay are circus, fashion and amateur shows. The new serial is being sponsored by a local dairy, the merchant donating $2.50 worth of War Stamps, to be awarded to some kid each week. Cornell has also started work on the annual financial Boy Scout Drive, at which time the Scouts will be the guests of the management after a parade from the Town Hall to the theatre.

Cornell is also conducting a series of Merchants' Matinees, whereby customers patronizing merchants on a given day will be his guests at the matinee on that day. Contact has also been made with a new Army Signal School that is being run nearby, whereby the theatre is better able to get advertising into the school in the form of programs, cards, and having attractions printed in their weekly mimeographed paper.

Through a tie-up arranged with 12 of his local merchants and as part of his "Back-to-School" matinee at the Elmwood theatre, in Penn Yan, N. Y., R. S. Helson ran a cooperative page of ads in which words were intentionally misspelled. To the first 100 kids presenting a corrected list, guest tickets were awarded.

A special Saturday matinee was held at which "Miss Annie Rooney," "Don Winslow of the Navy" and selected shorts were shown. School supplies promoted from the local five and dime store were given to the kids and 2,500 heralds, half the cost of which was defrayed by one of the merchants, were distributed house-to-house, as were the regular theatre programs.

Animated Display Attracts For Rankin on "Pearl Harbor"

As part of his exploitation campaign on "Remember Pearl Harbor" at the Centre theatre, in Chatham, Ontario, Harland Rankin obtained a 15-foot wind mill which he placed in his lobby lit up with flashing lights, giving a lighthouse effect. Patriotic slogans were placed on it with 11 by 14 stills displayed. In addition, cooperative programs were distributed each night by local sailors on leave.

On the opening night two sailors were brought on the stage and presented with small safety razor kits with the compliments of the management. Three hundred newspapers were distributed on the main street the opening day with special stickers across the front page reading: "Pearl Harbor, the greatest catastrophe in American history, now playing at the Centre theatre."

As a special tabloid for women at war, special lighting was arranged with two flags on either side of the stage with the whole stage flooded with a flag from the effect machine. A small spotlight was focused on one of the ladies of the local C. W. A. C. doing the salute as the picture faded out.

Harris Has Say on Drive-Ins In Miami Paper

The gasoline bugaboo holds no terrors for Milt Harris, manager of the Drive-In theatre, in Miami, who has recently installed a hitching post and invited his patrons to come one and all in buggies. He got a neat publicity break recently, when one of the leading columnists devoted his entire day's stint to Milt's activities. Says the columnist while quoting Milt:

"Business is good," said Harris. "I mean that sincerely. It's the first time I've ever been connected with a Drive-In and I'm getting a terrific boot out of it. Let me tell you about 'my baby.'

"First of all"—and Harris chuckled—"I'm erecting a hitching post. No kidding. Many patrons lately have been arriving in horse and buggy, and on horseback, so I believe they'll appreciate it.

"The Drive-In type of theatre, though still in its infancy, has definitely become established as a permanent branch of the motion picture industry. There's only about 80 of them in the country now but after the war just watch 'em go.

"Of course I'm prejudiced, but here's a few things the Drive-In has to offer: It has made it possible for all to enjoy a movie, particularly people with youngsters at home and no maid, invalids, shutins and very old people. Seated in the comfort of their own car, patrons dressed as they please, there's no parking problems, they are privileged to bring along pets, nobody gets up in front of them and blocks their view of the film, candy wrappers don't crackle and they hear every line uttered—not having to miss any because of laughter or loud talking.

"Audiences often bring along their own refreshments and combine a picnic and movie under a tropical moon. And if there's no moon, and it pours, they can still have heir picnic and movie because rain doesn't make any difference.

"The Miami Drive-In has parking facilities for 1,000 cars and a seating capacity of 200 for those without cars. All this occupies an area of 20 acres, graded and rolled o provide elevated terraces with ramps for he automobiles.

"Individual speakers not alone enable ocupants to hear the show while watching the picture, but persons can be summoned to the phone via the theatre's speakie system—lso used whenever the President addresses the nation.

"I tell you I'm a super Drive-In enthusist," said Harris earnestly.

Library Cooperation Gained by Teschner

For the reissue of "King Kong" and "Gunga Din" at the Poli-Bijou theatre, in New Haven, Ted Teschner gained the cooperation of the director of the main library or the distribution of bookmarks in all the ty libraries. The house artist made up pecial heralds, 5,000 of which were distributed at fights, beaches, bond rallies, etc. A ound truck, bannered on three sides, toured e streets three days ahead of the opening, hile on the opening day itself, two soldiers nd a huge ape costumed covered the streets.

Award Candidates

Among the 24 showmen listed below for Quigley Awards consideration we welcome newcomers in addition to members from the U. S., Canada and across the seas in England. The next two week period will mark the end of the Third Quarter.

DON ALLDRITT
Watson, Salina, Kans.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

CAROLINA BRUNSON
Rialto, Phoenix, Ariz.

LESLIE V. CAMPBELL
Strand, Trail, B. C.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

CHARLES COUSSOULE
Manos, Hollidaysburg, Pa.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

STEWART GILLESPIE
Marks, Oshawa, Ont., Canada

ALICE GORHAM
United Detroit Theatres
Detroit, Mich.

R. S. HELSON
Elmwood, Penn Yan, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JACK MATLACK
Hunt Theatres, Medford, Ore.

ED PURCELL
Strand, Staunton, Va.

HARLAND RANKIN
Centre, Chatham, Ont., Canada

REYNOLDS ROBERTS
Elite, Middlesbrough, England

EDWARD SELETTE
Strand, New Bedford, Mass.

BUD SILVERMAN
Riviera, Rochester, N. Y.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY D. STEARN
KEN CARTER
Manring, Middlesboro, Ky.

ARNOLD STOLTZ
Avon, Utica, N. Y.

HOMER E. WALL
Redwood, Eureka, Calif.

Local "Mrs. Miniver" Sought In Hot Springs Contest

Residents of Hot Springs, Ark., were recently invited to send in to the local newspaper their selections of local women who were doing outstanding work in behalf of National Defense. This, in connection with Clyde Smith's campaign for "Mrs. Miniver" at the Paramount theatre. Through the cooperation of a leading florist, "Mrs. Miniver" roses were presented to one winner daily for a week in advance of the opening. Pictures of the local women so chosen were run in the paper together with stories.

Through a tieup effected with the Delta Sigma Phi Sorority, the girls acting as hostesses, sold War Stamps and Bonds from a special booth in front of the theatre. Spot announcements were landed over radio stations, a lobby display of scene stills was arranged and all highways leading into the city were placarded with cards.

Feldman Lands Story on Peggy Garner's Visit

A recent lucky break for Richard Feldman of the Paramount theatre, in Syracuse, was the fact that Peggy Ann Garner, who appears as Roddy McDowall's brother in "The Pied Piper," was visiting that city about a week prior to Dick's opening of the picture. The Round Tabler immediately hopped to it and sold one of the local newspapers on the idea of interviewing the girl, which resulted in two columns of art and a story on her Syracuse visit, together with picture mention.

War Agencies Contacted By Stearn for "York"

To usher in his date on "Sergeant York" at the Schine Manring theatre, in Middlesboro, Ky., Harry D. Stearn, city manager, and Ken Carter, manager, distributed novelty heralds which were mailed to members of all local war agencies, as well as being tucked into newspapers of a local distributor. An effective window was promoted, done in red, white and blue, which also featured a large 30 inch disc photo of Gary Cooper on each side. Extra cashiers called telephone subscribers, calling attention to the popular price engagement of the film.

Guest Tickets for Full Books

Harrisburg (Penna.) theatremen stamp the name of their theatre on the backs of all War Stamps. If a patron brings a filled book to the theatre, he is given a guest ticket. The book is, of course, returned so that a Bond may be issued.

"Miniver" Book Reviewer

A local writer and book reviewer delivered a talk on "Mrs. Miniver" before civic and luncheon clubs as one of the features of the film's campaign put over by M. J. Dew Brittain, at the Grand, Dubuque, Ia.

THREE HOLIDAYS

Election Day, Armistice and Thanksgiving Days Offer Exploitation Opportunities During November. Here are important days for showmen in month.

1st	Daniel Boone Born—1734
2nd	North and South Dakota Admitted to the Union—1889
3rd	Election Day
7th	Montana Admitted to the Union—1889
10th	Thanksgiving Day in Canada
11th	Armistice Day Washington Admitted to the Union—1889
13th	Robert Louis Stevenson, Author, Born—1850
16th	Oklahoma Admitted to the Union—1907
26th	Thanksgiving Day
30th	Mark Twain Born—1835 Louisiana Purchased—1803

Happy Birthday

Congratulations to those listed here who celebrated last week or will celebrate this week.

September 18th
J. E. Spencer

19th
Burr W. Cline
Eric Van Dyck
Joseph Levenson
Howard Mercer
Charles A. Koerner
Gerald Shaffer
Al Cooper
Norman Stancliffe

20th
Leonard Gordon
James T. Stroud
Tom W. Edwards
Leon E. Junette
E. M. Waltz
Mesho Triller

21st
Nathan Cohen
Clyde Pratt
Thomas J. McCoy
Arlie Crites
Peck Westmore
Frank LePage
Charles W. Hawk
Gus Lampe
Don Doberer

22nd
Dave D. Samuels
Fred J. Dollinger

September 22nd
Harris L. Humphries
Robert Patterson
John J. Delson
Jack Tiernan
Tony Stern
Alex C. Patterson
Ernest C. Rogers
William Johnson
William J. Currie
Frank Slavik
Zollie Volchok
E. W. Fadal
William C. Carbaugh

23rd
Louis Sylvester
Leon Jarodsky
E. E. Seff
Carl E. Jones
William L. Perley
Upendranath Kantharia
Claude C. Norton, Jr.
F. A. Zehringer

24th
Thomas diLorenzo
Joseph W. Shuck
John E. Palmer
Raymond Hasselo
Scott Roberts
Leo A. Guimond
Douglas Mellott

September 25th
J. H. Phillips
Sol Krim

September 25th
Henry B. Salthun
Daniel A. Allain, Jr.

26th
Jim Landers
E. K. Vollette
Ashton C. Rudd
James W. Work
Bert H. Todd
Walter B. Garver
James J. Landsford
Mrs. Ruth D. Ornstein
John A. Matthews
George Griffith, Jr.
James Stephen Ellis

27th
William Kohler
Orville W. Crouch
Robert Dunnuck
Alfred Gorton
Harry S. Schulman
Arthur A. Quinn
Emmett H. Lyons
Rader S. Stewart
Charles D. Crowley
Carl H. Mott
Ernest L. Outlaw
Curtis B. Bell
George E. Walsh

28th
Charles O. Clark
Howard L. Parker
Walter Woodman
Raymond L. Daniels

September 28th
Edward Harris
Don Bloxham
Mack Oringer
Harold Lucas
Herman Starr
G. M. Patel
Clifford Roy Buschel
Emil George
William Johnston

29th
Michael John Carroll
Edward Murtagh
Cresson E. Smith, Jr.
John W. Terry
William Hatch
Gus H. Coates

30th
E. R. Mosteller
G. N. Turner
C. W. Doctor
Leonard Pearce
K. E. Ward
Fred Weimar
Kenneth A. Grimes
Lawrence Walter

October 1st
Joe Buse
James E. Darby
John Calman
William Carmichael
Joseph Sirkin
Frank Mangham
Sidney C. Hoffman
Victor F. Morelli

In New Posts

GROVER C. COOK has succeeded Earle M. Holden as manager of the L&J Capitol theatre, in Atlanta, Ga.

PHILLIP ARBEIT is now managing the Rogers theatre, in Brooklyn, N. Y.

TED RODIS is now managing the Laurelton theatre, in Laurelton, L. I.

By Staff Photographer

Alfred Hall, shown above with Mrs. Hall, operates all four of the theatres on Martha's Vineyard, island off the Massachusetts coast. He recently held the island's first world premiere in the Edgartown Playhouse, when "The Moon and Sixpence" opened there. Mr. Hall reports that the population of the island's towns is so small that he must make daily changes of program.

HARRY SWEET, formerly manager at the LaSalle, in Niagara Falls, is now with the Pulman Company, assigned to special troop movements.

ED COYLE has been named manager of Dave Barrist's Airport theatre, in Philadelphia.

Kornblite's Teaser Ads Launch "Mrs. Miniver"

Beginning his campaign for "Mrs. Miniver" two full weeks in advance of the opening, Bud Kornblite, at the Capitol theatre, in Waverly, N. Y., featured a two-column announcement ad of the big pictures to be played during the month, stressing "Miniver" in the ad. As a follow-up, 10 days in advance, the Round Tabler began using a series of teaser ads quoting all the famous stars who included the picture on their list of the 10 best pictures of all times.

JUNIOR SHOWMEN

CAROLYN MARY on Tuesday, September 1, to Mr. and Mrs. Harold deGraw. The father is manager of Schine's Oneonta theatre, Oneonta, N. Y.

DIANE MARIE on Tuesday, September 1, to Mr. and Mrs. William Romanoff. The Dad is managing the Park theatre, in Rockland, Maine.

Shane Started as Doorman in Brooklyn, Now Manages Colony

Sid Shane is still a very young fellow even in a business crowded with youths, but he has had a wealth of experience which fits him admirably for his post of manager of the Colony theatre in Brooklyn N. Y. He was born in Philadelphia, July 16, 1920 but moved to Brooklyn at an early age. His first job came when he was 15 years old; he was doorman at the Tivoli theatre in the City of Churches. A year and a half later he was made assistant manager of the Lincoln in Brooklyn. After nine months he went to Florida and the sign "Lincoln theatre" attracted him so in he went as assistant manager at the ripe old age of 17. Two years ago, the North lured him back and he went to work for Raybond Theatres as assistant manager in the Rialto in Newark, N. J., later being promoted to manager. He was transferred a few months later to the Earle in Jackson Heights and then to his present post at the Colony.

Mott Blair Goes All-Out for War Bonds in First Theatre Job

Mott P. Blair is just a bit over 19 years o
age and started to work in the theatre jus
a few weeks before his birthday this yea
That was on June 28. He started appropri
ately enough in the Blair Theatre in Marsh
ville, N. C. Mott is a live-wire advertisin
man and finds that phase of theatre work hi
favorite. His first act on assuming the ma
agership was to instigate an all-out progra
for War Bond and Stamp sale.

Kleper Uses Ragamuffin Bally

As a gag teaser ahead of "Smart Aleck
at the Poli Bijou theatre, in New Have
Sidney Kleper dressed two of his staff
ragamuffins and had them parade the stree
two days ahead of the opening. The la
carried a sign with appropriate tiein co
and cut up generally as they covered t
downtown area.

By Staff Photogra

Mr. and Mrs. Jack Hamilton visited the Ro
Table when passing through New York last w
Jack had just left the Riviera theatre in Roche
of which he had been manager and was enr
to the Apex theatre in Washington, his new

Invest in Freedom—Today!
DETROIT IS DYNAMITE!
THURS. EVENING SEPT. 17 8 P.M.
Detroit's MILLION DOLLAR BOND PREMIERE
WAKE ISLAND
BUY U.S. WAR BONDS HERE
FREE TICKETS Now!
Buy U.S. WAR BONDS and STAMPS HERE

"Detroit is Dynamite" was the title of an article in "Life" which inspired United Detroit Theatres to show how Detroit felt about it. So they staged a bond premiere for "Wake Island." Seats cost as high as $5,000. The girl at the counter is buying a War Stamp corsage for one dollar.

Cornell Stages Bond Rally At Rotary Club Meeting

For his activity used on the promotion of his Bond and Stamp Sales at Schine's Pontiac theatre, in Saranac Lake, N. Y., Clayton S. Cornell through the cooperation of the local radio station WNBZ, secured the services of a well-known Viennese string quartette to play a half-hour program. The leader of the quartette, Professor Silving, is reported to be the world's most famous interpreter of Straus waltzes. The aggregation was brought from Lake Placid to the theatre, where they played from the stage; their services were gratis, the station furnishing the time and the theatre the broadcasting facilities.

Clay also wrote the continuity on the Bond promotions, beginning with the success of the "Salute to Our Heroes" rally sales and continuing with what was planned for the remainder of the month. A major point of mention was the new lobby Victory Booth.

In connection with the Bond Drive, and at the insistence of a member of the Rotary Club, Cornell staged a Bond Sale at their weekly meeting at which time $1,000 worth of Bonds were sold in less than three minutes. The Round Tabler also reports the Rotarians as being so pleased with the results, that they are planning another sale at their meeting the following week.

Bond Campaign in Utica Nets Good Publicity

The Bond campaign for September in Utica, N. Y., was handled by all the theatre managers with the vigor they usually devote to selling their films. Arnold Stoltz, manager of the Avon, acted as one of the publicity chairmen for the theatres' part in the observance.

Arnold did his usual job with the cooperation of the other managers in Utica. Plenty of publicity with pictures was obtained in both papers. The pushmobile with three dummies representing Hitler, Mussolini and Hirohito went through town and there was a pusher for each foot. A buyer of a $25 bond was entitled to push the automobile one foot. When the pushmobile reached Niagara Falls on its route from New York, it was dumped over the brink with the three dummies in it.

Perdue Dedicates Showing To Local Ordnance Workers

Since the Kansas Ordnance Plant, a overnment shell loading plant, is located close proximity to the city of Parsons, an., Barnes Perdue of the Parsons theatre dicated his showing of "Joe Smith, merican" to the KOP war workers.

To properly publicize the dedication, the mpaign was a city-wide promotion to des- nate the playdate to, and in honor of the en and women behind the men behind the ns. The campaign and dedication was the st idea entertained by the city merchants welcome and build good will among the w citizens of the community.

Stories were obtained in *Vox Kop,* house gan of the plant. The ordnance depart- nt also printed 500 window cards with- charge to the theatre. Both of these ngs are prohibited by Government regu- ion, but Barnes just turned "It Can't Be Done" into "It can be done." Other prohibited promotions which were accomplished in the face of the prohibitions were the sale of tickets within the plant area and the blocking off of the main highway through the city as well as the erection of a banner over it.

The three days of the showing were set aside as KOP days in Parsons by proclamation of the Mayor. A street dance was held on Main Street with admission a 50-cent War Stamp. The orchestra was promoted. The Parsons theatre also gave one week family passes to the first 25 persons buying a $25 War Bond.

Both local newspapers gave plenty of space, including front page stories.

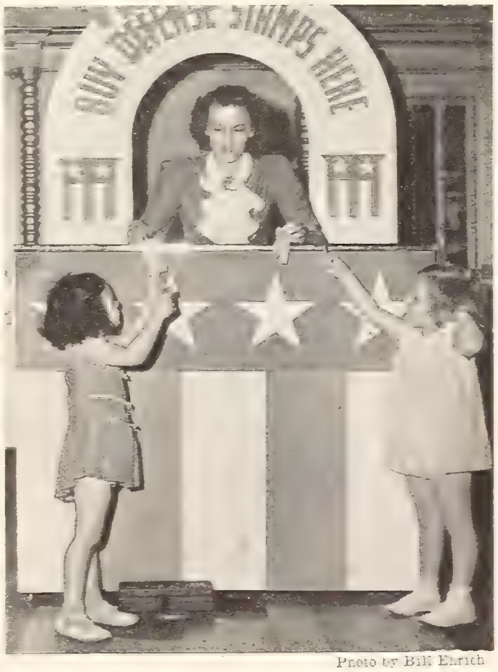


Photo by Bill Ehrich

This is the War Bond booth set up by Leonard Tuttle at the Indiana theatre, Indianapolis. Len's Drive started with a major from the Air Force speaking from the stage. He got the crowd to buy $7,000 in Bonds.

Victory Wheel Invites Folks to Buy Bonds

On the opening day of the Drive, a large stand was erected on the Square right next to Jim O'Donnell's Bond Display for the Haines theatre, in Waterville, Maine. The American Legion Band opened the proceedings, while the assembled crowd was addressed by Mayor Dundas and members of the city government. Jim set up a microphone and a non-sync turntable through which records, band patriotic numbers are played when no band is available. An automatic Victory Wheel invited folks to purchase stamps.

All ushers and doormen in the theatres wore Bond Drive banners across their chests, while the final day of the parade is being reserved for a gigantic "Surprise Night" at the Square where promoted prizes, will be raffled off to purchasers of War Bonds. The theatre display which stands 12 feet in height and is 18 feet wide, carries a top banner, a blackboard arrangement lists the names of all organizations assisting the theatres in the drive. There is a space at the end of each name wherein the amounts are listed.

Victory Booth Installed By Boyle in Norwich

Activities engaged in by Joe Boyle at the Poli Broadway, in Norwich, Conn., included promoting the American Legion for a uniformed color guard, plus a three-minute speaker in opening the theatre's Bond Rally. A new Victory Booth for the theatre has been installed and will function on the sidewalk out front, while the house itself is decorated with pennants, and a valance with "Salute to Heroes" copy.

The city editor of the local *Bulletin* and *Record* was appointed the newspaper publicity chairman which brought breaks in the press regularly. The chairman of the Women's Defense Auxiliary Committee cooperated in manning the Victory Hall, located in the heart of the city, for the sale of bonds.

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BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

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WANTED: THEATRE ORGAN CONSOLE. M. MAYNARD, 11 Kramer Avenue, Caldwell, N. J.

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PRESS OF
C. J. O'BRIEN, I
NEW YORK, U. S.

PRODUCT DIGEST

THE RELEASE CHART
SHOWMEN'S REVIEWS

Springtime in the Rockies

(Twentieth Century-Fox)

Dance Festival in Technicolor

With the current impracticability of overseas cruises, Twentieth-Century-Fox has sent its musical-comedy troupe across the border for a revue staged against the backdrop of the glacier at Lake Louise. Betty Grable has the feminine lead, as dancing takes precedence over singing, and the regulars—John Payne, Carmen Miranda and Cesar Romero—have been shifted around a bit to suit. Holding up the musical end are Harry James, his trumpet and orchestra, who certainly rate special billing for several excellent solo and ensemble numbers.

The slight story concerns the efforts of John Payne to recapture the affections and talents of Betty Grable without letting her know of a contract in the offing. He follows her to Canada, gathering en route a valet (Edward Everett Horton), who feels his six degrees have taught him nothing about life, and a secretary (Carmen Miranda), whose antics enliven the show considerably.

The dances, effectively staged by Hermes Pan, are principally by Cesar Romero and Betty Grable, unless the unique talents of Carmen Miranda and Charlotte Greenwood are included in that general classification. The former give two exhibitions of ballroom dancing with smooth grace. The Portuguese bombshell sings "Chattanooga Choo Choo" in her native tongue with gestures for one of the film's highlights. Charlotte Greenwood does her dance twice in the course of things and, incidentally, competes with Edward Everett Horton for acting honors.

Mack Gordon and Harry Warren wrote four new tunes for the film, "I Had the Craziest Dream," "Pan American Jubilee," "Run Little Raindrop, Run" and "A Poem Set to Music."

William LeBaron, who produced the film, and Irving Cummings, who directed it, are collaborating in this series for the first time, although each has had a hand in it before. The result has music, dancing and beautiful color to commend it to the many customers who get their musical comedy via the screen. Some effort might have been made, however, to support the title and do justice to the beauty spot of Canada which it ignores.

Previewed at a trade screening where a small audience of exhibitors watched with interest and some amusement.—Reviewer's Rating: Good.—E. A. CUNNINGHAM

Release date, November 6, 1942. Running time, 91 min. PCA No. 8589. General audience classification.

icky	Betty Grable
an	John Payne
osita Murphy	Carmen Miranda

esar Romero, Charlotte Greenwood, Edward Ever-
tt Horton, Harry James and his Music Makers,
rank Orth, Jackie Gleason, Harry Hayden.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

You Can't Escape Forever

(Warner Bros.)

Newspaper Melodrama

Using the time-honored theme of the big city newspaper, the girl reporter and the go-getting managing editor, and including a finally successful fight with the gang leader who runs the city, this film falls into the classification of routine entertainment.

George Brent is the "name" in the cast, but the story material with which he has to work hardly measures up to his ability. Opposite him is Brenda Marshall, while Gene Lockhart, Roscoe Karns, Edward Ciannelli and Paul Harvey are the performers chiefly concerned in the supporting roles, which are handled adequately.

Brent, who plays hunches with a considerable degree of success, plays one which turns out badly, with Ciannelli as the subject, and the publisher, forced to back-track, compels Brent to write the "love-lorn" column for the duration of his contract. But Brent, by accident, gets on the trail of a new lead linking Ciannelli with the black market in rubber, sugar and other rationed items, and uncovers enough to substantiate his belief that the gangster is behind the racket. The final sequences contain the expected automobile pursuit, interspersed with occasionally amusing bits supplied by Karns.

Jo Graham directed from a screenplay by Fred Niblo, Jr., and Hector Chevigny, based on a story by Roy Chanslor.

Previewed in the Warner home office projection room. Reviewer's Rating: Fair.—CHARLES S. AARONSON.

Release date, October 10, 1942. Running time, 77 min. PCA No. —. General audience classification.

Steve "Mitch" Mitchell	George Brent
Laurie Abbott	Brenda Marshall
Carl Robelink	Gene Lockhart
"Mac" McTurk	Roscoe Karn

Edward Ciannelli, Paul Harvey, Charles Halton, Don DeFore, Joseph Downing, George Meeker Erville Alderson, Mary Field, Bill Edwards, Dick Elliott, Edward McWade, Joseph Crehan, Dick Wessell, Paul Newlan.

Flying Tigers

(Republic)

China's American Heroes

The first tribute to the American Volunteer Group, or the "Flying Tigers" as they are better known, has a timeliness about it that should make it popular.

Thrills abound in the picture, and while romance would seem to have very little place among a group of men whose business is killing Japs, it has been introduced to make the picture interesting to women. Then there's some comedy.

John Wayne has the principal role as leader of the A. V. G. Anna Lee is a nurse in the hospital maintained near by. Paul Kelly is one of the pilots. The story really starts when Wayne returns from Rangoon with replacements including John Carroll, a cocky lad, and Edmund MacDonald, who had a bad record in the States, but is acepted on the plea of his wife, Mae Clarke, that he just had to fly.

The President's December 8th speech is heard by the fliers over the radio. Shortly afterward, they are ordered to attack Japanese supply trains on a bridge over which these trains pass. Since the job is a dangerous one, Wayne volunteers to take it himself. Just as he boards the plane, it takes off and he discovers the now chastened Carroll at the controls. The latter persuades Wayne to let him keep on the mission. Carroll is wounded by anti-aircraft fire and when the plane catches fire he pushes Wayne out and dives his plane loaded with explosives into the loaded train, having already destroyed the bridge.

Edmund Grainger, associate producer of the picture, has "shot the works" in mounting the film. David Miller directed. Kenneth Gamet wrote the original story and collaborated with Barry Trivers on the screenplay. Of particular note are the special effects created by Howard Lydecker and the fine photography by Jack Marta.

Previewed at the Normandie theatre in New York before a special audience of reviewers, circuit buyers and the National Board of Review, as well as certain interested groups, the picture was received with a great deal of interest. Reviewer's Rating: Excellent.—BOB WILE.

Release date, October 8, 1942. Running time, 102 min. PCA No. 8458. General audience classification.

Jim Gordon	John Wayne
Woody Jason	John Carroll
Brooke Elliott	Anna Lee
Hap	Paul Kelly

Gordon Jones, Mae Clarke, Addison Richards, Edmund MacDonald, Bill Shirley, Tom Neal, Halcolm "Bud" McTaggart, David Bruce, Chester Gan, James Dodd, Gregg Barton, John James.

Secret Mission

(Hellman-General Film)

Espionage Drama

The pattern from which this war drama has been cut is a familiar one; few of its thrills are of the unexpected variety. None the less, as an adventure yarn with the established factor of espionage and underground plotting against the Nazis, it gets over, and has incident enough, melodrama and romance, to provide a good 90-odd minutes of entertainment for the less sophisticated audience.

War films no longer pull the public in just because they are war films. This one has a lively narrative over and above its war inspiration. The principals are not exactly banner names, but both Hugh Williams and Carla Lehmann have an apostolate. As a programer of unpretentious caliber the film may have some appeal to United States audiences.

Hellman has made a sound production job of his film and Harold French's neat and honest direction makes the reasonable most of the story and its situations. As in all French's films there are touches of inspiration here and there. Williams gives a familiar kind of reading to the character of the British agent in occupied territory, but is—just as usual—Hugh Williams. Roland Culver's suave Captain Gowan, and Michael Wilding as a Cockney with a French wife, add a lighter vein, while Carla Lehmann sympathetically plays the skeptical French miss.

The secret mission is one which takes four British agents to France where with the aid of the underground movement they get into Nazi headquarters, guide a bombing raid to vulnerable objectives and escape back to England. It isn't as easy as that, for they have misunderstanding to fight among the French, and wits to use in escaping the Nazi jackboot, but the trickery, in posing as champagne salesmen and friends of Ribbentrop, the prowling pursuit of the military, the hidings and the last-minute escapes, all make for entertainment in an accepted vein.

There are indigestibilities, one of them the hotch-potch of broken English accents presented as a formula for spoken French; another, the implausible success which attends the spies' efforts every time they come against the Nazis. But the sum total is one of lively popular fare. A notable factor for the discerning is the imaginative and stimulating orchestral background by Mischa Spoliansky.

Previewed to a mixed press and trade audience, the film seemed to evoke more appreciation from the latter section. There was plenty of enwrapt attention among the bleachers, but no indication with the literati that the film was other than a programer.—Reviewer's Rating: Fair.—AUBREY FLANAGAN.

Release date, not set. Running time, 94 minutes. General audience classification.

Peter Garnett	Hugh Williams
Michele de Carnot	Carla Lehmann
Raoul de Carnot	James Mason
Red Gowan	Roland Culver
Nobby Clark	Michael Wilding
Violette	Nancy Price
Estelle	Anita Gombault

and Percy Walsh.

Top Sergeant

(Universal 1941-42)

The Army Vs. Crime

Although the comedy here is routine Army comedy—evidenced by the mere presence of Andy Devine and Leo Carillo—this picture has more: an underlying seriousness and realism. It is a good morale picture, with a message to the youngsters and the adult males for whom it patently has the greatest appeal.

Dedicated to the "regular army" men responsible for the training of our new forces, it outlines their conscientiousness—and Don Terry is capable and appealing as the veteran sergeant, grim and tireless in molding the new recruits.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

A prime virtue, which rescues the film from being a lecture, is rapid pace, and a somewhat novel plot. Terry's brother, a new, promising recruit, is murdered by gangsters robbing a bank. Terry swears to avenge; and that vengeance is made easier by the entrance into the army of Don Porter, the murderer, who is assigned to Terry's company. The evidence about the murder and the robbery draws closer to Porter, who foresees the day when Terry will realize who is the culprit. He plants T.N.T. in place of fuse powder on a bridge which Corporals Devine and Carillo are to "destroy." His object is to kill Terry, nearby. The plot fails, but 15 men are killed. Devine and Carillo are court-martialed. Terry saves them by bringing into the courtroom the teller of the robbed bank, who identifies Porter.

There is a slight romance between Terry and the regimental Colonel's daughter, Elyse Knox.

Seen at the Central Theatre, New York City, where a male audience was quiet. Reviewers' Rating: Good.—FLOYD STONE.

Release date, June 12, 1942. Running time, 64 mins. PCA No. 6055. General audience classification.

Sergeant Dick Manson	Don Terry
Corporal Andy Jarrett	Andy Devine
Corporal French Devereaux	Leo Carillo

Elyse Knox, Addison Richards, Don Porter, Alan Hale, Jr.

Texas to Bataan

(Monogram)

Musical Western

The Range Busters go modern with "Texas to Bataan," first of the 1942-'43 series produced by George W. Weeks for Monogram. Spies, saboteurs and action in the Philippines confront John "Dusty" King, David "Davy" Sharpe and Max "Alibi" Terhune, Sharpe being the new face in the trio.

After uncovering a Jap dynamite and gun running plot near the ranch on which they work, the boys are sent to the Philippines to escort 400 head of horses. While there, they capture the ranch cook who fled when the gun running was discovered and obtained information that a neighboring rancher in Texas was in league with the Axis. On their return, they nab him and prevent a fellow spy from blowing up dams and harbors. The story ends on December 7, 1941. Three songs are used: "Me and My Pony," "Goodbye, Old Paint," and "Home on the Range," the latter being sung partly in the Tagolong dialect.

Combined efforts of Robert Tansey who directed, Arthur Hoerl who did the story and adaptation, Weeks and his associate producer Dick Ross made for a widely acceptable western.

Seen at the Monogram projection room, Hollywood. Reviewer's rating: Good.—VANCE KING.

Release date, Oct. 16, 1942. Running time, 56 min. PCA No. 8683. General audience classification.

Dusty	John King
David	David Sharpe
Alibi	Max Terhune

Marjorie Manning, Steve Clark, Budd Buster, Kenneth Duncan, Escolastico Baucin, Frank Ellis, Carl Mathews, Tex Palmer, Tom Steele, Al Ferguson, Guy Kingsford.

Tomorrow We Live

(Producers Releasing)

Melodrama

The central character of "Tomorrow We Live," Atlantis production for Producers Releasing Corp., is a gangster who, operating a night club in Arizona, also delves into various rackets such as gambling and tire stealing. An egomaniac, he calls himself "The Ghost" because two efforts to kill him have failed. The story concerns his insane love for a college girl whose father he has blackmailed into joining him in crime. He is slain when he attempts to interrupt her romance with an Army officer.

Ricardo Cortez plays the gangster, Jean Parker the girl, Emmett Lynn her father and William Marshall, the Army officer. Others in the cast are Roseanne Stevens, Ray Miller, Frank S. Hagney, Rex Lease, Jack Ingram, Barbara Slater and Jane Hale.

Edgar G. Ulmer directed, from an original screenplay by Bart Lytton. Seymour Nebenzal was the Atlantis producer, with Leon Fromkess in charge of production for PRC.

There is in the dialogue a speech that compares "The Ghost" with Hitler, to the effect that their days are numbered and that the little men are coming into power.

Seen at the RCA projection room, Hollywood. Reviewer's rating: Fair.—V. K.

Release date, Sept. 29, 1942. Running time, 64 min. PCA No. 8629. General audience classification.

The Ghost	Ricardo Cortez
Julie	Jean Parker
Pop Bronson	Emmett Lynn
Lieut. Lord	William Marshall

Roseanne Stevens, Ray Miller, Frank S. Hagney, Rex Lease, Jack Ingram, Barbara Slater, Jane Hale.

Inside the Law

(Producers Releasing—1941-42)

Comedy of Crooks

Here is a toned down farce about a small time big city mob that finds itself unexpectedly running a small town bank, with less excitement than is usually found in this type of picture and more emphasis on the comedy element. It moves along at a pedestrian pace and never quite hits its stride. This is especially true of the weak climax.

The original screenplay by Jack Natteford has taken a group of oddly assorted characters, bunched them together as a mob of crooks and placed them in an odd situation to see what makes them tick. The cast led by Wallace Ford includes Frank Sully, Harry Holman and Luana Walters.

The opening scene sets the tenor of the story. In that scene Ford and Miss Walters enter an auction room and get into a fight with Sully. After the roughhouse is over the principals in the fight and others of the mob planted in the room have disappeared and so have jewelry, pocket books and watches of the assemblage.

Then the mob moves on to a small California town and by acquiring the papers of a bank manager get to run the town bank. From there the picture is a character study of the members of the mob and their reaction to the situation.

Of the cast Ford does a commendable job with the material he has to work with, and Sully's interpretation of the safecrackers and pinch-thief-extraordinary stands out.

Dixon R. Harwin produced and Hamilton MacFadden directed.

Seen at the RKO Colonial, New York neighborhood house. The audience was restless and didn't appear to find the picture to its liking Reviewer's Rating: Mediocre.—PAUL C MOONEY, JR.

Release date, May 8, 1942. Running time, 62 min PCA No. 8266. General audience classification.

Billy	Wallace For
Burke	Frank Sull

Harry Holman, Luana Walters, Lafayette McKee Barton Hepburn, Danny Duncan, Earl Hodgins, Ros Plumer.

Prison Girls

(Producers Releasing 1941-42)

Heroism Without Glamour

A story by Octavus Roy Cohen provides the framework for a forthright blending of characterization, suspense and romantic interest into a modest but entertaining film. The title is a bit misleading, for the drama centers on a woman doctor, an unwilling accomplice in a prison break, who must decide whether to return to jail for a crime she had not committed or remain a fugitive with the man she loves.

Rose Hobart gives an effective performance as Dr. Rosemary Walsh, maintaining a quiet integrity both as woman and physician. Sidney Blackmer's "Steve" has strength and tenderness in appealing quantities. Others in the cast whose performances deserve commendation are Claire Rochelle, Vince Barnett, Jane Novak, Jack Baxley, Crane Whitley and John Ince.

Direction by William Beaudine is firm and rarely heavy-handed. The film seems to drag in the center after a fast opening, but picks up again toward the close. Lester Cutler produced the picture, with George R. Batcheller in charge of production for PRC.

A mid-day audience in the New York theatre followed the drama with interest. Reviewer's Rating: Good.—E. A. C.

Release date, May 29, 1942. Running time, 63 min. PCA No. 8326. General audience classification.

Rosemary Walsh .... Rose Hobart
Steve .... Sidney Blackmer
Claire Rochelle, Lynn Ctarr, Jane Novak, Vince Barnett, Jack Baxley, John Ince, Crane Whitley, Frank Brownley, Richard Clarke.

White Cargo

(Metro-Goldwyn-Mayer)

Drama

"White Cargo," Leon Gordon's noted play which was a Broadway hit and subject to numerous revivals throughout the nation, comes to the screen via MGM with a glossy furbishing and a marquee-filling cast. Playing the role of Tondelayo the jungle temptress is Hedy Lamarr, with Walter Pidgeon as the hardened overseer of the African rubber plantation, Richard Carlson the young man who is the woman's final lover.

Others in the excellent cast are Frank Morgan as the outpost doctor who is addicted to drink, Bramwell Fletcher as one of the men wrecked by the jungle, Henry O'Neill as the missionary and Reginald Owen, Clyde Cook, Leigh Whipper, Oscar Polk, Darby Jones and Richard Ainley.

The picture should create the same type of controversy that the play did. However, the girl is described as half Arabian and half Egyptian, and this is disclosed in the plot immediately prior to the marriage of Tondelayo to the youth, who had believed that she was a half caste.

Richard Thorpe in his direction gave Miss Lamarr full opportunity to display her talents, thespic and otherwise. Gordon adapted his own play for the screen, utilizing a flashback device to begin and close the story. The main story is dated and has been told many times in various ways.

Victor Saville gave the production a fine investiture.

Preview at the Fox Westwood Village Theatre to an audience which greeted the picture uproariously but nevertheless laughed in the wrong places, due to the seduction antics of Miss Lamarr. Reviewer's Rating: Good.—V. K.

Release date, not set. Running time, 89 min. PCA No. 6337. Adult audience classification.

'ondelayo................................Hedy Lamarr
larry Witzel...........................Walter Pidgeon
he Doctor...............................Frank Morgan
ichard Carlson, Reginld Owen, Henry O'Neill, Bram-
ell Fletcher, Clyde Cook, Leigh Whipper, Oscar
olk, Darby Jones, Richard Ainley.

(Review reprinted from last week's Herald)

Girl Trouble

(Twentieth Century-Fox)

Topical Farce

The country's rubber shortage and attendant interest in synthetic substitutes provide the complexities confronting the characters in this farce. The light treatment given it—not to mention Red Cross classes and "Bundles for Bluejackets"—may evoke resentment, particularly as the entertainment values of the film as romantic comedy are limited.

There is more than the usual allotment of names with substantial marquee appeal in the picture—Don Ameche, Joan Bennett, Billie Burke, Frank Craven, Alan Dinehart and Helene Reynolds. The settings are elaborate and the costumes splendid, but even these do not obscure the poverty of plot.

Don Ameche is a playboy owner of a South American rubber plantation, arriving in this country to obtain a loan. Joan Bennett plays the girl whose apartment he rents under the impression that she is the maid. She stays on in that capacity and manages the financial business successfully while she burns the toast. In addition to these two—and Frank Craven, who is amusing as the rubber company president interested in antique firearms—is a group of the lady's friends, rather overdrawn portraits of the idle rich in the war effort and with an unflattering resemblance to Clare Boothe's "The Women."

The pace maintained by Harold Schuster, who directed the film, could have been a bit faster without confusing the plot. The appeal of the picture, produced by Robert Bassler, will depend on the draw of the top cast names.

Previewed at the home office projection room before an audience which laughed seldom. Reviewer's Rating: Fair.—E. A. C.

Release date, October 9, 1942. Running time, 82 mins. PCA No. 8532. General audience classification.

Pedro Sullivan.............................Don Ameche
June Delaney..............................Joan Bennett
Billie Burke, Frank Craven, Alan Dinehart, Helene Reynolds, Fortunio Bonanova, Ted North.

(Review reprinted from last week's Herald)

Halfway to Shanghai

(Universal)

Melodrama

Nazi spy attempts to steal maps showing secret locations of ammunition dumps along the Burma Road constitute the main thread of the plot of "Halfway to Shanghai," well done melodrama in which virtually all of the action takes place on a train speeding on to Rangoon from the interior. Kent Taylor and Irene Hervey are the featured players, with Henry Stephenson, J. Edward Bromberg, George Zucco, Charles Wagenheim, Alexander Granach, Lionel Royce, Willie Fung, Oscar O'Shea, Charlotte Wynters, Mary Gordon, Fay Helm and Frank Lacteen in support.

The story has an oddly assorted group of persons aboard the speeding train. The possessor of the maps is murdered by two Germans, with whom he had worked in espionage. A Burmese detective on the train undertakes to solve the murder, with the first suspect an American engineer in whose stateroom the body is found.

An American newspaperwoman, her secretary, another American girl who is to be married to a wealthy Oriental and various other persons are suspected before the killers are caught.

John Rawlins directed tersely, keeping the timing at a nice pitch. Stuart Palmer wrote the original screenplay and Paul Malvern was the associate producer.

Seen at Universal studio. Reviewer's Rating: Good.—V. K.

Release date, Sept. 18, 1942. Running time, 62 min PCA No. 6285. General audience classification.

Vicki Dmytryk...........................Irene Hervey
Alexander Barton.........................Kent Taylor
Colonel Blampton...................Henry Stephenson
George Zucco, Charlotte Wynters, Fay Helm.

(Review reprinted from last week's Herald)

The Hard Way

(Warner Bros.)

Powerful Drama

"The Hard Way" is a gripping, powerful drama of a hard woman who uses every means in order to establish her younger sister as a stage star. Her pushing her sister to the top, her zealous and jealous watching and planning, only to have her pyramid tumble because of love, and her subsequent suicide give the emotions a workout seldom equalled on the screen.

It is not a happy story, although there are moments of comedy.

In one of her outstanding performances, Ida Lupino appears as the woman who, hating the dull drab life of a coal mining town, rules her sister's affairs in such a manner that she arranges her marriage to an actor in order to leave, breaks up the marriage when the girl's husband is no longer useful, virtually claws the way for her sister to the top and, at the end, has nothing but unrequited love—as even her sister turns against her.

Joan Leslie appears as the sister and Dennis Morgan, Jack Carson, Gladys George, Faye Emerson and Roman Bohnen head an extremely capable cast. Carson has the role of the girl's husband, while Morgan that of the man with whom the scheming woman is in love.

The screenplay by Daniel Fuchs and Peter Viertel is a moving document, utilizing virtually every emotional stress. Vincent Sherman, who directed the Jerry Wald production, turned in a tiptop job.

The story is definitely not for children. There are various lines and sequences which will cause eyebrow lifting.

Seen at a Warners' studio projection room. Reviewer's Rating: Good.—V. K.

Release date, not set. Running time, 97 min. PCA No. 8257. Adult audience classification.

Helen Chernen...............................Ida Lupino
Paul Collins............................Dennis Morgan
Katherine Chernen.........................Joan Leslie
Jack Carson, Gladys George, Faye Emerson, Paul Cavanagh, Leona Maricle, Roman Bohnen, Ray Montgomery, Julie Bishop, Nestor Piva, Joan Woodbury, Ann Dorn, Thurston Hall, Charles Judels, Lou Lubin, Jody Gilbert.

(Review reprinted from last week's Herald)

The Omaha Trail

(Metro-Goldwyn-Mayer)

Western

Its theme concerning transportation in the old West and picturing in detail the fight of the ox-team magnates of those days against the encroachment of the railroad, "The Omaha Trail" presents James Craig, Pamela Blake and Dean Jagger in the principal roles. Produced by Jack Chertok with more than an ordinary budget, the film is featured by picturesque scenery and excellent action.

Supporting the trio are Edward Ellis, Chill Wills, Donald Meek, Howard DaSilva, Henry Morgan and Morris Ankrum. Jesse Lasky Jr. and Hugo Butler in adapting the former's original story took in wide territory with their screenplay. Craig is supported by an ox-team driver who takes on the task of bringing the West's first locomotive to Nebraska by team, in order to start building the track east. A plot against the success of the journey is inspired by other drivers who in addition to attempting to sabotage the project inspire an Indian uprising.

Jack Chertok produced the film with Edward Buzzell directing.

Seen at the Fox Uptown theatre in Los Angeles where the audience gave every indication of enjoying the film. Reviewer's Rating: Good.—V. K.

Release date, not set. Running time, 61 min. PCA No. 6482. General audience classification.

Pat Candel.................................James Craig
Julie Santley............................Pamela Blake
Dean Jagger, Edward Ellis, Chill Wills, Donald Meek, Howard Da Silva, Henry Morgan, Morris Ankrum.

(Review reprinted from last week's Herald)

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. For 1941-42 short subject releases prior to April, 1942, see pages 874-876.

COLUMBIA

ALL STAR COMEDIES

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matodor (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	704
3412	A Study in Socks (Glove Slingers)	5-21-42	700
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	784
3435	Olaf Laughs Last (Brendel)	6-18-42	784
3436	All Work and No Pay (Clyde)	7-16-42	859
3407	Matri-Phony (Stooges)	7-2-42	784
3408	Three Smart Saps	7-30-42	856
	1942-43		
4421	Phony Cronies (Brendel)	8-27--42	899
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	..
4423	Kiss and Wake Up (Downs)	10-2-42	..
4424	Sappy Pappy (Clyde)	10-30-42	..

COLOR RHAPSODIES

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3507	Cinderella Goes to a Party	5-3-42	700
3508	Woodman Spare That Tree	6-19-42	784
	1942-43		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-9-42	..

PHANTASIES CARTOONS

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3704	The Wild and Woozy West	4-30-42	700
3703	A Battle for a Bottle	5-29-42	784
3705	Old Blackout Joe	8-27-42	899
	1942-43		
4701	The Gullible Canary	9-18-42	..
4702	The Dumb Conscious Mind	10-23-42	..

FABLES

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3754	Wolf Chases Pig	4-30-42	704
3755	The Bulldog and the Baby	7-24-42	856

COMMUNITY SING (Series 6)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3659	No. 9	4-30-42	704
3660	No. 10 (Songs of the Times)	6-5-42	700
	1942-43 (Series 7)		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	..

QUIZ REELS

(Average 10 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43 (Series 3)		
4601	Kichen Quiz No. 1	8-21-42	899

PANORAMICS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	..

TOURS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	..

SCREEN SNAPSHOTS (Series 21)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3858	No. 8	4-10-42	653
3859	No. 9	5-8-42	700
3860	No. 10	6-19-42	755
	1942-43 (Series 22)		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926

WORLD OF SPORTS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3808	Fit to Fight	5-22-42	755
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-28-42	899
	1942-43		
4801	Trotting Kings	9-11-42	..

KATE SMITH

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4751	America Sings With Kate Smith	8-21-42	899

FAMOUS BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	..

M-G-M

TWO REEL SPECIALS

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
A-304	For the Common Defense	6-20-42	613
A-305	Mr. Blabbermouth	8-8-42	877

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
T-320	Glacier Park and Waterton Lakes	4-11-42	652
T-321	Picturesque Patzcuaro	5-23-42	729
T-322	Exotic Mexico	6-13-42	755

PETE SMITH SPECIALTIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S-367	Victory Quiz	5-9-42	729
S-368	Pete Smith's Scrapbook	5-23-42	700
S-369	Barbee-Cues	5-30-42	700
S-370	Self Defense	7-25-42	856
S-371	It's a Dog's Life	8-22-42	877
S-372	Victory Vittles	9-19-42	..
S-373	Football Thrills of 1941	9-26-42	..

PASSING PARADE

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
K-384	The Woman in the House	5-9-42	704
K-385	The Incredible Stranger	6-20-42	755
K-386	Vendetta	7-18-42	813

MINIATURES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M-334	Soaring Stars	4-25-42	704
M-335	Further Prophecies of Nostradamus	5-9-42	700
W-336	The Greatest Gift	9-5-42	926

OUR GANG COMEDIES

(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
C-396	Don't Lie	4-4-42	652
C-397	Surprised Parties	5-30-42	700
C-398	Doin' Their Bit	7-18-42	813
C-399	Rover's Big Chance	8-22-42	856

TECHNICOLOR CARTOONS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W-347	Dog Trouble	4-18-42	652
W-348	Little Gravel Voice	5-16-42	700
W-349	Puss 'N Toots	5-30-42	754
W-350	Bats In The Belfry	7- 4-42	813
W-351	The Bowling Alley Cat	7-18-42	813
W-352	The Blitz Wolf	8-22-42	..
W-353	The Early Bird Dood It	8-29-42	..
W-354	Chips Off the Old Block	9-12-42	..

PARAMOUNT

SPECIAL COLOR CARTOON

(Two Reels)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
FF1-1	The Raven	4-3-42	625

UNUSUAL OCCUPATIONS (Color)

(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
L1-4	No. 4	4-10-42	625
L1-5	No. 5	6-26-42	754
L1-6	No. 6	8-21-42	877
	1942-43		
L2-1	No. 1	10-9-42	..

BENCHLEY COMEDIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S1-4	Keeping in Shape	6-12-42	754
S1-5	The Man's Angle	8-14-22	..

FASCINATING JOURNEYS (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M1-2	Indian Temples	9-4-42	926

SUPERMAN COLOR CARTOONS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W1-6	Superman In the Magnetic Telescope	4-24-42	653
W1-7	Superman in Electric Earthquake	6-5-42	754
W1-8	Superman in Volcano	7-10-42	856
W1-9	Superman in Terror on the Midway	8-28-42	877
W1-10	Superman and the Japoteurs	9-18-42	..
W1-11	Superman in Showdown	10-16-42	..
W1-12	Superman in Eleventh Hour	11-20-42	..

HEDDA HOPPER'S HOLLYWOOD

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Z1-4	No. 4	6-19-42	754
Z1-5	No. 5	8-14-42	877
Z1-6	No. 6	9-18-42	..

HEADLINERS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
A1-4	Hands of Victory	5-22-42	653
A1-5	Nightmare of a Goon	5-1-42	653
	1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	..

MADCAP MODELS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
U1-4	Mr. Strauss Takes a Walk	5-8-42	653
U1-5	Tulips Shall Grow	6-26-42	813.
U1-6	The Little Broadcast	9-18-42	..
	1942-43		
U2-1	Jasper and the Haunted House	10-23-42	..

POPEYE THE SAILOR

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
E1-7	Pipeye, Pupeye, Poopeye & Peepeye	4-10-42	652
E1-8	Olive Oyl and Water Don't Mix	5-8-42	729
E1-9	Many Tanks	6-5-42	755
E1-10	Baby Wants a Bottleship	7-3-42	856
E1-11	You're a Sap, Mr. Jap	8-7-42	859
E1-12	Alona on the Sarong Seas	9-4-42	926
	1942-43		
E2-1	A Hull of a Mess	10-16-42	..

POPULAR SCIENCE (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
J1-4	No. 4	4-3-42	625
J1-5	No. 5	6-12-42	755
J1-6	No. 6	7-31-42	856
	1942-43		
J2-1	No. 1	10-2-42	..

SPEAKING OF ANIMALS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Y1-4	In the Circus	5-29-42	729
Y1-5	At the Dog Show	8-28-42	926

SPORTLIGHTS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
R1-9	Personality Plus	4-17-42	653
R1-10	Hero Worship	5-15-42	729
R1-11	Parachute Athletes	6-19-42	754
R1-12	Let 'Em Go Alive	7-17-42	856
R1-13	Timber Athletes	9-11-42	926
	1942-43		
R2-1	Sports I.Q.	10-9-42	..

QUIZ KIDS

(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Q1-4	No. 4	4-17-42	652
Q1-5	No. 5	5-22-42	729
Q1-6	No. 6	7-31-42	859

RKO

MARCH OF TIME

(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,109	America's New Army	4-10-42	587
23,110	India in Crisis	5-8-42	647
23,111	India at War	6-5-42	714
23,112	Men in Washington-1942	7-3-42	751
23,113	Men of the Fleet	7-31-42	794

WALT DISNEY CARTOONS (Color)

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	653
24,104	The Army Mascot	5-22-42	700
24,105	Donald's Garden	6-12-42	754
24,106	The Sleepwalker	7-3-42	856
24,107	Donald's Gold Mine	7-24-42	856
24,108	T-Bone for Two	8-14-42	856
24,109	How to Play Baseball	9-4-42	926

INFORMATION PLEASE

(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,205	No. 5 John Carradine	4-3-42	625
24,206	No. 6 Howard Lindsay	4-24-42	704
24,207	No. 7 Cornelia Otis Skinner	5-22-42	700

Prod. No.	Title	Rel. Date	P.D. Page
24,208	No. 8 Russell Crouse	6-19-42	767
24,209	No. 9 John Gunther	7-17-42	813
24,210	No. 10 John Carradine	8-14-42	877

SPORTSCOPE
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,309	Cruise Sports	4-17-42	653
24,310	Byron Nelson	5-15-42	700
24,311	Cinderella Champion	6-12-42	767
24,312	Pin Pony	7-10-42	856
24,313	Record Breakers	8-7-42	877

PICTURE PEOPLE
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,409	Star Portraits	4-24-42	704
24,410	Hollywood at Home	5-22-42	700
24,411	All Around Hollywood	6-19-42	767
24,412	Hollywood Starlets	7-17-42	813
24,413	Hollywood on the Hudson	8-14-42	926

EDGAR KENNEDY
(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,405	Inferior Decorator	4-3-42	602
23,406	Cooks and Crooks	6-5-42	729
	1942-43		
33,401	Two for the Money	8-14-42	926

LEON ERROL
(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,705	Framing Father	5-15-42	700
23,706	Hold 'Em Jail	6-26-42	767
	1942-43		
33,701	Mail Trouble	9-4-42	926

RAY WHITLEY
(Average 15 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,503	Cactus Capers	4-23-42	653
23,504	Range Rhythm	7-17-42	813

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2205	Wings of Defense	4-10-42	602
2206	Guardians of the Sea	7-17-42	767
	1942-43		
3201	Along the Texas Range	10-9-42	..

MAGIC CARPET
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2106	Heart of Mexico	5-1-42	704
2107	Gateway to Asia	5-8-42	700
2108	India the Golden	6-19-42	755
	1942-43 (Color)		
151	Desert Wonderland	9-1-42	856
152	Wedding in Bikaner	8-28-42	899
153	Valley of Blossoms	9-25-42	..
154	Royal Araby	10-23-42	..
155	Gay Rio	11-20-42	..

SPORTS REVIEWS
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2306	Setting the Pace	4-24-42	729
	1942-43		
3301	Well-Rowed Harvard	8-14-42	899
3302	Neptune's Daughter	11-6-42	..

TERRYTOONS (TECHNICOLOR)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
560	Gandy Goose in Lights Out	4-17-42	652
561	Neck and Neck	5-15-42	700
562	All About Dogs	6-12-42	755
	1942-43		
551	All Out for "V"	8-7-42	926
552	Life with Fido	8-21-42	926
553	Somali Daze	9-18-42	..
554	Night Life in the Army	10-2-42	..
555	The Mouse of Tomorrow	10-16-42	..
556	Nancy in Doing Their Bit	10-30-42	..
557	Frankenstein's Cat	11-27-42	..

TERRYTOONS (Black & White)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2509	Oh Gentle Spring	4-3-42	625
2510	Gandy Goose in Tricky Business	5-1-42	704
2511	The Stork's Mistake	5-29-42	700
2512	Wilful Willie	6-26-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose in Tire Trouble	7-24-42	767
	1942-43		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	..

THE WORLD TODAY
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2405	Courageous Australia	6-5-42	754
2406	Men of West Point	7-3-42	754
	1942-43		
3401	Our Last Frontier	9-11-42	..

MARCH OF TIME
Average 21 Minutes

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
...	The F.B.I. Front	..	911

UNITED ARTISTS

WORLD IN ACTION
(Two Reels)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
....	Churchill's Island	4-3-42	599
....	This is Blitz	5-1-42	539
....	Food—Weapon of Conquest	6-5-42	599
...	The Battle for Oil		539
....	New Soldiers Are Tough		609
....	Inside Fighting Russia		704
....	Hitler's Plan		854
....	Road to Tokyo		898
....	Inside Fighting China		898

UNIVERSAL

COLOR CARTUNE
(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	755
6251	Ace in the Hole	6-22-42	755
6252	Juke Box Jamboree	7-27-42	767
6253	Pigeon Patrol	8-3-42	813
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-42	..

SWING SYMPHONIES

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899

STRANGER THAN FICTION
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6379	Pussy Cat Cafe	4-20-42	653
6380	Tom Thumb Church	5-18-42	729
6381	Mysterious Fountain of Health	6-15-42	755
6382	Master Carver	7-6-42	767
6383	Women at the Plough	7-20-42	813
6384	Mile of Dough	8-10-42	877
6385	Smoke Painter	8-31-42	899

PERSON—ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	..
7373	King of the 49-ers	10-12-42	..

VARIETY VIEWS
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6361	Sports in the Rockies	4-6-42	625
6362	Call of the Sea	5-4-42	729
6363	Wings of Freedom	6-8-42	755
6364	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	859
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Western Whoopee	10-5-42	899

MUSICALS
(Average 16 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6229	Gay Nineties	4-15-42	589
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	813
6231	Shuffle Rhythm	8-19-42	877
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session		899

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7005	Spanish Fiesta	5-16-42	700
7004	March On America	6-27-42	755
7006	Men of the Sky	7-25-42	856
	1942-43		
8001	A Ship Is Born	10-10-42	..

BROADWAY BREVITIES
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7109	California Jr. Symphony	4-18-42	653
7110	Pacific Frontiers	5-30-42	729
7111	Daughter of Rosie O'Grady	7-11-42	767
7112	"Divide and Conquer"	8-29-42	794
	1942-43		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	.
8103	The Spirit of West Point	11-7-42	..

HOLLYWOOD NOVELTIES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7306	There Ain't No Such Animal	5-9-42	653
	1942-43		
8301	Sweeney Steps Out	9-12-42	.
8302	You Want to Give Up Smoking	11-14-42	..

THE SPORTS PARADE
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7406	Shoot Yourself Some Golf (color)	4-4-42	625
7407	Rocky Mountain Big Game	5-2-42	704
7408	Hatteras Honkers	6-13-42	755
7409	Hunter's Paradise	7-18-42	859
7410	Argentine Horses	8-8-42	877
	1942-43		
8401	Sniffer Soldiers	9-12-42	..
8402	South American Sports	10-17-42	..
8403	The Right Timing	10-31-42	..
8404	Cuba, Land of Romance and Adventure	11-21-42	...

MELODY MASTERS BANDS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7507	Richard Himber & Orch.	4-11-42	652
7508	Don Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-15-42	877
	1942-43		
8501	Army Air Force Band	9-19-42	..
8502	Colleen Band	10-24-42	..
8503	U. S. Marine Band	11-28-42	..

LOONEY TUNES CARTOONS
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7608	Saps in Chaps	4-11-42	652
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	700
7611	Hobby Horse Laffs	6-6-42	754
7612	Gopher Goofy	6-27-42	755
7613	Wacky Blackout	7-11-42	877
7614	The Ducktators	8-1-42	859
7615	Eatin' on the Cuff	8-22-42	877
7616	The Impatient Patient	9-5-42	877
	1942-43		
8601	The Hep Cat	10-3-42	..
8602	The Daffy Duckaroo	10-24-42	..
8603	My Favorite Duck	11-21-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7715	Horton Hatches the Egg	4-11-42	653
7716	Dog Tired	4-25-42	704
7717	The Wacky Wabbit	5-2-42	704
7718	The Draft Horse	5-9-42	700
7719	Lights Fantastic	5-23-42	700
7720	Hold the Lion, Please	6-6-42	754
7721	Double Chaser	6-20-42	755
7722	Bugs Bunny Gets the Boid	7-11-42	854
7723	Foney Fables	8-1-42	856
7724	The Squawkin' Hawk	8-8-42	877
7725	Fresh Hare	8-22-42	877
7726	Fox Pop	9-5-42	877
	1942-43		
8701	The Dover Boys	9-10-42	
8702	The Sheepish Wolf	10-3-42	.
8703	The Hare Brained Hypnotist	10-17-42	..
8704	A Tale of Two Kitties	10-31-42	..
8705	Ding Dog Daddy	11-14-42	..
8706	Case of the Missing Hare	11-28-42	..

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OFFICIAL U. S. VICTORY FILMS
(Distributed by Various Major Exchanges)

Title	P.D. Page
Bomber	509
Pots to Planes	509
Food for Freedom	509
Red Cross Trailer	509
Women in Defense	509
Safeguarding Military Information	509
Tanks	509
Any Bonds Today	509
Ring of Steel	587
Fighting Fire Bombs	587
Lake Carrier	715
United China Relief	..
Winning Your Wings	674
Keep 'Em Rolling	674
Mr. Gardenia Jones	674
Your Air Raid Warden	770
Vigilance	771
Out of the Frying Pan	926

U. S. TREASURY DEPT.
(Released Through National Screen

Title	P.D. Page
The New Spirit	529

WAR ACTIVITIES COMMITTEE
Released Through 20th-Fox

Title	P.D. Page
Battle of Midway	[illegible]

MISCELLANEOUS

Title	P.D. Page
Your Ringside Seat with Tex McCrary Newsreel Distributors	497
Soviet Women (Artkino)	[illegible]
Movie Quiz No. 1 and 2 Movie Quiz Distributing	554
Sneak Troops for Defense Brandon Films	[illegible]
Scrap for Victory Brandon Films	[illegible]

▽

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715
	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)	6-27-42	767
	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	..

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6581-93	Gang Busters (13 Episodes)	3-31-42	529
	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	704
7781-95	Overland Mail (15 episodes)	9-22-42	

SHORTS
advance synopses and information

CARRY HARRY (Col.)
Langdon (4422)

On the night before Harry's wedding a joy ride lands him in the apartment of two strange girls. His fiancee arrives demanding explanations, but the girls decide they are a second-story team and call the police. The escape is engineered by the fiancee who proves no more successful than Harry.

Release date, September 3, 1942 17 *minutes*

THE SPIRIT OF ANNAPOLIS (WB)
Broadway Brevity (8101)

A tour of the Naval Academy at Annapolis affords a survey of the training routine of the men who will sail our fighting ships. The Band and Glee Club accompanies the tour with songs of the Navy, including "Anchors Aweigh," "The Ramparts We Watch," "Before the Mast" and "Don't Give Up the Ship."

Release date, September 5, 1942. 20 *minutes*

INDIAN TEMPLES (Para.)
Fascinating Journeys (M1-2)

The second in Paramount's "Fascinating Journeys" is to India for a brief picture of the religion of the Hindus. Here the idols and rituals of the followers have been caught by the camera, along with Shiva's Dance of Destruction performed by the Menoka Ballet. A glimpse of the famed Taj Mahal closes the subject.

Release date, September 4, 1942. 11 *minutes*

HOW TO PLAY BASEBALL (RKO)
Disney cartoon (24,109)

This treatise on the national sport, featuring Goofy in the role of demonstrator, was prepared especially for distribution with RKO's "Pride of the Yankees." The material will hardly promote an understanding of baseball, but its purpose is laughs.

Release date, September 4, 1942. 7 *minutes*

LIFE WITH FIDO (20th-Fox)
Terry-Toons (color) (3552)

Fido is a hunting dog with a tender heart. He encounters a small, black duck with no knowledge of the rules of the chase. Unable to disillusion the youngster, Fido takes him home where the problem of rearing a duckling is a constant headache.

Release date, August 21, 1942. 7 *minutes*

THE BIG BUILD-UP (20th-Fox)
Terry-toons (3501)

A young pup is listening to flattering words on dogs in general from a radio commentator. As he swells with pride the door creaks open and he runs for cover. For some time he is unable to discover the identity of his visitor, a kitten, and when he does she is firmly entrenched.

Release date, September 4, 1942. 7 *minutes*

CANADIAN PATROL (Univ.)
Variety View (7352)

The Royal Canadian Mounted Police are the subject of this Variety View. It surveys the rigorous training of recruits, the wide range of regular duties and the special tasks confronting the "Mounties" in war time with the constant danger of Axis sabotage.

Release date, September 21, 1942 9 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 924-925.

AT THE DOG SHOW (Para.)
Speaking of Animals (Y1-5)

A visit to dogs on exhibition gets behind the scenes to an explanation of a dog's life. An Alaskan husky, a seelyham, a bloodhound, a Chihuahua and others tell their personal ambitions and grievances.

Release date, September 25, 1942. 9 *minutes*

HOLLYWOOD ON THE HUDSON (RKO)
Picture People (24,413)

New York's theatre and motion picture industry are surveyed in this short subject. The New Jersey studios where pictures of 25 years ago were made, a premiere attended by picture personalities, a shipboard interview with a returning actress, the Astoria studios now taken over by the Army Signal Corps and a newsreel studio are included in the camera trip.

Release date, August 14, 1942. 8 *minutes*

TIMBER ATHLETES (Para.)
Sportlight (R1-13)

The sports which depend on the forest trees for their equipment, baseball, hockey, diving and the like are demonstrated in this short subject. The real timber athletes—the loggers and lumberjacks—come in for their share of attention.

Release date, September 11, 1942 9 *minutes*

ALL OUT FOR V (20th-Fox)
Terrytoon (color) (3551)

The animal kingdom takes its place in the war effort in this color cartoon. To the tune of "We Are Working for Defense" they set up an ingenious assembly line, turning out tanks, guns, airplanes and finally a battleship.

Release date, August 7, 1942 6 *minutes*

SONG OF VICTORY (Col.)
Color Rhapsody (4501)

Vulture Hitler, Gorilla Mussolini and Hyena Hirohito have stunned the forest animals with their cruelty. Against a musical background of the opening theme of Beethoven's Fifth Symphony, the animals join to plague the dictators with the V symbol written by birds at day and fireflies at night.

Release date, September 4, 1942 8 *minutes*

MAIL TROUBLE (RKO)
Leon Errol (33,701)

Leon Errol's first troubles in the 1942-'43 season are with his father-in-law. He tries to ease him out gently by marrying him off. Papa, however, is suspicious, and substitutes Errol's picture in the letter to the matrimonial prospect. This causes misunderstandings with his wife when the girl arrives.

Release date, September 4, 1942. 18 *minutes*

THE GREATEST GIFT (MGM)
Miniature (*M*-336)

The well-known story of the juggler who found refuge in an Alpine monastery features Edmund Gwenn. The monks are preparing gifts for the festival of the Virgin, and the juggler, grateful for the hospitality, offers his only talent, performing before the statue. The Lady's recognition of his offering affords the climax of the story.

Release date, September 5, 1942 11 *minutes*

ALONA ON THE SARONG SEAS (Para.)
Popeye (E1-12)

Popeye, aboard a battleship in the Pacific, is dreaming of Olive Oyl when she passes by on a surf board. He and Bluto follow her to an island where she croons a la Lamour, find themselves in a pool of alligators which are exploded with the aid of spinach and reach the charming lady only to wake up.

Release date, September 4, 1942. 7 *minutes*

TWO FOR THE MONEY (RKO)
Edgar Kennedy (33,401)

Edgar opens a haberdashery in the midst of a crime wave and naturally runs into the bandits. He entertains them at his home and, discovering their identities too late, is deprived of the reward for their capture. This is the first of the 1942-'43 series with Kennedy.

Release date, September 11, 1942. 17 *minutes*

SCREEN SNAPSHOTS No. 2 (Col.)
(4852)

The mothers of Hollywood stars are featured in this brief visit to the West Coast city. Rosalind Russell, Alexander Hall, Joan Davis, Jane Wyman and Bob Burns also make an appearance. Allyn Joslyn serves as master of ceremonies.

Release date, September 11, 1942 10 *minutes*

HUMAN SAILBOAT (Univ.)
Person-Oddity (7371)

Unsual persons and occupations included in this short are: a man who floats with a pile of bricks, the guarding of St. Honore wedding and birthday cakes, grassless pastures with fat cows, a carnival in toothpicks, a mechanical zither-player and a reading dog.

Release date, September 14, 1942 8 *minutes*

ANDY PANDA'S VICTORY GARDEN (Univ.)
Color Cartoon (7241)

Preparing a victory garden and keeping his dog out of trouble is a bit too much for Andy. He drills holes with a brace and bit only to have the rooster pick up the seeds. The plants, stimulated by a healthy dose of Vitamin B, do spring up more in confusion than profusion.

Release date, September 1, 1942 7 *minutes*

OUT OF THE FRYING PAN INTO THE FIRING LINE (WAC)
Victory Film

The newest of the Victory films is a Disney cartoon portraying the importance of saving fats for the manufacture of glycerine. Pluto is reluctant at first but cooperates willingly when the value of the material is explained. The film is being distributed through RKO exchanges.

3 *minutes*

Across the Pacific

(Warner Bros.)

Melodrama With a Punch

Humphrey Bogart, Sydney Greenstreet, Mary Astor and John Huston, director, who struck a note of melodrama in "The Maltese Falcon" which echoed throughout the trade, collaborate here in an enterprise designed to do about the same for showmen and their customers.

Bogart plays, in Richard Macaulay's screenplay, a U. S. Captain of Artillery who is court martialled and dishonorably discharged from the Army at the outset of the story. He boards ship for the Orient with declared intent to offer his services to the Chinese or any nation that will buy them.

Aboard ship he meets a girl (Mary Astor) whom he suspects of sinister purpose and a man (Greenstreet) openly sympathetic to the Japanese philosophy and interest. The man ultimately reveals himself as a traitor in Japanese service and employs the discharged officer to obtain information which will facilitate the bombing of the Canal.

Reviewer's Rating: Excellent.

Rick Leland	Humphrey Bogart
Alberta Marlow	Mary Astor
Dr. Lorenz	Sydney Greenstreet

Charles Halton, Sen Yung, Roland Got, Lee Tung Foo, Frank Wilcox, Paul Stanton, Lester Matthews.

Complete review published August 22, 1942

Orchestra Wives

(20th Century - Fox)

Music Film for the Masses

Glenn Miller and his orchestra give this musical all they've got, and that's a lot, in the opinion of just about everybody who goes for swing music, and if that isn't everybody it's a reasonable facsimile, according to radio polls, juke box ballots and records sales.

George Montgomery, Ann Rutherford, Cesar Romero, Lynn Bari, Carole Landis and some others furnish plenty of marquee copy for showmen, if any, whose customers are not 100 per cent Glenn Miller fans. They all play band members or band members' wives and the story's about nothing else whatever. Four songs by Mack Gordon and Harry Warren are hits in their own right, and the delivery they get at the hands of Miller and his men is the kind song writers dream about.

Reviewer's Rating: Excellent.

Bill Abbott	George Montgomery
Connie	Ann Rutherford
Gene Morrison	Glenn Miller
Sinjin	Cesar Romero

Lynn Bari, Carole Landis, Virginia Gilmore, Mary Beth Hughes, Nicholas Brothers, Tamara Geva.

Complete review published August 15, 1942

Berlin Correspondent

(20th Century - Fox)

Outwitting the Gestapo

An action packed melodrama which pleasantly stretches the imagination and at all times holds suspense, this picture of an American correspondent in Berlin at grips with the Gestapo and outwitting them at almost every turn is good screen fare. The film maintains a fast pace, a fact that should be appreciated by devotees of melodrama.

Dana Andrews plays the fearless correspondent with competence and verve and is abetted ably by Virginia Gilmore as the German fraulein in the Gestapo headquarters assigned to "get the goods" on Andrews after so many other of the Gestapo agents have failed. She is successful but inadvertently seals the fate of her own father, who has been selling secret information to the correspondent. She, incidentally, unwittingly supplied her father with the information.

Reviewer's Rating: Good.

Karen Hauen	Virginia Gilmore
Bill Roberts	Dana Andrews
Carla	Mona Maris

Sig Rumann, Kurt Katch, Erwin Kalser, Torben Meyer, William Edmunds, Hans Schumm.

Complete review published August 15, 1942

Tabloid Reviews

Reviews appearing on this page are condensed versions of previous reviews of 1942-43 product appearing in Product Digest prior to the issue of September 5, 1942. They are carried for their reference value.

The Major and the Minor

(Paramount)

Top Notch Comedy

"The Major and the Minor" gives the varied talents of Ginger Rogers wide play, surrounding her with an excellent cast of supporting players, and the result is diverting entertainment.

The "Major" of the title is an officer returning to his post at a military academy after a futile try for active service. The "Minor" is Ginger Rogers. Finding herself a few dollars short of fare to Iowa from New York, where the wolves have been constantly at the door, she adopts the expedient of being "12, next week" for a half-fare ticket. Accident and a pursuing conductor bring her to the compartment of Ray Milland, the Major, where his fiancee finds her in the morning. "Little Susu" is obliged to present herself at the academy to demonstrate the obvious innocence of the situation. There she stays to spend the weekend with the worldly-wise cadets of 15 or so, to fall in love with the Major and to discover the unpleasant character of his fiancee.

This is not unsophisticated comedy, but the situations which it develops should have wide appeal, and the careful presentation keeps well within the bounds of good taste.

Reviewer's Rating: Excellent.

Susan Applegate	Ginger Rogers
Philip Kirby	Ray Milland
Pamela Hill	Rita Johnson
Mr. Osborne	Robert Benchley

Diana Lynn, Edward Fielding, Gretl Sherk, Raymond Roe, Frankie Thomas, Jr., Charlie Smith.

Complete review published August 29, 1942

Tales of Manhattan

(20th Century - Fox)

Ten Stars in Five Stories

The excitement about this multi-starred, multi-storied production enterprise is none too much, showmen, for the picture not only is a stacking-up of personalities and plots but also is a piling-up of entertainment, layer upon layer, prepared, performed and presented with expertness, polish and precision. There is something in it for everybody and the whole of it is for most.

The five tales told are connected only by their common relevancy to a dress coat and to Manhattan. Charles Boyer, Rita Hayworth and Thomas Mitchell are principals in the first, a version of a triangle in which the husband shoots his wife's sweetheart, who is an actor and pretends the bullet missed him.

Eddie (Rochester) Anderson, Ethel Waters and Paul Robeson are the principals in the fifth tale, the only one outside Manhattan, wherein stolen money dropping from the skies upon a Negro settlement is accepted as manna from heaven and handled as such by the community.

The supporting cast is of the best throughout, containing names which are box office in their own right, and the production of each of the tales is upon the top budget plane in every particular.

Reviewer's Rating: Excellent.

Orman	Charles Boyer
Ethel	Rita Hayworth
Diane	Ginger Rogers
George	Henry Fonda
Charles Smith	Charles Laughton
Browne	Edward G. Robinson

Paul Robeson, Ethel Waters, Eddie (Rochester) Anderson, Thomas Mitchell, Eugene Pallette, Cesar Romero, Gail Patrick, Roland Young, Marion Martin, Elsa Lanchester, Victor Francen, George Sanders.

Complete review published August 8, 1942

Isle of Missing Men

(Monogram)

Penal Island Melodrama

Craftsmanship in production, writing and direction of this melodrama lift it above the norm of its budgetary bracket. The craftsmanship is that of Richard Oswald, whose first made-in-America picture it is, his years of experience on the Continent counting for much in keeping the story away from routine and the plot unfolding without kink or letup.

John Howard plays the governor of a penal island, Alan Mowbray, the alcoholic doctor stationed in the island, Gilbert Rowland a prisoner bent upon escaping and Helen Gilbert a girl who, believing herself married to him, arrives to aid and abet. The steps by which she learns that her supposed husband is a bigamist and that she has learned to love the governor involve surprises, riots, fights and finally the killing of the convict, none of those occurring in the stereotyped manner.

Reviewer's Rating: Good.

Hammond	John Howard
Diana Bryce	Helen Gilbert
Dan Curtis	Gilbert Rowland
Dr. Brown	Alan Mowbray

Brandley Page, George Chandler, Geraldine Gray, Egon Brecher, Kitty O'Neill, Dewey Robinson.

Complete review published August 15, 1942

A-Haunting We Will Go

(20th Century-Fox)

Laurel and Hardy

When a showman has announced to his customers that this brings Stanley Laurel and Oliver Hardy around again he will have done about all there is to do.

The picture places the comedians in distress as stooges in the vaudeville act of Dante, the magician, played by himself, after they have hired out to accompany the cadaver on a train to the scene of burial without knowing that the supposed corpse is a live gangster. The melodramatic side, in common with the comedy phases of the story, is simplified to a dergee defeating interest, and the whole affair is thwarted, save perhaps for the very young and the comedians' most loyal fans, by resort to camera tricks and double exposures in pursuit of laughs.

Laurel and Hardy	Themselves
Dante, Magician	Himself

Sheila Ryan, John Shelton, Don Costello, Elisha Cook, Jr., Edward Gargan, Addison Richards.

Complete review published July 11, 1942

Hi, Neighbor

(Republic)

Summer Musical Fare

Republic has borrowed from radio more than the talent of this light-hearted musical. It has taken over also the technique of a little drama followed by a song, and then a little more story. The result should please admirers of the varied personalities, each of whom is given a fair opportunity to display his wares, and is very likely the best that might have been expected from the story as well.

The plot centers about the efforts of Pappy Cheshire to keep the Greenfield Agrciultural College, thriving in spite of the rigid standards of its founder. The latter is outraged by the activities of "Hi, Neighbor Lodge"—the College takes in summer guests to maintain itself and its students—in the field of matrimony.

Jean Parker and John Archer provide the more decorous love interest, while the rest of the cast sings and dances with abandon, if not always with provocation.

Reviewer's Rating: Fair.

Dorothy Greenfield	Jean Parker
Hattie Greenfield	Janet Beecher
Dr. R. Hall	John Archer
Prof. Edgar Boggs	Pappy Cheshire

Lulubelle and Scotty, Vera Vague, Roy Acuff, Don Wilson, Marilyn Hare, Bill Shirley.

Complete review published July 24, 1942

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 924-925.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 913.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
•ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	612	...	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	...	...
•Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	...	575	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	....	....	...	871	...
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	737	726	...
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	Oct. 16,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	873
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	....	....	...	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	....	....	...	...	...
•Bambi (color)	RKO	....	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	...
Bandit Ranger	RKO	....	Tim Holt	Sept. 25,'42	....	....	...	...	...
•Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	563	487	795
•Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Not Set	61m	July 5,'41	840	...	...
Battle for Siberia	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	795
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 28,'42	58m	....	...	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The (color)	20th-Fox	....	Tyrone Power-Maureen O'Hara	Nov. 27,'42	....	....	...	855	...
•Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	750	575	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	....	...	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
•Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	....	...	613	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	Not Set	....	....	...	794	...
•Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	634	...	...
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645	...	756
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CAIRO	MGM	....	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	...	...
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	853	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulders	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Cargo of Innocents	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	....	....	...	...	...
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	Not Set	....	....	...	872	...
City of Silent Men	PRC	308	Frank Alperson-June Lang	Oct. 26,'42	64m	Sept. 12,'42	898	...	...
•Come On, Danger	RKO	285	Tim Holt	June 5,'42					
•Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Counter Espionage	Col.	....	Warren William-Eric Blore	Sept. 3,'42	....	....	...	871	...
Cover Girl, The	Col.	....	Jinx Falkenburg	Not Set	....	....	...	...	...
•Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	873
•Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
•DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	56m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	....	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	...

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deep in the Heart of Texas	Univ.	....	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	...	871	...
•Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	109m	Aug. 22,'42	915	...	873
Destination Unknown	Univ.	....	Irene Hervey-William Gargan	Oct. 9,'42	....	....	...	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	....	....	...	...	...
•Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
•Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
•Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	809	...	...
•Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
•Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
•EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	873
•Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
•Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
•Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	Sept.-Oct.,'42	79m	Sept. 12,'42	898	797	...
•FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	....	George Sanders-Jane Randolph	Not Set	....	....	...	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Not Set	....	....	...	796	...
•Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	494	2	590
•Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	674	364	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
•Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	549	526	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
•Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	...
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	68m	June 27,'42	914	...	...
•Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	....	....	...	872	...
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Sept.-Oct.,'42	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
•Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	622	...	...
•Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
•Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 11,'42	60m	....	...	...	...
•GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	873
•General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	Not Set	...	....	...	...	...
George Washington Slept Here	WB	....	Jack Benny-Ann Sheridan	Not Set	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	....	Jane Frazee-Robert Paige	Oct. 2,'42	....	....	...	...	...
•Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	622	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
•Give Out, Sisters	Univ.	....	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
•Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	551	...	795
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
•Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Not Set	....	....	...	912	...
•Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
•Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	612	...	...
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	...	...
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	....	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,'42	923	796	...
•Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	810	...	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	....	....	...	663	...
•Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
•Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	869	...	...
Hidden Hand, The	WB	....	Craig Stevens-Elizabeth Fraser	Not Set	67m	Sept. 19,'42	910	...	...
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	827	715	...
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	..
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	...
•Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	633	..	...
•House of Errors	PRC	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	...	539	...
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	Not Set	....	....	...	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	...
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
•I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	873
I Married a Witch	Para.	....	Fredric March-Veronica Lake	Not Set	....	....	...	797	...
•In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
•Inside the Law	PRC	218	Wallace Ford	May 8,'42	97m	Sept. 26,'42	922	613	...
•In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	795
•Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	537	...	795
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
●It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	...
●I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	599	574	...
●JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	795
●Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	....	....	...	912	...
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	69m	Aug. 8,'42	903	796	...
●Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	873
●Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	573	396	873
●Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 21,'42	68m	....	...	...	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
●KID Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	551	495	873
●King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
●Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	429	320	705
●LADY Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
●Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	795
●Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	407	387	...
●Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
●Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	766	...	...
●Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
●Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Legs	Col.	....	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
●Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
●MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
●Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	....	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	749	507	756
●Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
●Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	...
●Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	537	464	795
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...
●Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	....	M. Chapman-Wm. Wright	Sept. 17,'42	....	....	...	...	...
●Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
●Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
●Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
●Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
●Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	873
●Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	611	...	...
●Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr.. '42	88m	Mar. 28,'42	574	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	795
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Artkino	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	....	....	...	...	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	661	527	795
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	....	....	...	663	...
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	Not Set	....	....	...	...	...
●Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	598	575	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	...	...
●My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	795
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	....	....	...	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 24,'42	96m	Sept. 19,'42	909	772	...
●Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	597	507	...
NAVY Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	....	....	...	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Not Set	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
●North of the Rockie	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	...	575	...
●Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	Sept. 19,'42	910	...	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	....	Bette Davis-Paul Henreid	Oct. 31,'42	119m	Aug. 22,'42	902	...	...
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	870	855	...
Omaha Trail (formerly Ox Train)	MGM	....	James Craig-Dean Jagger	Sept.-Oct.,'42	61m	Sept. 19,'42	923	796	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Not Set	....	....	...	855	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	903	...	...
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	...
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Not Set	....	....	...	796	...
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	....	....	...	663	...
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	...
●Panther's Claw, The	PRC	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	563	...	...
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	...
●Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	599	...	...
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	....	...	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	873
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	..
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	....	....	...	800	...
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	873
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
●Prison Girls (formerly Gallant Lady)	PRC	219	Rose Hobart-Sidney Blackman	May 29,'42	63m	Sept. 26,'42	923	648	...
●Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	...
●Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...
RANDOM Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	....	....	...	796	...
●Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	795
●Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
●Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
●Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
●Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
●Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	549	...	795
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	....	....	...	872	...
●Rolling Down the Great Divide	PRC	253	Bill (Radio) Boyd	Apr. 24,'42	60m	....	....	635	..
●Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	...
●Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	...
●SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	..
●Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	634	508	756
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	..
●Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	....	....	...	912	...
●Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	550	542	705
Secret Enemies	WB	....	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Nov. 9,'42	67m	Sept. 19,'42	910	...	...
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	Not Set	....	....	...	872	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
●She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
●Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	795
●Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
●Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	61m	Aug. 8,'42	826	726	...
Silver Queen	Para.	....	George Brent-Priscilla Lane	Not Set	....	....	...	...	...
Sin Town	Univ.	....	Constance Bennett-Brod Crawford	Sept. 25,'42	....	....	...	898	...
●Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	...
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	Oct. 15,'42	....	....	...	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	....	...	796	...
Somewhere I'll Find You	MGM	....	Clark Gable-Lane Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	873
●Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
●Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
●SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	611	...	...
●So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
Spirit of Stanford, The	Col.	....	Frankie Albert-Marguerite Chapman	Sept. 10,'42	....	....	...	796	...
●Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	...
●Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	....	John Beal-Florence Rice	Not Set	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
●Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	...	...
●Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	586	...	705
●Strangler, The	PRC	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	647	613	...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	....	....	...	871	...
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	Not Set	60m	July 4,'42	914	...	...
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
●Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
●Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	622	...	705
●Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
●Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...

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●Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
●Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
●Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795
●TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	873
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	118m	Aug. 8,'42	927	706	...
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
●Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	...
●Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	873
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	...	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	...	...
●Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
●Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
●There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
●They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	873
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
●They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
●This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	795
●This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
●Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	....	....	...	635	...
●Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	....	John Sutton-Gene Tierney	Nov. 13,'42	....	....	...	796	...
●Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
●Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	793	772	...
●Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
●Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	...	...
●Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	873
●To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	549	542	756
●Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
●Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	750	635	...
●True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
●Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
●Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	705
●Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	621	442	873
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
●Undercover Man	Para.	4140	William Boyd-Andy Clyde	Block 6	68m	May 9,'42	647	...	...
●United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	795
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
●Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	585	...	...
●VENGEANCE of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	...
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	...	...
●Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	633	...	...
●Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
●Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	....	....	...	...	...
White Cargo	MGM	....	Hedy Lamarr-Walter Pidgeon	Sept.-Oct.,'42	89m	Sept. 19,'42	923	871	...
●Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	551	...	...
●Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	621	613	756
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	870	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
●Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	873
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Not Set	....	....	...	...	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,42	915	726	...
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	903	674	873
●Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 31,'42	67m	....	...	772	...
Yanks Are Coming, The	PRC	....	Maxie Rosenbloom-Mary Healy	Oct. 12,'42	....	....	...	...	...
You Can't Escape Forever	WB	....	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	...
●You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	Oct. 22,'42	....	....	...	796	...
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Oct. 30,'42	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Oct. 24,'42	....	....	...	872	...
●Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	647	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 913.

CONFIDENCE

WITH the spotlight on production economies, directors and cameramen have complete confidence in the dependability of Eastman negative films with their special abilities, wide latitude, and exceptional uniformity. Eastman Kodak Company, Rochester, N. Y.

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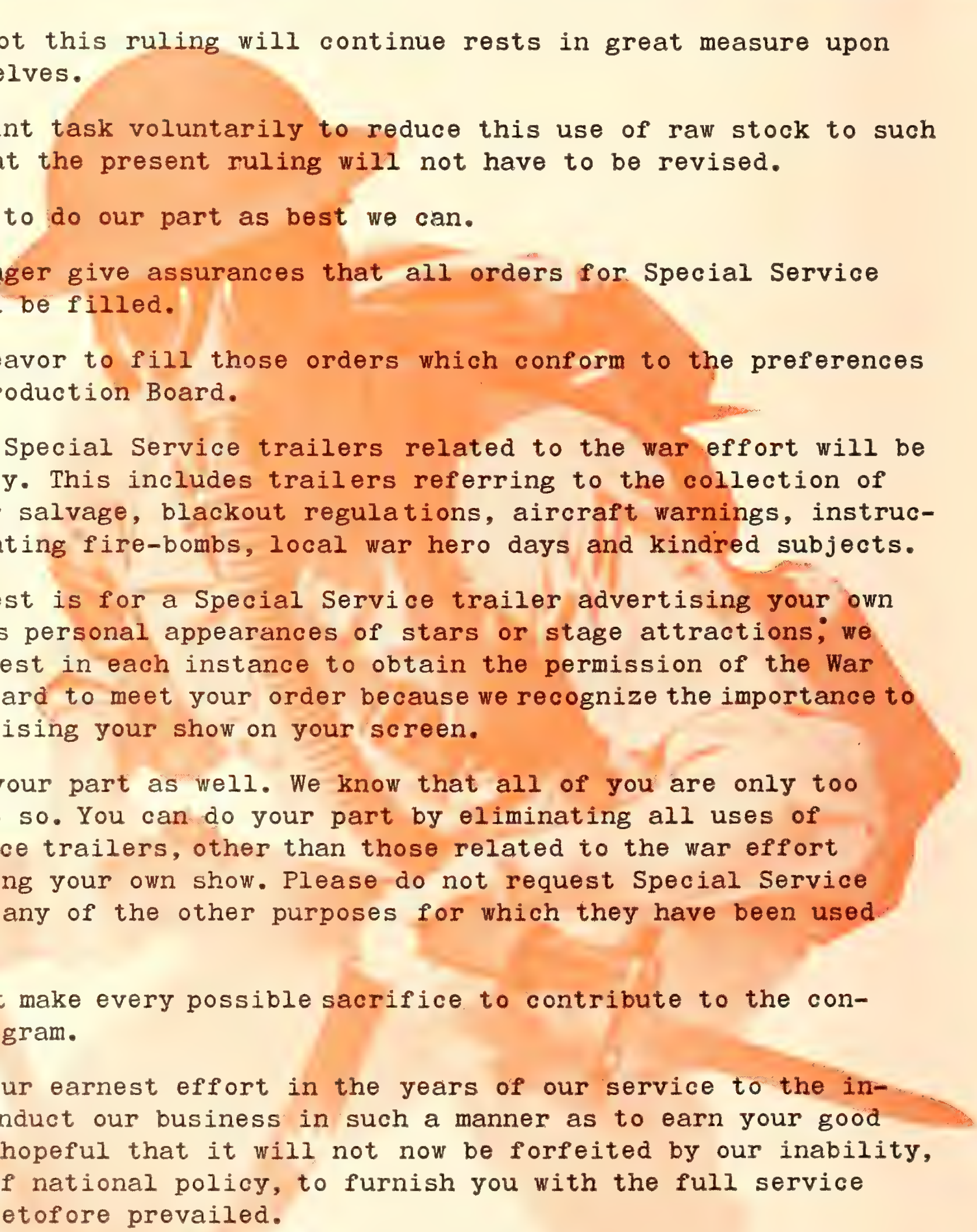

Dear Mr. Exhibitor:

The War Production Board has ruled that it will temporarily permit the use of some raw stock for the manufacture of Special Service trailers.

Whether or not this ruling will continue rests in great measure upon you and ourselves.

It is our joint task voluntarily to reduce this use of raw stock to such an extent that the present ruling will not have to be revised.

We shall try to do our part as best we can.

We can no longer give assurances that all orders for Special Service trailers will be filled.

We shall endeavor to fill those orders which conform to the preferences of the War Production Board.

Accordingly, Special Service trailers related to the war effort will be given priority. This includes trailers referring to the collection of scrap, rubber salvage, blackout regulations, aircraft warnings, instructions on fighting fire-bombs, local war hero days and kindred subjects.

If your request is for a Special Service trailer advertising your own shows, such as personal appearances of stars or stage attractions, we will do our best in each instance to obtain the permission of the War Production Board to meet your order because we recognize the importance to you of advertising your show on your screen.

You must do your part as well. We know that all of you are only too anxious to do so. You can do your part by eliminating all uses of Special Service trailers, other than those related to the war effort and advertising your own show. Please do not request Special Service trailers for any of the other purposes for which they have been used in the past.

All of us must make every possible sacrifice to contribute to the conservation program.

It has been our earnest effort in the years of our service to the industry, to conduct our business in such a manner as to earn your good will. We are hopeful that it will not now be forfeited by our inability, for reasons of national policy, to furnish you with the full service which has heretofore prevailed.

Sincerely,

NATIONAL SCREEN SERVICE CORPORATION

Herman Robbins

Herman Robbins, President

DO NOT REMOVE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Road to Morocco
The Forest Rangers
Street of Chance
Henry Aldrich, Editor
Mrs. Wiggs of the Cabbage Patch
Get Hep to Love
The Falcon's Brother
A Yank in Libya
Sombrero Kid
The Yanks Are Coming
Sin Town
Bowery at Midnight
Youth on Parade
Thunder Rock

LATE REVIEW

(In News Section)

Destination Unknown

"UNITY" TRADE PRACTICE PROGRAM IS ABANDONED

INDUSTRY NEAR BOND GOAL IN LAST HOURS OF DRIVE

15,669 THEATRES ANSWER CALL TO COLLECT SCRAP

U. A. LISTS 30 FOR 1943, BUYS 22 FROM PARAMOUNT

THEATRE COOLING SYSTEMS WANTED FOR WAR FACTORIES

VOL. 149, NO. 1

OCTOBER 3, 1942

[illegible]

TRADE TALK!

M-G-M's

TERRIFIC TWELVE!

is

TNT!

CLARK GABLE
LANA TURNER
"SOMEWHERE I'LL FIND YOU"

"PANAMA HATTIE"
starring
RED SKELTON
ANN SOTHERN

Mary Roberts Rinehart's
"TISH"
with
Marjorie Main

MICKEY ROONEY
in
"A YANK AT ETON"

Jeanette MacDONALD
Robert YOUNG
in
"CAIRO"

"SI
SWEE
sta
Kathryn
Van
Heflin

"THE WAR AGAINST MRS. HADLEY"
with
Edward Arnold
Fay Bainter

"APACHE TRAIL"
Big Scale Western

JUDY GARLAND
"FOR ME AND MY GAL"

HEDY LAMARR
WALTER PIDGEON
"WHITE CARGO"

"EYES IN THE NIGHT"
Edward Arnold
Ann Harding

"O
T
Wes
Thril

FOLLOW THE LEADER!

Metro-GOLDMINE-Mayer

Says the N.Y. Daily Mirror:

"Opening show played to standees and that will probably hold through the run of 'Desperate Journey'!"

Not probably!

POSITIVELY!

(And we know—they've been standing for a week!)

That's why we're telling you . .

Make it
Your Business
to Pla
L FLYNN
GAN
DESPERA
JOURNE

A HAL B. WALLIS PRODUCTION
with
NANCY COLEMAN
RAYMOND MASSEY
ALAN HALE • ARTHUR KENNEDY
Directed by RAOUL WALSH
Original Screen Play by Arthur T. Horman
Music by Max Steiner

ERROL FLYNN

and

RONALD REAGAN

in

"Desperate Journey"

From the company you can count on...

WARNERS!

From Portland, Oregon to Portland, Maine, the box-office story is the same!

Held Over!

TALES OF MANHATTAN

is breaking records everywhere! Dollars! Attendance! Playing time!

20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 149, No. 1

October 3, 1942

DEMISE OF UMPI

THE labours of the United Motion Picture Industry have come to an end, and what it aimed to do as a comprehensive industry organization is laid again in the laps of the older trade organizations, Allied States Association, the Motion Picture Theatre Owners of America and the Motion Picture Producers and Distributors of America, Inc.

"UMPI" came into existence to be an instrument for arriving at a code of trade practise controls to supplant the expiring Consent Decree. That broke and failed when Mr. Thurman Arnold decided it represented far too much concerted arrangement. Now those who would continue UMPI, in some purposes, are seeking causes to handle, notably state taxation issues. These were among the later UMPI interests that created a decided possibility of adding to the existing complications of functions and interests by many duplications of machinery and effort.

It has been made clear enough that there is no completely common ground between producer-distributors, and it has long been plain enough that there are at least two major divisions of exhibition interests. In an atmosphere of quite familiar futility, it ultimately appeared that UMPI, which set out to be "unity", could be only another fractional part of a total scene.

△ △ △

"MANY A MICKLE"

THE financial columns have been making much of an apparent decision of Mr. Vincent Astor to get out of a lot of his holdings of "luxury real estate" and diversify his investments among properties deriving their rental values from the lesser spenders. The shift is from such buildings as line the avenues of uptown New York with duplex apartments and penthouses to little business buildings and bus terminals, for instance, one in Flushing. The move is from the places where the rich spent their abundant dollars to where the wage earners strew their dimes and quarters. This is another indication of where the fortunes of the motion picture lay, which is exactly where the pictures have found their expanding success, among the multitudes.

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AUDIENCE

LOOKING for an "Intimate Portrait of Changing America," Redbook Magazine has been a-surveying around in Washington, D. C., where war activities and an expanding government have increased the population from 663,000 in 1940 to 1,200,000 as of now, two years later.

First off, as might have been expected, Redbook questionnaired, and interviewed and observed "the white collar girls," thousands of them, gathered by Civil Service from all over the land. What it all added up to when the story was put together could be considered an examination of a considerable sector of the motion picture's audience. The findings were remarkable for what they did not find.

The report finds that the girls are not inclined to talk war or politics, or to listen to such subjects on the radio, that they do not take newspapers, and they do not have books around and very few magazines. One girl, from Indiana, chosen as typical, said she went to three shows a week, and that "dates pay for some of it."

This might be taken as indicating the Government's zeal for messages on the screen is well founded. May be that is the only way to reach the girls, and boys.

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SELLING NEW ONES

AS the demands of war take the older and established stars away, production and exhibition alike have the task of selling their successors into the interested consciousness of the customers.

A letter from Mr. Lige Brien of the Belmar theatre in Pittsburgh, and a Quigley Awards winner, discusses this special phase of showmanship-in-wartime, with the observation that "intensive selling to the public will have to be done, now.

"These new stars must be established in the minds of the potential theatre customers, which means more exploitation, more publicity, more tie-ups. . . . The work of the Round Table is going to be more important, as an exchange desk, as well as an idea-giving department. . . . These new stars must be established else the patrons, not recognizing their names, will believe that a feature of second rate casting is being shown, and they may look elsewhere for entertainment.

"Patrons are going to shop more than ever now."

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PROFESSIONAL TAKES OVER

THE announcement by Mr. Francis Alstock of the appointment of Mr. Mervin LeRoy as directorial supervisor of coast production for the Office of the Co-ordinator of Inter-American Affairs is encouraging evidence of progress toward a considerably more competent structure than has obtained. A deal of the functioning for films in that sector, while presenting decided abilities of various orders, and much zeal, has also included a lot of unproductive and irrelevant dilettantish adventuring and experimenting. The requirements are for professional performance and standards. Hollywood is the home and capital of the profession.

△ △ △

ENTERTAINING information is to be had from an RKO news release which announces: "Shortage of laborers has caused the studio to buy 150 sheep which are to be kept at the Ranch. . . . Despite the shortages and restrictions imposed on the studio by priorities and rationing, RKO Radio, thanks to planning, foresight and ingenuity, is in excellent physical condition to produce its 1942-43 program." Official report asserts that the sheep are employed only to keep the weeds down. Meanwhile, it is possible they may be available for rental for insomnia treatments in Hollywood.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

UMPI closes its doors as sales practice program is abandoned Page 12
INDUSTRY near Bond goal in last hours of drive Page 13
U. S. will seek cooling systems for war plants Page 16
15,669 theatres answer call to collect nation's scrap Page 17
CANADA'S traveling shows aided by gas and tire rationing Page 23
STUDIOS in Mexico currently working at capacity Page 26
UNITED ARTISTS lists 30 for new season; gets 22 from Paramount Page 29
MOTION Picture Relief Fund opens country house in Hollywood Page 32
MICHIGAN exhibitors call for central film buying Page 33
FILMS fostering hatred for Axis are approved by U. S. Page 34
APPEALS Board upholds seven-day New York clearances Page 40
BRITISH theatres threaten boycott in rental fight Page 47

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PRODUCT DIGEST, including Reviews and Release Chart Page 7

Tribute

CLOSING the September War Bond drive with praise for the motion picture industry's "earnestness of purpose and patriotic zeal" in a campaign "as thrilling as any fictional movie," Harold M. Graves, assistant to the Secretary of the Treasury, addressed some 20,000 New Yorkers at the final rally at Madison Square Garden Wednesday night at which the stars and cast of the Army Emergency Relief show, which immediately preceded it, made a spectacular effort to push the total past the official quota.

Mr. Graves said in part: "Between September 1st and tonight, we, at the Treasury, have followed closely the efforts of the stars, the exhibitors, the theatres, the producers, the newsreels, all branches of the motion picture industry who took their responsibilities so seriously, so earnestly, that they reminded me more of soldiers fighting in a great cause than of the so-called glamour people of a make-believe industry.

". . . Obviously, the motion picture industry gave a spark to the September drive which has fired the selling of many millions more Bonds than might otherwise have been expected—and of course the additional millions in payroll deductions pledged to the stars will continue to buy planes, tanks, guns and bullets each and every month until the war is won."

Actors' Job in the War

SCREEN ACTORS not only must regard entertainment of service men as a "must"; they must also expect an increase in the demands upon them.

Such was the message to Hollywood actors in the current issue of the *Screen Actor,* organization publication, from Kenneth Thomson, the Screen Actors Guild's executive secretary.

Commenting that actors already had "proved the best salesmen for the Treasury Department," he added that "in the months to come, they will be asked to shoulder these assignments, and many more."

Tax Exempt

THE TREASURY Department at Washington this week acknowledged the services of the motion picture industry in furthering the War Bond Drive, in an Internal Revenue Bureau announcement that the advertising of companies and exhibitors in that connection would be considered as necessary and legitimate business expenses, deductible for Federal tax purposes. The only restriction on such advertising is that it be "reasonable" and not undertaken in an attempt to avoid proper tax payments.

On the basis that "advertising is a necessary and legitimate business expense," Commissioner of Internal Revenue Guy T. Helvering, in a general statement of policy, announced, "Reasonable expenditures for advertisements including the promotion of Government objectives in wartime, such as conservation, salvage or the sale of War Bonds, which are signed by the advertiser, will be deductible."

Also, he said, expenses incurred by companies in advertising and advertising technique to speed the war effort among their own employees, and to maintain trade names and good will built up over past years, in anticipation of eventual return to peace-time production, also will be considered deductible.

12 Years in Court

THE MOMAND CASE, oldest anti-trust litigation in the motion picture industry, is about to be aired again. Opening date of the A. B. Momand trust action seeking damages of nearly $3,000,000 from major distributors and the Griffith circuit, will be set for the first or second week in November at Oklahoma City, Judge Bower Broaddus has indicated.

The 12-year-old case has been delayed by a maze of legal proceedings. Defendant attorneys have refused to accept depositions taken over the years by the plaintiff from leaders of the industry, and new depositions have been ordered by the court. However, Judge Broaddus has made it a matter of record that should these new depositions contain substantially the same information as is contained in the old ones now in court records he would require the defendants to pay the entire cost of taking new depositions.

Going, Going . . .

THE END of radio was foreseen by th National Broadcasting Company this week Having surveyed the parts and receiver situation, the company reported that dealers stocks will be exhausted the middle of nex year, and that thereafter the number of set in use will diminish by about 14,000 eac day.

The broadcasting company commented "This rate of loss, if continued for fou years, would affect the majority of radi equipped homes, and make it useless fo broadcasting stations to continue to operate.

It added that broadcasters believe lac of replacements will affect 12,000,00 potential listeners within two years. Permission by the War Production Board fo manufacture of merely a few million dollar worth of replacements would restore to us millions of receivers now out of commissio or which will reach that state, the NBC report continued. But it said that even th would not maintain the volume of sets i use. It would, however, spread the decreas of receiver use over a longer period.

Vaudeville or Revue?

ALL New York stage craft and tale unions have combined in a committee whic will classify new shows. The committee wa formed because contract conditions for di ferent types of shows, such as "vaudevill or "revue" vary, and producers have bee shopping for the best terms. A prelimina committee meeting was held Monday a another will be held next Monday.

Still More Changes

CHANGES again were in the making this week among the motion picture staff of Nelson Rockefeller's Office of Inter-American Affairs at New York. And there were intimations of still more shifts to come.

Kenneth Macgowan, Twentieth Century-Fox producer, who had headed the agency's production activities since 1940, is returning to 20th-Fox's Westwood, Cal., lot to help meet a shortage of producers there. He will continue as an adviser to the Rockefeller South American program, working with Jack Chertok and Mervyn Le Roy on the coast. Also, Mr. Macgowan has in mind several feature productions with Latin American background.

Francis Alstock, who succeeded John Hay Whitney as director of the motion picture division, has been reclassified as 1-A by his New York Draft Board. He is reportedly slated for induction October 17th. Meanwhile the War Manpower Commission, headed by Paul McNutt, is making up its mind whether Mr. Alstock, and other Government officials in similar status should be designated as essential to the war effort.

Production responsibility under the new arrangement will be divided between Philip Dunne, who will be "idea-man," supervising story preparation and selecting scripts, and Charles E. McCarthy, former 20th Century-Fox advertising director, who will handle the business end. Contracts, budgets, and dealings with the U. S. State Department will be his province. Documentary, educational, medical and distribution divisions continue as at present.

Also in prospect was the addition of a business executive to Mr. Rockefeller's motion picture staff. His task would be the imposition of an efficiency system on its workings and the closer supervision of the expenditure of the $2,700,000 Governmental budget. He also might be slated to succeed Mr. Alstock should the Army get the latter's services. Paul Raibourn, Paramount statistician and treasurer and director of the company's Du Mont television affiliate, was reportedly mentioned for the post.

Studio "Directive"

QUOTING a letter reportedly written by E. J. Mannix, MGM executive, to producers, writers and directors, the Hollywood Writers Mobilization Committee this week informed its members in *Communique*, organization publication, that "one of the largest studios (MGM-?) has rolled up its sleeves to tackle this war business, marshalling its creative forces with a dramatic and stimulating order to get in there and fight with films."

Mr. Mannix is quoted as having urged complete cooperation with the Motion Picture Bureau of the Office of War Information, headed in Hollywood by Nelson Poynter, and saying, "MGM is challenged to use its great influence in the planning and making of pictures which are directly concerned with the war and its problems. This is the job of the producers, writers, directors and every man and woman who contributes to making motion pictures."

Six points listed by Mr. Mannix for the attention of MGM production personnel were:

"How can this picture help to create a better understanding of the war?

"Will this subject still be important when the picture is in distribution?

"Is some other objective important?

"Is the subject in danger of over-emphasis on the screen because so many other pictures are treating the same subject?

"Does the treatment really clarify the subject, or is it merely a by-product of another picture?

"Does the treatment bring the subject home to the individual in the audience so that he can identify himself and the part he can play in furthering victory?"

$1,100,000 Royalties

ROYALTY payments of $1,100,000 for the quarter ended September 30th were being paid this week to song-writer members of the American Society of Composers, Authors and Publishers, New York. The sum represents payments of radio, theatre recording, restaurant, ballroom and other public performing interests. In the first quarter of 1942, $950,000 was split and payments for the second quarter reached a million dollars.

The third quarter figure was only $18,000 less than payments for the same period in 1940, prior to the ASCAP radio network fight. Despite lower rates, the radio payments were reported to have been sustained by more frequent use of ASCAP music.

PICTURES ADVERTISED THIS WEEK

"Desperate Journey," Warners, Pages 3, 4, 5
"Tales of Manhattan," 20th-Fox, Page 6
"The War Against Mrs. Hadley," MGM, Pages 24, 25
"A Yank at Eton," MGM, Pages 27, 28
"Cairo," MGM, Page 31
"Apache Trail," MGM, Page 31
"Road to Morocco," Paramount, Pages 35 to 38
"The Forest Rangers," Paramount, Pages 35 to 38
"For Whom the Bell Tolls," Paramount, Pages 35 to 38
"The Major and the Minor," Paramount, Page 41
"Wake Island," Paramount, Pages 43, 44
"Iceland," 20th-Fox, Pages 48, 49
"My Sister Eileen," Columbia, Pages 52, 53
"Here We Go Again," RKO, Pages 56, 57
"Between Us Girls," Universal, Page 59
"One of Our Aircraft Is Missing," UA, Page 61
"You Were Never Lovelier," Columbia, 4th cover

More War, Less Legs

LESS "leg art," less features and less football and much more war . . . in U. S. newsreels is forecast for this autumn. Friday, editors of the five newsreels were to meet in Washington with Government officials and their capital liaison, Claude Collins, to discuss ways and means of giving still more attention to war news in pictures.

Government motion picture agents have indicated their belief that much of the customary newsreel entertainment leaven—bathing beauties, sports and special comedy stunts—should go by the board for the duration. Newsreel sources in New York disclosed that already most of the reels have plans under way to curtail coverage of this season's football. Regional football pictures will be eliminated in many instances and the total footage taken at each game greatly curtailed. This also will effect a substantial saving in raw stock.

While indicating their intention to give fullest cooperation with any Government requests for more news clips on the war, newsreel men at midweek expressed hope that the Government, in turn, would do more about getting better coverage from the fighting front. Lowell Mellett and his motion picture bureau in the Office of War Information have been battling censorship and military restrictions for the newsreels, it was said. But newsreel editors report that progress is slow and good clips from overseas are few and far between.

Riding Together

IN SEVERAL film exchange territories, where large towns are located at some distance from the center, film salesmen are pooling cars for long drives. Typically, at St. Louis, film salesmen are taking turns driving to Springfield, lower Missouri, or Illinois towns. Practically the same situation prevails at Philadelphia, Detroit, and elsewhere, and the practice is growing.

MGM salesmen, a home office executive revealed this week, have been told to keep their driving to a minimum. In many instances, where their territory is at some distance from the exchange they keep their cars in the field, using them only for short and necessary trips to visit theatre men. Train or bus transportation is used for visits to the home office.

This system has worked "quite effectively" through the midwest and west, Edward Aarons, MGM's assistant sales manager, said, and has brought a substantial reduction in driving by the company's salesmen.

Several other film companies report similar plans to keep salesmen in the field as much as possible. Efforts are being made to avoid back tracking, repeat calls and unnecessary long jumps in cars.

Only a few film salesmen have had to give up their cars, home offices indicated.

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THIS WEEK the Camera observes:

■ IN THE final whirlwind days of the September Bond drive: At left, Irene Dunne puts her earrings on A. Charles Hayman, owner of the Lafayette theatre, Buffalo, N. Y., after he had pledged $26,000 worth of Bonds at a Buffalo advertising luncheon.

Below, Charles Laughton climaxes the drive with a 19-hour radio stand. Appealing for Bond sales every 20 minutes from 7 A. M. to midnight over WEAF last Tuesday, the star sold $298,000 in Bonds.

CLARENCE H. MOSS, below left, advertising and public relations manager for Interstate theatres in San Antonio, has received a commission as captain in the Air Corps and will proceed to Officers Training School at Miami Beach for temporary duty. With Captain Moss is Edward Collins, Interstate city manager, in front of the service plaque in the Majestic theatre lobby.

By Staff Photographer

THE MIDWAY theatre, under the joint operation of RKO and the Skouras circuit, opened officially to the public last week after a previous Red Cross benefit performance. Here, at the opening, are Harry Mandel, RKO circuit publicity director; Paul Moss, New York Commissioner of Licenses; Senator J. Henry Walters and James Brennan of RKO.

G. S. EYSSELL, managing director of the Radio City Music Hall, was host last week to Boris Morros and S. P. Eagle producers of "Tales of Manhattan", now playing at the theatre. Clockwise around the table, starting at seven o'clock: William Kupper, 20th-Fox; Leon Leonidoff, Music Hall producer; A. W. Smith, Jr., 20th-Fox; Christopher Dunphy, WPB; Tom J. Connors, 20th-Fox; Mr. Morros, Mr. Eyssell, Mr. Eagle; William Michel, 20th-Fox; R. V. Downing, Music Hall; William Gehring, Hal Horne, 20th-Fox; Fred L. Lynch, Music Hall, and Richard Morros, son of Boris Morros.

By Cosmo-Sileo

By Staff Photographer

LARRY GOLOB, below, is the newly appointed head of the Warner Brothers field exploitation staff, working out of the home office under Mort Blumenstock, head of advertising and publicity in the east.

By Staff Photographer

GILBERT GOLDEN, newly appointed advertising manager for Warner Brothers. He will handle both consumer and trade advertising under Mort Blumenstock.

NICHOLAS M. SCHENCK, president of Loew's, Inc., raises a service flag for the 1,121 former employees of the company now in the armed forces. The flag, bearing two gold stars, hangs in ront of Loew's State in Times Square.

THE MOTION PICTURE department of New York University was launched this week with the promised cooperation of film industry representatives. At right at a luncheon in the Faculty Club are Professor Robert Gessner, head of the department; Arthur Mayer; Joseph Hazen of Warners; Rouben Mamoulian, director; Hal Hode, Columbia, and Dean Charles Maxwell McConn.

By Staff Photographer

UMPI CLOSES ITS DOORS AS PROGRAM IS ABANDONED

Rodgers Disbands Committee in Letter to Members; Sees Lasting Effect

The United Motion Picture Industry, projected last December 9th to promote unity between distributors and exhibitors closed its files and passed into history at four o'clock on Tuesday afternoon.

The official end of the unity movement came at midweek when William F. Rodgers, chairman of the committee of the whole, sent a letter to 23 committee members informing them that in accord with their wishes, expressed in letters and statements, he was liquidating the organization. UMPI passed from the trade practices scene less than 10 months after its formal inception at a joint meeting of distributors and exhibitors in Chicago, on December 9th.

The executive offices of UMPI at the Hotel Astor in New York were to be closed on Saturday, October 3rd, Mr. Rodgers informed committee members.

A letter from Mr. Rodgers to committee members three weeks ago, close on the heels of the rejection of the UMPI sales plan by the Department of Justice, warned of the impending end of the joint organization. Subsequent statements by exhibitor members, led by the Allied States delegates, clearly indicated that they had lost confidence in the possibility of reaching a joint trade practices program through the committee.

Sales Plan Rejection Killed Program

Thurman Arnold, Assistant Attorney General in charge of the anti-trust division of the Department of Justice on August 17th killed most hopes for the unity program when he rejected the blocks-of-13 sales formula agreed upon by the joint committee. Without this heart of its program the unity movement foundered.

The Government rejected the sales plan with the warning that its concerted action by distributors would entail violations of the anti-trust laws. A few leaders in the movement endeavored to salvage UMPI for the nucleus of a local tax study organization, and as a forum for the discussion of trade practices. But at least two distributors, Paramount and Warner Brothers, withdrew from the unity activities. Exhibitor organizations also were divided on the question of its continuance.

Mr. Rodgers, in the letter which he mailed to the 23 members of the committee on Tuesday, wrote:

"The letters and statements received from exhibitor committee members of UMPI almost unanimously express the opinion that while the regretted action was necessary, they felt that under present conditions future activities of UMPI as a formal organization should cease. I have, therefore, today instructed Mr. Leon Bamberger, executive secretary, to close the office at the Astor Hotel as of October 3rd, 1942.

"I, too, join in the hope that at some more propitious time such a worthy movement may resume its activities. Most certainly I heartily agree with those who felt that the loss of any agency which works toward the establishment of a better understanding between the various elements of the industry must be a distinct loss to the industry. I am sure that the gains in better understanding will not be lost, and that while the active structure may temporarily disappear, the effect of the sincere negotiations will be felt for a long time to come.

"Because UMPI was entirely out of funds, Loew's, Inc., advanced $1,000 to liquidate all bills, and I have asked Mr. Bamberger to return to Loew's what remains of this amount and to render to each member of the committee an accounting of expenditures.

"To all concerned may I again say my personal thanks for the cooperation you gave me as chairman."

The unity movement originated in the summer of 1941 at meetings of the Allied States association. Exhibitors dissatisfied with the operation of the blocks of five provision of the consent decree and other trade practices urged a joint conference of all branches of the industry for the purpose of discussing changes.

Abram Myers, general counsel of Allied, and M. A. Rosenberg, president, at the association's national convention in September, 1941, asked concerted action to solve trade problems. By October the Allied leaders had drafted a proposal for a national meeting of distributor and exhibitor representatives to discuss a unity organization. This was held at Chicago on December 9, 1941.

The Chicago session agreed on the need for a group to promote "the harmonious relations among the several branches of the motion picture industry" and to enable cooperation of all "fully and with confidence in all matters affecting the interests of the industry as a whole."

A five-point program called for coordinated action on questions of 1) taxation; 2) "protecting the good name and integrity of the industry as a whole"; 3) institutional advertising; 4) priorities, and 5) a trade practices program "for the adjustment or modification of the policies or practices of one branch or member of the industry opposed by any other branch or a substantial part thereof."

Allied States Association, the Motion Picture Theatre Owners of America and the principal independent regional exhibitor groups combined with the five consenting distributors, MGM, Paramount, RKO Radio, Twentieth Century-Fox and Warners Brothers, and Columbia, Republic, Monogram and Producers Releasing Corporation to found the unity organization at Chicago.

Standing Committees Named in January

A meeting at New York in January led to the appointment of standing committees, for the whole, and on taxation, the good name of the industry, advertising, priorities, finance and law. The name United Motion Picture Industry was adopted and permanent offices opened at the Hotel Astor.

The trade practices committee, after a series of meetings through February, presented a plan for blocks-of-12 sales, and partial cancellation. The committee of the whole, after minor changes, submitted it in March to the exhibitor organizations in unity for their approval. Exhibitor groups were divided about eight to five in favor of the proposal, with the dissenting groups urging modifications.

After slight recasting, the plan was approved by a majority of the exhibitor groups in May and sent to a legal committee for phrasing, and submission to the Department of Justice as a proposed amendment to the Consent Decree. Minority opposition to the selling formula was voiced principally by the Independent Exhibitors of New England and the Society of Independent Motion Picture Producers, who asserted it would constitute forcing.

The Government ended the entire controversy with Mr. Arnold's statement on August 17th. He rejected the UMPI formula on the grounds that it was a uniform system for partial blind selling and would restrict competition. He ruled that distributors should continue to show all pictures before sale, but could group them in any size package they chose.

Government Position Disheartening

The Government stand had an almost immediately disheartening effect on supporters of unity. Shortly after the ruling both Allied and MPTOA leaders expressed the opinion that the movement had lost much of its value

Mr. Rodgers in his letter to exhibitor members of the committee of the whole told them that continuation of the organization was up t them.

Leon Bamberger, who has served as executiv secretary of UMPI, on leave of absence from RKO, will return to the company on Monday He will resume his post as head of the advertising accessories department.

History of "Unity"

June 11, 1941—Abram Myers, Chairman of the Board of National Allied, at Allied Atlantic City convention, proposes "all-industry" meeting.

September 16, 1941—National Allied convention, at Philadelphia, urges industry trade-practice forum.

December 9, 1941 — First "Unity" meeting of distributors and exhibitors in Chicago. Sets Five-Point Program.

January, 1942—Distributor and exhibitor leaders appoint committees to work out Unity program, based on Five-Point Program.

January 21, 1942 — Committee-of-the-Whole holds first meeting at New York. Opens office of United Motion Picture Industry, at Hotel Astor.

February 27, 1942 — Unity's trade practice committee presents Blocks-of-12 selling plan.

March, April, May, 1942—National and State exhibitor organizations debate the sales plan, demand changes.

May 11, 1942 — Selling plan approved. Started on way to Washington.

July 8, 1942—Selling plan submitted to Department of Justice.

August 17, 1942 — Thurman Arnold, of Department of Justice, rejects the plan, hits at UMPI.

September 29, 1942 — William F. Rodgers, of Loew's-MGM, Chairman of Unity's Committee-of-the-Whole, announces formal dissolution of UMPI and Unity.

INDUSTRY NEAR BOND GOAL IN LAST HOURS OF DRIVE

Record Weekend Sale Hits $49,515,000; Final Rally Held in New York

A nationwide barrage of heavy sales bombardment aimed at individual large transactions and the contacting of every potential War Bond buyer, climaxed the September War Bond Drive on Wednesday.

Every section of the industry and the Treasury Department cooperated in originating and executing ideas for sales in the final effort to push the total for the month past the official quota of $775,000,000, and in the closing days the figures climbed slowly toward that goal. A record sale of $49,515,000 over last weekend made the total for 27 days $639,758,000.

On Monday, the day's sales hit a record igh of $60,265,000. Tuesday's sales were $27,477,000 bringing the total, with one day to go, to $727,500,000. On Wednesday, last-minute rallies held all over the ountry, sent War Bond sales still higher.

Si Fabian, national director of the rive, wired all state chairmen Monday o contact their local Bond issuing agents rging them to hasten their accountings f Bond sales so that their reports would lear through the Federal Reserve Banks efore October 1st.

A late report from the Treasury Department was sent to campaign officials n New York Wednesday night and based n this an all out effort was made to ake up the balance at the final Bond ally at Madison Square Garden that ight. Among those who took part in ne final rally were Dorothy Lamour, aulette Goddard, Veronica Lake, Edard Arnold, Charles Laughton, Ann utherford, William Gargan, Vera Zona, Joan Blondell, the Ritz Brothers, nd others. The Treasury was represented by Harold Graves and Ted Gamie, assistant secretaries, and the New ork State War Savings Staff was represented by Col. Richard C. Patterson, Jr., airman. William Dover represented e Hollywood Victory Committee which ndled the star tours during the drive.

anagers Assume ersonal Quotas

Close cooperation of Treasury officials with industry's effort was indicated in telegrams t by Harold Graves, assistant secretary, to state administrators last Friday urging them "step up sales in every corner of your state. r work is more in the spotlight this month n at any time during the past year. Wire for assistance needed."

uring the last days of the drive thousands theatre managers took on extra jobs in rense to wired appeals from the War Activi- Committee and the War Savings Staff of Treasury. Each manager assumed a peral quota of at least 20 of the $50 Bonds, to them to his friends and neighbors by personal salesmanship. The effort was over and above any sales made through the theatres or other normal methods.

In a wire sent to 800 locals of the International Alliance of Theatrical Stage Employees last week Richard F. Walsh, international president, asked that all members buy as many Bonds as they possibly could before the end of September.

Newsreels issued September 24th carried a War Bond plea made by Joseph C. Grew, former Ambassador to Japan. The sequence was made especially for the War Activities Committee and was used in theatres as a preamble to direct-to-audience Bond selling rallies.

The Bond premieres continued in the last days of the month as one of the most effective selling methods. Washington, D. C., citizens bought $1,826,422 worth of Bonds to see the premiere of MGM's "The War Against Mrs. Hadley"; "Panama Hattie" at Loew's Poli in Worcester, Mass., brought $388,118; "My Sister Eileen," $376,225 at the Ohio in Columbus, O.; "Yank at Eton," $289,125 at Loew's Syracuse. Other reports of premieres included: $90,000 at the Ottumwa in Ottumwa, Iowa; $218,700 at the Capitol in Clinton, Iowa; $104,800 at the Cecil in Mason City, Iowa.

New York State War Bond sales through September 26th totaled $98,109,746 it was reported Monday. The state committee's Bondmobile reached Buffalo with a total sale of $1,636,737, and a final effort was made in that city to bring its total over $2,000,000 before it was pushed over the brink of Niagara Falls bearing effigies of Axis leaders.

Theatres in the New York metropolitan area had one of their biggest weekend sales last Friday through Sunday. Bond sales reported aggregated $617,850 and Stamp sales $81,311. The Loew circuit led with $226,900 in Bond sales, $25,127 in Stamps; Skouras Theatres was second with $121,575 in Bonds, $20,337 in Stamps; and RKO was third with $68,125 in Bonds and $10,706 in Stamps. The Loew circuit reported a total sale to September 27th of $8,387,029 in its 127 theatres.

The campaign in the state was concluded with numerous local and regional rallies, the star rally in Madison Square Garden Wednesday night, and a marathon radio program by

(*Continued on following page*)

Canada Now Enlists Industry To Help Sell Bonds for War

Direct sponsorship by the motion picture industry of War Bond selling in the U. S. came to an end at midnight Wednesday—although the American industry's efforts in Bond buying and Bond selling of course will continue. And as the special concentrated campaign ended in the U. S., the Canadian film industry took over to sell Bonds for Canada.

Representatives of the Canadian industry conferred last week at Toronto on plans of cooperation with the National War Finance Committee of the Dominion Government for the Third Victory Loan of $750,000,000 which is to be floated during the three weeks commencing October 19th, the outcome being the establishment of a Motion Picture Section of that committee under the national chairmanship of J. J. Fitzgibbons, president of Famous Players Canadian Corporation. Theatre men are to be appointed to act on every loan committee in every community where there is a theatre. Robert Eves, former Toronto manager now in Ottawa, is to be the liaison officer between the film industry and the National War Loan Committee in collaboration with the National Film Board.

The regional chairmen were named as follows: Ontario—T. J. Bragg, Odeon Theatres of Canada, Limited, and J. P. O'Loghlin, general manager of Twentieth Century-Fox Corp. of Canada; Quebec—Eugene Beaulac, secretary of Quebec Allied Theatrical Industries, Montreal; Nova Scotia—A. J. Mason, Capitol, Springhill, N. S.; New Brunswick and Prince Edward Island—R. G. March, Twentieth Century-Fox manager, St. John; J. Pearson, Corona theatre, Winnipeg, for Manitoba; Saskatchewan—James Butler of Saskatoon, or E. P. Fields of Moose Jaw; Alberta—Ken. Leach of Calgary; British Columbia—David Griesdorf of Odeon Theatres of Canada, Vancouver.

Those who attended the war loan organization meeting in Toronto included N. L. Nathanson, who was chairman, and T. J. Bragg of Odeon; Mr. Fitzgibbons, R. W. Bolstad and Morris Stein of Famous Players Canadian; Col. John A. Cooper, chairman, and J. P. O'Loghlin, president, of the Motion Picture Distributors Association; Oscar R. Hanson, president, Canadian Picture Pioneers; E. H. Wells, national secretary of the Film Boards of Trade; N. A. Taylor, general manager of Twentieth Century Theatres; Louis Rosenfeld, general manager of Columbia Pictures of Canada; Henry L. Nathanson, general manager of Regal Films; B. Cronk, Harry Alexander, Ray Lewis. Charles Mavety and S. Taube.

FIELD FORCES MAINTAIN PACE

BOND RECORD SET BY OREGON HOUSE

A real Bond record has been made by John Day Theatres at John Day, in Oregon. With only a population of 420, and but 6,000 in the entire Grant County, on the initial day, September 1st, $11,842 in Bonds and Stamps were sold.

(Continued from preceding page)

Charles Laughton Tuesday during which he made sales talks every 20 minutes every WEAF from 6:30 A.M. to midnight.

Several rallies and dinners, special performances and increased efforts on the part of exhibitors proved a stimulant for War Bond buying in the Chicago area in the last two weeks of the September drive.

Three events sponsored by the Indiana-Illinois theatre circuit during the week brought close to $500,000 in Bond sales. A dinner at St. Bernadine Hall in Chicago, with admittance set at a $500 Bond purchase, accounted for $65,000. Another dinner given at the YMCA, South Chicago, promoted in conjunction with the circuit's Gayety theatre there, took in $100,000 on the same basis. The dinner at the Masonic Temple, LaPorte, Ind., with Dorothy Lamour as guest, resulted in $300,000 in sales, a total of $465,000 for the three events.

Through the efforts of the Calo theatre, Chicago, $456,475 in Bonds were sold to two large industrial firms, according to Arthur Davidson, manager. The sale to the Chromium Plate Company of America amounted to $328,475 and $128,000 was sold to the Best Brewing Company.

Reports of Record Sales Pour in

Reports of record sales continued to pour into headquarters up to the last minute of the drive. In Indianapolis Dorothy Lamour sold $800,000 worth in a personal appearance at the Cadle Tabernacle, and an additional $265,112 in pledges. Lancaster, Pa., and Wilmington, Del., turned in $2,312,000 for Paulette Goddard and William Gargan.

The Rhode Island drive passed the $3,000,000 mark for the first 16 days of September, Senior Deputy Administrator Francis X. Flannery of the State War Savings Staff reported to State Chairman Edward M. Fay of the Theatre Bond Sales Committee, characterizing the work of the theatre managers "a superb accomplishment." A premiere of "Holiday Inn," was held at Edward L. Reed's Strand theatre Wednesday night with Bonds for tickets on a $25-$100 scale. Henry R. Tobin held "Olneyville Night" at the Olympia theatre the same night.

In Newport, R. I., Ralph J. Tully's M. & P. Strand exceeded its $93,000 expectation by running up $162,075 under the sponsorship of the Rotary Club with Mr. Tully as committee chairman. A "Wake Island" showing at Paul Slayer's Interstate Durfee theatre in Fall River, Mass., brought in over $250,000 Sept. 29th. William S. Canning, manager of the Interstate Empire theatre, who is assistant chairman of the city's War Bond-Stamp Committee, directed the event.

Marines Sworn In At Bond Rally

Fifteen new Marines were sworn in at Jack A. Simons' Loew's State theatre one night at a Bond rally. Free tickets were given for Bond purchases at Fay's, Majestic and Carlton theatres the last half of September. Tickets were given for Bonds at Loew's State September 21st and the Empire September 23rd.

In Brockton, Mass., in connection with the "Wake Island" preview at Joseph J. Cahill's M. & P. Brockton theatre, Mayor Joseph H. Downing issued an official proclamation for Wake Island Bond Night. Members of the Brockton Woman's Club aided in operating the War Bond booth at Morris Perlstein's Modern theatre during September.

The Keith Memorial, RKO Boston and Loew's State and Orpheum theatres in Boston sold $73,500 in War Bonds September 23rd when free tickets were given.

Residents of Benton, Pa., and nearby communities paid a real "Salute to Our Heroes" during a program held at the Ritz theatre in Benton for the September War Bond drive. The program netted sales of $1,505 in War Bonds, for an average of better than $5 per seat in the theatre.

Record or near-record totals for War Bond sales in an area its size is expected for the drive in the Pittsburgh area by co-chairman M. A. Silver and M. A. Rosenberg. In a one-day campaign, featured by an Irene Dunne luncheon in the William Penn Hotel where admission was a $5,000 Bond, and a night-time rally at The Gardens where admission to a three-hour show was a War Bond of any denomination, $3,000,000 Bonds were sold. For the first time in local history, independent and circuit theatres, major and independent distributors, and accessory people collaborated under a plan engineered by Joseph Feldman, assistant general manager of Warner Bros. Tri-State theatres, and zone manager John J. Maloney of Metro-Goldwyn-Mayer.

In New Haven during the first three weeks of September, well over $1,000,000 had been collected by Warner, Loew-Poli and M. & P. houses alone, excluding pledges and orders for series F & G Bonds. Exchanges added $105,000 for the same period, and programs in New Haven alone had hit $65,000. Bond-admission premieres throughout the state had not yet computed full returns, but Hartford "Wake Island" took in $400,000, New Haven for the same picture, $275,000, Meriden, with "Holiday Inn," $110,000, Worcester "Panama Hattie," $381,000, and Bridgeport, "Pardon My Sarong," $81,000. None of the Warner totals had been turned in for these shows.

Five Bond Premieres In San Francisco

Total War Bond sales in San Francisco theatres during the past week were boosted approximately $1,500,000 by five Bond Premieres, headed by the "Wake Island" opening at the Paramount theatre, where the sales amounted to nearly $1,200,000. Other previews raised $100,000 at the Coliseum, and about $60,000 each at the Royal, El Rey and El Capitan, neighborhood houses. San Francisco society, the American Women's Voluntary Services, Marine Corps recruits, and the American Legion Band from Zane Irwin Post took part in the spectacular pageantry preceding the "Wake Island" showing.

Another War Bond sale was set for late this week (October 1st) when San Francisco theatre men staged a huge War Bond Show in the Civic Auditorium. Maria Montez, Jon Hall, Sabu and Dick Foran were the stars scheduled to auction off the Bonds. Admission was by Bond purchase only.

As the campaign for the Carolinas' 425 theatres neared the end, Mrs. Walter Griffith, secretary of the Theatre Owners' Association, reported: Stanley theatre, Stanley, N. C., with Gov. Broughton as auctioneer, $127,000 in a single day; Dixie theatre, Scotland Neck, N. C. (population 2,300), H. C. McCarroll, manager, $2,310; Yadkin theatre, Yadkinville, N. C. (population 590), J. E. Shew, manager, $39,000; Iris theatre, Belmont, N. C. (population 4,000), E. E. Wade, proprietor, sales for week ending September 19th, $102,550. For the first week of the campaign, ending September 5th, the Iris reported $70,200.

Reporting independently, Albert Sotille, president of the Pastime Amusement Company of Charleston, S. C., announced sales totaling $1,335,000 for a single day.

Army Relief Show Held at Garden

A contingent of Hollywood stars who joined with other screen players in touring America on behalf of the industry's September War Bond drive, wound up their cross-country tours at Madison Square Garden Wednesday night where the Army Emergency Relief Show "We're All in It" was staged. On the eve of the event, Bernard Relin, executive director of the show, announced a complete sellout, reporting that the only remaining seats were 1,00 standing-room pews which were to be sold a $2.20 each.

Hollywood representation came during th second half of the show when "Hollywood Premiere" was presented, featuring Myrna Loy Edward Arnold, Dorothy Lamour, Veronic Lake, Carol Bruce, Charles Laughton, Paulett Goddard, Pat O'Brien, Lieutenant Burges Meredith, Ann Rutherford, Joan Blondell, Sonja Henie, Constance Bennett, Merle Obero Fay Bainter, Lili Damita, Frank McHug Patricia Morrison, Allen Jenkins, Betty Bruc and Fredric March. The stars later took pa in a 15-minute Bond selling interval whic came just before midnight, and was arrange by War Activities Committee and Treasu officials in cooperation with Army Emergen Relief.

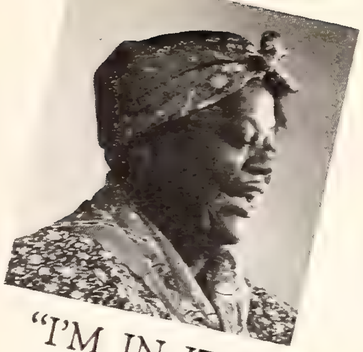
The show was scheduled to get under way 7:30 promptly to give ample time to the gala of screen, radio, stage and opera stars w volunteered their services in behalf of t Army's relief agency. Olsen & Johnson "Sons of Fun" fired the starting gun with novelty opening entitled "Audience Caper

Plans Set for "Night of Stars"

Gov. Herbert H. Lehman and Mayor Fior H. LaGuardia were named to head the committee arranging the ninth annual "Night Stars" which will be held November 24th Madison Square Garden, New York, it w announced this week by Rudolph G. Sonborn, chairman of the show. The benefit held annually for the United Jewish Appeal

Honorary chairmen are Richard C. Pattson, Jr., Nathan Straus, Grover A. Whalen a Dr. Stephen S. Wise. The following film dustry leaders are on the production commi as honorary chairmen: Barney Balaban, Da Bernstein, Nate J. Blumberg, Jack Co Charles C. Moskowitz, George J. Schae Joseph R. Vogel and Albert Warner. Ma Schenck heads the committee with Louis Sidney and Ed Sullivan as co-chairmen.

"I'M IN IT!"



"I'M IN IT!"

"I'M IN IT!"

"I'M IN IT!"

"I'M IN IT!"

"I'M IN IT!"

"I'M IN IT!"

They're all in the Scrap and READY FOR YOUR SCRAP MATINEE!

God bless America! Isn't it thrilling to see
The folks on the march! You can't beat that spirit!
Those folks are your patrons, Mr. Exhibitor!
They know that their war machines
Need scrap metal and scrap rubber.
They know that without scrap—
The scrap's over! No time to lose!
America needs you NOW!
Use the two-fisted press book!
Every Scrap Matinee puts steel
Through the Axis heart!
Every Scrap Matinee tells Uncle Sam
To tell the boys over there that
We're all in the Scrap together!

For release week of OCT. 8th

The U. S. Gov't presents

"SALVAGE"

ONE FIGHTING REEL

Commentary by

DONALD M. NELSON

Sponsored by the War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City (Room 408). Get the film "SALVAGE" from your nearest RKO Exchange

U. S. WILL SEEK COOLING SYSTEMS FOR WAR PLANTS

Need Is Cited by Nelson; Raw Stock for Ad Films Approved by OWI

Commercial air conditioning equipment, including theatres', will be needed for the war effort, the War Production Board warned Monday, in a letter from Donald Nelson, WPB chief, to department store executives, and read to them at a New York meeting by Lessing J. Rosenwald, director of WPB's conservation division.

Mr. Nelson said the equipment to be acquired will be "100 horsepower or larger —from practically all stores, office buildings, theatres, hotels, and buildings of like character."

He added: "We do not intend to ask for equipment indiscriminately. Whenever we request that an installation be made available for the war effort, we will, in each case, have a specific project where this equipment will be installed.

"While we have requested only certain department store heads to attend this meeting, it is our intention to make similar requests of other users of refrigerating equipment."

Monday, three large New York stores, and eight others in the country volunteered their equipment. The New York stores are Macy's, Gimbels and McCreery. It was said that two-thirds of the equipment asked that day was pledged at the meeting.

Large Number of Compressors Needed

The equipment will go to war plants, Mr. Nelson wrote, explaining: "As you know, we are now building several plants, such as those which will manufacture synthetic rubber, where refrigerating equipment is a vital necessity to the manufacturing process. Tremendous quantities of compressors are needed—quantities larger than we could posibly build in the short space of time available to us."

"It has been found necessary because of shortages to close down many prosperous industries," Mr. Rosenwald told the department store men, adding: "In comparison with this hardship, the problem of competitive disadvantage loses much of its importance. This is war. Refrigerating units are needed, and must go to war."

It was emphasized that merely cooling equipment is affected, not heating or ventilating and that the WPB is most anxious to obtain, not only compressors, but the coolers and condensers, and the generator or turbines which drive refrigerating units. Units needed will be purchased by the Defense Plant Corporation, and resold to war factories.

The WPB, meanwhile, added restrictions to those already placed on manufacture of refrigerating equipment. The following are now prohibited: non-mechanical water coolers, with less than 25 pounds of ice capacity; low temperature mechanical refrigerators; all types of refrigerated display cases.

WPB officials were told on Friday, September 25th, that the country's film manufacturing plants were able to meet current and next year's demands. The information came at a meeting of the film industry's advisory committee with Harold Hopper, WPB photographic section chief.

It was said the Government officials concurred, but that uncertainty about 1943 requirements made present discussions merely preliminary.

Manufacturers of advertising films, given no place in the allocation system for raw stock recently set up by the War Production Board, will be granted film for such pictures as may be given the approval of the motion picture bureau of the Office of War Information, the industry committee for the advertising and educational group was told by Mr. Hopper.

In a lengthy but harmonious meeting, WPB and OWI officials and the committee went over the film situation. Mr. Hopper pointed out that the restrictions were necessary, on the one hand, because of the great need for the materials going into films, particularly nitric acid and cotton linters, and, on the other, because of the great military demand for raw stock.

While under the allocations, the advertising film men are not permitted to make advertising pictures, they are producing a large number of morale and war drive pictures for the Government.

All of the activities of the group will be cleared through the OWI and applications for raw stock will be received only from producers whose scripts have been approved by that agency, Mr. Hopper told the group.

Arch Mercey, assistant to Director Lowell Mellett of the OWI motion picture bureau, and Dr. Edgar Dale, consultant, explained that primary consideration will be given, in passing on proposed pictures, to whether they carry a message, as distinct from advertising; will apply to large numbers of people, and do not duplicate existing films.

The ceiling prices on silver salts were increased last week by the Office of Price Administration, which at the same time forbade manufacturers of photographic materials to raise prices.

Previously, the maximum price for importe silver bullion was raised 9⅝ cents per pound after an agreement between this country an Mexico. Silver salts producers might now increase their prices to compare with the increase in silver cost.

Film Center Hits WPB Order Ending Educational Films

A charge that the War Production Board's priority ruling curtailing Hollywood's use of raw film, but which practically prohibits the use of stock by documentary and educational film producers, sets a "precedent for total abolition of freedom of the press, radio and movies", was made this week by the American Film Center, New York. The Film Center is the documentary and educational film production organization reportedly subsidized by the Rockefeller Foundation.

Warning that the WPB order, if applied in its present form, would be tantamount to a request to inspect "a newspaper or magazine's copy before the allocation of newsprint", the Film Center attacked the WPB in its official publication, ***Film News***, issued this week. The organization implied that the motion picture section of the WPB was Hollywood controlled, in referring to it as the "Hollywood-staff section of the WPB". The publication also reported that the present situation "was not to the liking" of Lowell Mellett, chief of the motion picture section of the Office of War Information.

The blast against the WPB came as WPB officials were emerging from struggles with independent film producers and commercial producers over the clarification and reconsideration of the ruling.

Donald Slesinger, director of the American Film Center, who also is director of the visual education department of the Office of Civilian Defense in Washington, when asked whether or not his organization would lead the fight to establish equal parity of educational producers with that of other branches of the industry, said in New York on Monday that "there is no reason why the WPB order in the field of education should be any different from the order issued to theatrical producers. There should be a cut in the percentage of footage," he said, agreeing that large-scale reduction of raw stock was essential, but added that the WPB edict should "give educational producers the same leeway as other producers have".

It is understood that John McDonald, editor of ***Film News***, who is in charge of the publications department for the Center, was in Washington last week, seeking audiences with Harold B. Hopper of the WPB and Mr. Mellett. In his article, he said that Mr. Mellett "declined to be quoted on the matter", but "indicated that the situation was not to his liking".

The article charged that the WPB, through its ruling, had "placed the Government for the first time in its history in the position of taking direct and absolute control over a field of education—in this instance, the educational film. Control of educational pictures has been ordered and assumed by former Hollywood executives now in the WPB."

15,669 THEATRES ANSWER CALL TO COLLECT SCRAP

WAC Sets Machinery for All-Out Campaign; Will Name Local Chairmen

Fresh from the battle of the Bonds, the industry this week turned its resources and exploitation power to the national scrap metal collection campaign. In response to a call for help from Donald Nelson, chairman of the War Production Board, the War Activities Committee set up the machinery for a drive to collect every piece of available scrap within range of the 15,669 theatres pledged to participate.

Quoting Mr. Nelson's appeal to the industry for "every possible cooperation," Arthur Mayer, assistant to Francis Harmon, coordinator of the War Activities Committee, wrote to the field chairmen of the theatres division asking that they appoint local chairmen for the drive. The WAC also sent to all theatres a special press book prepared by Monroe Greenthal of the WPB outlining methods of participating in the drive.

Heads of the distributing companies have agreed to permit exhibitors playing percentage pictures to use them for morning shows on Saturday or matinees during the week for scrap drives without charge to the exhibitor. As an alternative, exhibitors not wanting to play their current picture may obtain free from the distributors a previously played available picture or short subjects.

All proceeds received by the exhibitors from these scrap matinees are to be turned over to some local or national charity, to be selected by the exhibitor. The scrap may be turned over directly to the Red Cross, Boy Scouts, or other local charitable organization, or it may be sold by the exhibitor and the proceeds donated.

Four Ways Suggested For Cooperation

In its letter to exhibitors the WAC suggested four ways of "Getting into the Scrap." They are:

"1) You can arrange with your theatres o run a scrap metal or rubber matinee in your locality, admission to be in the form of three, four, or five pounds of scrap metal or ubber presented in the theatre. Your press book will show you how you can ballyhoo uch a matinee in advance, how to publicize t in your newspaper ads, trailers on your creens, publicity through the mayor of your ommunity, spot announcements on the radio, nd all other showmanship angles to put over n important collection of this sort.

"2) A second plan is also herewith suggested which involves the holding of a scrap atinee publicized by your theatre *but* in this ase the collection of scrap metal and rubber oes not take place in your theatre. You can ll your patrons to bring the scrap metal or ubber to their local salvage committee or erhaps to a parking lot adjacent to your eatre. Naturally you would arrange with our local salvage committee to assist you n the publicity, and the scrap metal and rubber so collected could be sold to the junk dealer and the proceeds turned over to some local charity which you could designate. Note the distinction between plans one and two. Plan One calls for all scrap to be brought directly to your theatre as a ticket of admission; Plan Two calls for the theatre as the focal point of all publicity, but the actual material is taken either to the local salvage depot or to some other parking lot or space designated as a receiving place for the metal.

"3) In some large centers a plan has been suggested whereby four or five first run theatres would band together, designate a certain empty lot or suitable spot as a receiving station. At this joint collection spot one representative would be present to receive people bringing in scrap metal and rubber in sufficient weight to entitle them to a ticket of free admission to one of the first run theatres. This plan is a community type of plan and has in its favor the fact that all first run theatres will be publicizing one salvage depot. It will be a centralized effort, all the first run theatre screens will be advertising this event and it really becomes a project of civic importance.

All Plans Handled On Local Basis

"4) The fourth plan is really only a publicity plan and is less desirable than the three set forth above. The plan consists of the exhibitor going to his local salvage committee, offering the local salvage committee full cooperation in the way of a lobby display and the use of the exhibitor's screen and slugs in the exhibitor's newspaper ads. In other words the exhibitor tells the film audience that the collection of scrap metal and rubber is important and that they should take their scrap metal and rubber immediately to the address of the local salvage depot. The theatre in this instance is not a collection agency but is a medium of publicity and education.

"These are only suggestions. There may be many other ways which will occur to you in which the theatres in your territory can participate successfully in this drive. Whatever happens it must be handled on a local basis. No one out of New York is going to tell anyone what should be done. We will only act as a clearing house so that you can be kept fully acquainted with the activity in every section of the country."

National Screen Has Teaser Slugs

Special short subjects which will be made available to theatres during the drive include a Walt Disney special, "Out of the Frying Pan into the Firing Line"; "Salvage," a special one-reel film made by the Office of War Information and produced by Samuel Spewack; and "Weapons from Waste," a special subject being made by Columbia Pictures. All will be released through the theatres division of the War Activities Committee.

Cooperation of the theatres and the industry scrap chairman with the local and state scrap committees already set up by the WPB is urged by the War Activities Committee.

Teaser slugs for the use of theatres in advertising the drive will be distributed through National Screen Accessories. Theatres are urged to include the slugs in their regular newspaper advertising as they did for the Bond campaign. The producers and distributors also are preparing to include such slogans as "Throw your scrap into the fight with a scrap matinee," "Every scrap matinee helps win the war," "You're not in the war until you get in a scrap matinee" and "Enlist your theatre today in a scrap matinee." These will be included in trade paper and national advertising.

New York Circuits Already at Work

Si Seadler, advertising manager for MGM, has prepared several trade paper advertisements for the War Activities Committee on the theatres' part in the drive and Ernest Emerling, of Loew's, Inc., is preparing the teaser slugs.

Even before the end of the Bond drive circuits in the New York area began active work for the scrap campaign. A special meeting of managers and assistants of Loew's theatres was held Monday night to discuss plans. The Palace theatre of the Fabian circuit in Port Richmond, Staten Island, cancelled its show Monday night for a meeting at which Joseph A. Palma, Borough President, presided.

NELSON IN PLEA FOR 'SALVAGE'

Donald Nelson, chairman of the War Production Board, makes an urgent plea for scrap in an 8-minute short subject, "Salvage", produced by the Office of War Information Film Unit. Mr. Nelson talks against a background of defense plants, secret tank arsenals, steel mills, nitroglycerine factories and ammunition plants, already suffering from shortages. Although delivered without emotion, Mr. Nelson's narrative reveals a critical situation. It is a subject that should be shown in all theatres. It will be nationally released on October 8th by the War Activities Committee through RKO Radio exchanges, coinciding with the nationwide metal scrap drive being staged by the American Newspaper Publishers Association and the film industry.

—P. C. M., Jr.

Hartford WAC Aide

Jack W. Gordon, general manager of the Gordon Entertainment Bureau, has been appointed entertainment committee chairman of the Hartford War Activities Committee.

SMPE Urges Deeper Study of Film Saving

Formidable obstacles to any immediate change in motion picture technics for the purpose of conserving film, have been described for both the industry and the Government by the Society of Motion Picture Engineers in a vigorous, detailed report of its Engineering Committee, of which Dr. Alfred N. Goldsmith is chairman.

The statement, released in New York on Tuesday, through Donald E. Hyndman of Eastman Kodak, engineering vice-president of the SMPE, and running to nearly 3,000 words, cites no specific method but is the report announced about a month ago as being in preparation following a special, closed demonstration for the Society of E. I. Sponable's system. In a preamble, the Society declares that "it is opposed to hasty and experimentally unsupported action on a large scale."

In thus denying its approval to the Sponable system of frame compression, the report includes a resolution urging the industry and the Government to retain "a carefully selected group of neutral, competent motion picture engineers" to investigate all "promising methods" by which film may be conserved.

The report pictures the problem that would confront such an investigating body of engineers in its attempt to find a practical way of conserving film through revisions of present technical practices, as one involving every phase of motion picture production, processing, shipping and exhibition, and additionally, storage and 16 mm. reduction.

Presentation of the problem is in the form of over 80 questions asking what changes would have to be made in cameras, sound recordings, production procedure, cutting and editing, process projection, 16 mm. and 35 mm. intercutting, printers, developing machines, negative handling, inspection, raw stock characteristics, footage per reel, reels themselves, color processing, projector mechanisms, projection lamps, soundheads, screens, fire prevention methods, and in manifold off-shoots of these matters.

Yet another group of questions on costs indicates doubt that sponsors of methods submitted to date are altogether sure just how much film their innovations would save, since these questions point to factors that the investigating engineers would study in order to determine what real savings would amount to.

Declaring that the present physical standards and mechanical process of the motion picture represent "an outstanding triumph of technology," the statement voices a policy of opposition "to any unwarranted change, to any step of which the consequences have been insufficiently analyzed, or any precipitate and insufficiently considered basic change in technological methods." The society, it adds, "is prepared to assist the Government" in the war effort, and to cooperate with the industry "to protect and raise the high repute and favor in which the motion picture is held by the public."

Streamline Film Course At New York University

The course on the motion picture given under the joint auspices of the New York University School of Education and the National Board of Review has been streamlined for the duration, it was announced last week by Dr. Frederic M. Thrasher, in charge of the course.

However, Dr. Thrasher said that none of the regular features of the course will be sacrificed. Presentations by various authorities dealing with the technical, artistic, educational and social aspects of the motion picture will be an important part of the course.

Special Campaigns Planned On New Victory Shorts

"Letter from Bataan" and "We Refuse to Die", Paramount's first two Victory shorts, fabricated from subjects suggested by Lowell Mellett, head of the motion picture division of the Office of War Information, will be launched with special exploitation campaigns, it was announced Wednesday in New York when the pictures were screened for the trade press.

Oscar Morgan, Paramount short subject sales head, said they will be sold apart from the company's regular short subject schedule, for rentals ranging up to a maximum of $1 a day per reel, a price decided upon by the company as an aid to rapid and widespread distribution. Four hundred prints have been prepared on each subject.

"We Refuse to Die" is a moving reenactment of the story of Lidice, Czechoslovakian village utterly destroyed by the Nazis in reprisal for the disposal of Reinhardt Heydrich, Nazi "protector", by Czech patriots. Much of its power stems from the acting of Barry Sullivan, former Olympic swimmer and stage actor, who narrates the story as one of the villagers. The story, a simple narration of the occupation of the village and its total destruction and the murder of all its adult male inhabitants, confines itself strictly to the lesson of the danger to free people everywhere and the simple assertion that the murdered villagers will live long after the conqueror has been forgotten.

"Letter from Bataan" carries a more pragmatic message on the conservation of food and materials, personalized by the depiction of the reactions of a normal family to a letter from their son who died with his friends on Bataan for lack of many of the things being wasted at home. Richard Arlen as the soldier gives a good performance and there is sufficient dramatic action to vivify the message.

Both pictures were produced by William C. Thomas and directed by William H. Pine from screenplays by Maxwell Shane. The running time of each is 15 minutes.

"We Refuse to Die" will be released nationally October 25th in connection with radio and newspaper campaigns stressing the story of Lidice, and a special preview of the subject October 23rd at Lidice, Ill., renamed after the Czechoslovakian village. "Letter from Bataan" was released September 25th and will be shown day and date in New York first run theatres starting October 8th.—J. D. I.

File Trust Action In Philadelphia

The first anti-trust suit in more than a year in Philadelphia was filed in U. S. district court there Wednesday by Flora S. Friedman, owner of the Lawndale theatre, against Warner Brothers, Warner Theatres, Paramount, Twentieth Century-Fox, RKO Radio, Metro-Goldwyn-Mayer, Columbia, Universal and United Artists. The action seeks $225,000 triple damages, claiming that the Warner circuit altered the value of the Lawndale by changing run and clearance in favor of its Oxford theatre, which the circuit owns outright.

Warners' operated the Lawndale until 1937 on lease and then the house reverted to its original owner. The Oxford was built in 1935 and was purchased by Warners in 1937. The complaint charges that Warners conspired with the other major companies to give the Oxford better runs and clearance even after the Lawndale owner spent $50,000 to remodel the theatre when she got it back in 1937.

Set Theatre Policy

Following the current two-a-day run of "Yankee Doodle Dandy," now in its 18th week and continuing through October 18th, the Hollywood theatre will carry on as a Broadway first run house with a continuous straight film program at popular prices, Warner Bros. announced this week. The first attraction under the new policy, starting October 22nd, will be "Now, Voyager."

Warners Re-sign Flynn

Erroll Flynn, Warner star, has been signed to a new contract providing for appearance in three pictures yearly, and participation both as star and producer in an additional film.

Golob Heads Warner Field Exploitation

Larry Golob has been appointed to head th Warner Bros. field exploitation force, takin over the duties formerly handled by Lee Blum berg, with headquarters in New York, it wa announced Monday by Mort Blumenstock, i charge of advertising and publicity for th company in the east.

Mr. Golob also will carry on his present pul licity activities in charge of national and fa magazines, syndicates and the New York an out-of-town newspaper picture and roto se tions, all under the general supervision Mitchell Rawson, eastern publicity manager.

Mr. Blumenstock announced at the same tin that Frank Bruner, formerly with United Ar ists, has been appointed field representative Ralph L. McCoy's southwest district, succee ing William Lewis, who has joined the Arm Martin Weiser, field man in the west, has be promoted to western division publicity repr sentative to take the place of Sam Clark, w has joined Jack Benny as publicist.

Army Changes Dimout Rules in Three States

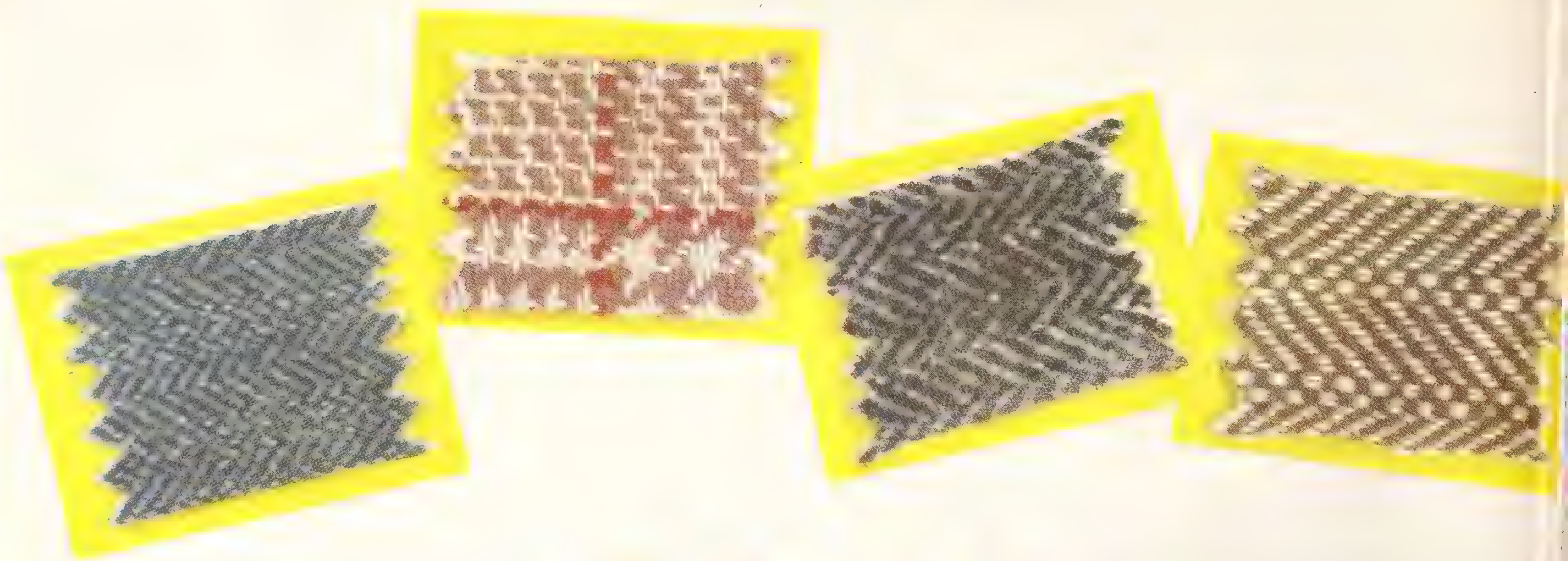
New York, New Jersey, and Delaware w dim ordinary lights, and turn out display ligl a half-hour after sunset, instead of one ho the Army ordered Monday.

The order took effect Thursday, to rem until May 1, 1943.

Television Society Meets

The American Television Society will h its first autumn forum at the Hotel Wo stock, New York, on October 7th at 8:30 P.

he new line of Shorts from M-G-M,
as usual, outstrips the field.



SAMPLES!

On the following pages is a description of the line-up of Short Subjects for release by M-G-M in 1942-43. At press-time, we selected at random a few current shorts as samples of M-G-M's range of ideas and quality in this field.

Pete Smith Cooks Up Another Epicurean Epic That's Timely As Today's Headlines!

A PETE SMITH SPECIALTY

In Technicolor

"VICTORY VITTLES"

featuring cooking expert POLLY PATTERSON demonstrating how housewives can help win the war on the kitchen range.

No Story On The Screen Is More Dramatic Than The Story Of The Screen Itself!

(Above) *Famed Museum of Modern Art, N.Y.*

JOHN NESBITT'S PASSING PARADE

"THE FILM THAT WAS LOST"

Highlights of 150 years of world history as recorded by the motion picture camera and preserved on film for future generations by the Film Library of the Museum of Modern Art.

"WHAT IS ATCA?"

As schools ope
parents of 2,000,00
high school studen
will be asking th
question when the
sons are enrolled i
the newly formed A
Training Corps
America.

Just as newspape
and magazines (*Li*
Saturday Evening P
and others) are a
nouncing this n
organization, M-G
is ready with a Sh
Subject of wide pub
interest which
plains the whole id

IT'S A
CAREY WILS
MINIATUR
with a
Ready-Made
Audience

A chip off the old block!

M-G-M SHORTS 1942-43!

We enter our 15th year of leadership in short subjects. Why has M-G-M's junior product been consistently superior in ideas and quality? Because they are made in a studio within a studio, which recognizes the importance of quality and specializes on shorts only, with all the vast production resources of M-G-M at its disposal. M-G-M Shorts are FEATURE STRENGTH!

SPIES!
SABOTAGE!
CRIME DOES NOT PAY!

6 M-G-M SPECIALS—(Two Reels) expertly produced, semi-documentary dramatizations on subjects of current news interest, including two or more Crime Does Not Pay pictures. In audience interest, box office appeal and production values these shorts have the stature of features.

14 PETE SMITH SPECIALTIES—The industry's top-ranking shorts specialist, Pete Smith pictures have won more praise and more prizes than any other shorts series. His formula for successful shorts: plenty of verve and verbiage to amuse audiences, plus exploitation angles that register at the box office.

10 JOHN NESBITT'S PASSING PARADE—His rare talent for combining entertainment and enlightenment in shorts of timely significance has made John Nesbitt a name of unquestioned marquee value. Exhibitors well remember his "Of Pups and Puzzles" and "Main Street On the March" which won both Academy Awards as the best one and two reelers of this year.

(more on next page)

10 M-G-M MINIATURES– Literally junior features, the carefully chosen subjects in this series are designed to appeal at the box office, as well as on the screen. Most of them will be narrated by M-G-M's inimitable impressario of psychic phenomena, Carey "Nostradamus" Wilson.

16 M-G-M CARTOONS In Technicolor—There's sparkle for every program in M-G-M's beautifully mounted animated fantasies featuring such well-established characters as Barney Bear and the cat and mouse duo, Tom and Jerry. "The Blitz Wolf" has currently won industry attention and there'll be more timely cartoon ideas to follow!

The Voice of the Globe
JAMES A. FITZPATRICK
TRAVELTALK
in
TECHNICOLOR

12 FITZPATRICK TRAVELTALKS In Technicolor—They answer the wanderlust urge in all of us. Especially valuable now with travel limited. Next season let your audiences tour the Americas, North and South, with America's greatest travel authority, James A. FitzPatrick—it's journeying "First Class"!

10 OUR GANG COMEDIES—The oldest single unit in motion picture history, Our Gang continues to occupy its own unique place in the affections of two generations of moviegoers. It's good fun for kids from six to sixty.

NATIONAL
HEADLINERS CLUB AWARD
TO
MGM NEWS OF THE DAY
NEWS REEL

104 ISSUES NEWS OF THE DAY—Medal-winning newsreel! Now, more than ever, people want to be informed, want to see for themselves what's happening here, there and everywhere in this global war. With widespread coverage News of the Day is prepared to maintain its reputation as the screen's real NEWSreel. Commentators John B. Kennedy, Bill Stern and Adelaide Hawley make this a subject whose interest is unfailing.

Every Month
SELL BONDS
FOR THE
U. S. A.

Metro-GOLDMINE-Mayer

The LONG and SHORT of it!

PRINTED
IN U. S. A.

CANADA TRAVELING SHOWS AIDED BY GAS, TIRE CUTS

Established Houses Suffer Losses; Nova Scotia Is Hit by Carnivals

by VICTOR SERVICE
in St. John

The rationing of gasoline and tires and chiefly the change in the value of the gas coupon from five to two and then to three gallons, have brought increased attention in Canada to portable projection and sound equipment and rotary picture stands.

People find it impossible to drive the distances they formerly traveled to city and town theatres because of the rationing. The established theatres thus lose much business. In consequence, this condition has improved business for the rotary exhibitors. In villages there was little patronage for a picture program for even one night a week, because the bulk of the people drove to the nearest town or city for their entertainment.

Now, the entertainment is being carried to them, but as the average village could not support more than two film nights in one week, a number of such communities are lined up for from one to two nights a week each. Sometimes the two nights are consecutive, and in others, one night for the first half of the week, and the second for the latter half.

Planning Additional Portable Shows

Patronage has been very good, according to reports, and there are plans for the establishment of additional units. Some of the rotary exhibitors play five or six nights a week, and with a different village on consecutive nights, the same bill prevailing for a full week's activities. The average program consists of one feature picture and several reels of shorts, including news and comedy.

In most instances, a group of villages in the rotary movement is located within a radius of about 25 or 30 miles, or even less. The transportation is by light truck or car, and the halls of fraternal or civic organizations generally are used. The equipment includes portable lighting where there is no electricity. There has been no serious thought given to the use of canvas, owing to adverse weather conditions typical of the Atlantic provinces.

Exhibitors throughout Nova Scotia, who have been campaigning against traveling carnivals, have found to their astonishment that one carnival show can pitch tents and do business anywhere within the province regardless of how the communities and their civic bodies react to the tent shows. At Yarmouth, N. S., the Council sought to cancel a license it had issued for the Bill Lynch Shows to play there for a week.

When the provincial government was consulted, it was disclosed that the carnival had been given a province-wide license by the Board of Censors, allowing the carnival anywhere within Nova Scotia, and against the wishes of any municipal council. At Yarmouth, there had been such a vigorous movement against licensing any carnival for a showing there that the local Council had moved to reconsider previous action favoring a license. The theatre men had been questioning the advisability of granting carte blanche to a whole province for a touring carnival.

Shooting on "Corvette," a Universal production, with Richard Rosson directing, was started at Halifax, where a party of technicians and cameramen spent about a week. From Halifax, the group moved on to Pictou. About 40 per cent of the picture will be shot in Canada.

Mitchell Franklin, of St. John, secretary of the Franklin & Herschorn theatre circuit, has enlisted in the Royal Canadian Air Force. Only son of J. M. Franklin, president of the circuit, he went to Montreal to sign up as a private.

Seek Deferment Of Projectionists

The National Council of Independent Exhibitors of Canada has applied to the National Selective Service Board for relief from the regulations governing projectionists in all theatres in the Dominion.

Henry Falk, president of the exhibitor group, and A. J. Mason, chairman, speaking for the organization, recommended that the theatres should be treated as part of a key industry, and that theatres be protected to the extent that they might retain projectionists beyond the authorized seven-day period upon resignation to join the armed forces or enter a munitions plant.

The Independents pointed out that the theatres in both Great Britain and the United States had been classed as "essential," and, in England, priorities had been extended to theatre owners in bombed areas for the purpose of speedy rebuilding.

Some Theatres Face Shutdown Threat

Mr. Falk pointed out to the board that some Canadian theatres faced the prospect of closing because the pool of operators had been drained through enlistments and war work and that this pool was not being replenished because Ontario and other Provincial training schools for projectionists had been discontinued for the duration of the war.

The suggestion was made that the apprentice period for new projectionists should be reduced from one year to six months and that permission be given for the training of women for the booth, no women operators now being available in Canada. These requests were made for both independent and circuit theatre proprietors.

Mr. Falk was given assurance by the Board that the subject would be given consideration and a statement of policy would be issued.

The Kent theatre, at Moncton, N. B., recently opened in a building remodeled from a furniture store and upper floor apartments, is the only Moncton theatre offering continuous shows, running from 2:10 to 11 P.M.

Leslie Plottel Returns To Toronto Post

The competing theatres, the Capitol and Empress, tied up with the Odeon circuit by F. W. Winter, owner, and the Imperial, linked with Famous Players Canadian by J. E. Butler, all operate one show in the afternoon and two at night, with business suspended between 5 and 7 P.M. The Kent has a double bill policy, whereas the others use single bills. The Kent, seating 500, has the smallest capacity of all four Moncton houses.

A. I. Garson, of St. John, N. B., is the operator of the Kent. He has the Garrick at Halifax, N. S., under lease to FPC, one of his two circuit competitors at Moncton. Business has been ranging from good to excellent at all the Moncton theatres. Before the Kent was finished, the remodeling operations were halted by the Dominion Government, but official dispensation was obtained, after a delay of about four weeks.

Leslie Plottel, for the past few years manager of the RKO distribution branch at St. John, and covering the provinces of New Brunswick, Nova Scotia and Prince Edward Island, and the island colony of Newfoundland, has returned to Toronto, where he has joined the staff of Empire-Universal.

Canada Rules On Giveaways

Canada's Wartime Prices and Trade Board issued a supplementary memorandum in Toronto last Wednesday to its prior regulations, in which it clarified the provision about giveaways. The Board said that the permission granted in the last order for continuation of premiums if giveaways were featured during the basic periods, did not nullify the previous board ban on distribution of ceramic products in any form as theatre premiums after September 5th.

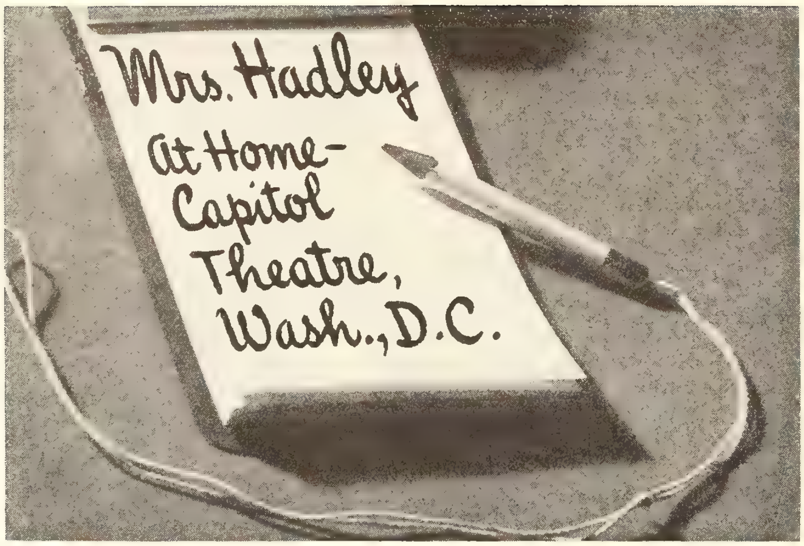
The memorandum decreed that theatres might still give away anything but dishes or pottery, if in continuance of a premium policy, but other houses might not start giveaways now.

Application by the union representing projectionists in Winnipeg theatres asking for higher pay has been refused by the Regional War Labor Board for Manitoba.

M. J. Finklestein, representing about 25 theatres, argued that most of them had current unexpired contracts with their projectionists, and that with respect to wage rates they should not be disturbed.

McCoy Lieutenant Colonel

Tim McCoy, western star, has been reinstated as Army lieutenant colonel, and is at Fort Washington, Maryland, in a "refresher" course. He will be on the adjutant general's staff. Mr. McCoy had been scheduled to appear in eight "Rough Riders" for Monogram.



MRS. HADLEY IS THE TOAST OF WASHINGTON!

BRILLIANT PREMIERE: "The War Against Mrs. Hadley" is the latest M-G-M production to leap into the nation's spotlight. The Capitol Theatre in Washington, D. C. launched this splendid motion picture at a sensational Victory World Premiere last week and cheering audiences have packed the house ever since. Washingtonians bought $1,826,422 in War Bonds to attend the Premiere. Members of the Cabinet, Congressional leaders, celebrities in all walks of life attended. Every one of the 3,434 seats was occupied. Edward Arnold and Fay Bainter co-stars of the film appeared in person. Mr. Arnold said "You have met London's 'Mrs. Miniver,' now you are meeting America's 'Mrs. Hadley.' " The combination of the Washington Premiere and the subsequent nationwide Kate Smith broadcast-salute give "The War Against Mrs. Hadley" an advance introduction to the entire country seldom accorded any motion picture.

CRITICS CHEER: "Mrs. Hadley is the American counterpart of Mrs. Miniver, beautifully made, brilliantly acted. Grand entertainment and a splendid tribute to mothers and sweethearts who have given loved ones to their country's service."—*Russell Stewart, Washington Daily News.* "Excellent!"—*Andrew R. Kelley, Washington Star.* "Mrs. Hadley belongs to the same family as the unforgettable Mrs. Miniver."—*Bernie Harrison, Washington Times-Herald.* "A picture of national importance."—*Nelson B. Bell, Washington Post.*

DISTINGUISHED GUESTS: Donald M. Nelson, Attorney General Biddle, Postmaster and Mrs. Tom Connally, Senator and Mrs. Robert LaFollette, Senator and Mrs. Albert Chandler, Senator and Mrs. D. Worth Clark, and Senators Charles Tobey, Richard B. Russell, James Mead, Sheridan Downey, John Dill, as well as British Field Marshall and Lady Dill, Admiral W. H. S. Blandy, Admiral John Towers, Admiral and Mrs. Ross T. McIntyre, General Frederick Osborn, General Joseph McNarny, General David McCoach, General Alexander Surles, Assistant Secretary of Navy Artemus Gates, Boatswain Alfred G. Vanderbilt, Elsa Maxwell, Mark Sullivan, and many others.

Praise To All Who Helped Make A Great Hit!

"THE WAR AGAINST MRS. HADLEY"

with EDWARD ARNOLD • FAY BAINTER • Richard Ney • Jean Rogers • Sara Allgood • Spring Byington
Van Johnson • Isobel Elsom • Frances Rafferty • Dorothy Morris • Original Screen Play by George Oppenheimer
Directed by HAROLD S. BUCQUET • Produced by IRVING ASHER • A Metro-Goldmine-Mayer Picture

AN AMERICAN "MRS. MINIVER"

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Mrs.
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Miniver,
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To M-G-M
a novel dep wartime
photoplays, an there are any
American women left who believe the war can never spread to their households or affect their personal lives, they'd better be forced to see "The War Against Mrs. Hadley."

Mrs Hadley is portrayed by Fay Bainter who does an excellent job as a vain, selfish society woman, a wealthy Washington widow secure behind a barricade of family devotion, afternoon teas and society gossip.

S.
ley's son
praiseworthy skill
ought to the part of
Miniver's son.

Mrs. Hadley's son is drafted and her debutante daughter, played by Jean Rogers, marries a tough Army sergeant, brought to the screen by Van Johnson. (And, by the way, watch out for Jean and Van—they're tops and bound to go places.) Mrs. Hadley's friends draw away from her to engage in war work and even the man she loves, a war department official, ably played by Edward Arnold, is against her—in her selfish imagination.

Mrs. Hadley's change of heart—how she comes to realize that the war is not against her, but for her, and all she loves, is as moving a bit of acting as we've seen in many a day. Mrs. Hadley becomes a new woman and the Axis has another active enemy.

Part of her change comes through the wisdom of Sara Allgood, who plays the buxom mother of the Army sergeant who marries Mrs. Hadley's daughter. Spring Byington, a scatter-brained society woman, and Halliwell Hobbes, as Mrs Hadley's butler, give expert performances.

Of course, the laurels go to
y Bainter, who plays the part
the hilt. The picture and the
ogue may seem somewhat
zed in the beginning, but it
full speed ahead.

ay "stylized" because the
family is cut pretty much
attern. The intemperate
the debutante daughter;
h mother and the patient
e tough Army sergeant
sh mother.

ngs, too, are stylized,
is obvious that the producer wanted to offer a typically American setting. It is so typical that one wonders if it is honest-to-goodness American after all.

Perhaps I should explain that the entire script was written at white heat in less than six weeks, and was put before the cameras in another six weeks. Working at such speed, it was probably difficult to achieve anything other than an accepted idea of a wealthy household.

Most of the scenes were shot in Washington and the script was begun on December 7th, which was Fay's birthday in real life as well as in the motion picture.

"The War Against Mrs. Hadley" was intended as a bitter pill to be taken by what's left of the isolationist ivory tower set. If the set can be persuaded to see the film, they may see just how the cure can be accomplished. It is to M-G-M's credit that with this film they are undoubtedly aiding in strengthening the home front. Take my word for it, it's a picture to see.

The News of Pearl Harbor Comes Over the Radio to Edward Arnold, Jean Rogers and Richard Ney — Which Begins "The War Against Mrs. Hadley."

Spring Byington Has Trouble With the Air Raid Warden, Halliwell Hobbes, While Fay Bainter and Jean Rogers Ringside I

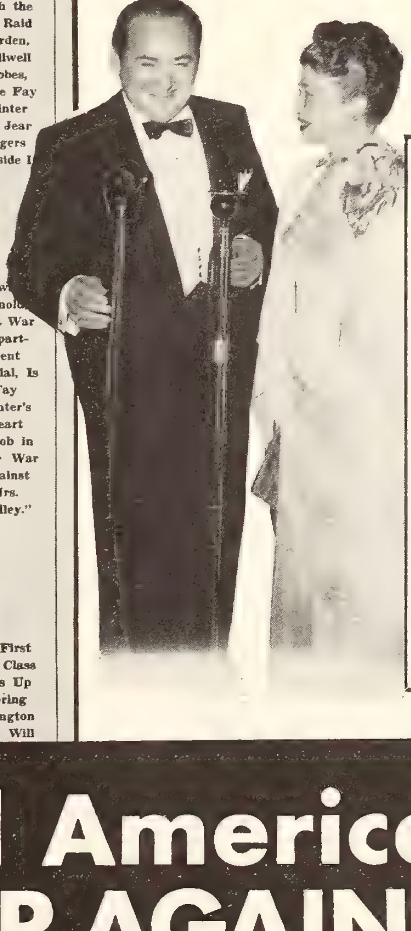
Edw Arnol as a War Department Official, Is Fay Bainter's Heart Throb in "The War Against Mrs. Hadley."

A First Aid Class Ties Up Spring Byington and Will

AMERICAN WEEKLY PAGE ON "MRS. HADLEY" SEPT. 27th REACHED 26,800,000 READERS

"Mrs. Hadley" Refo
News Takes No Holiday
New York Mirror

(National Sunday Edition) MIRROR MAGAZINE SPREAD REACHED 5,632,000 READERS



KATE SMITH NATIONWIDE BROADCAST

On Sept. 25th Edward Arnold and Fay Bainter broadcast a dramatic sketch of "Mrs. Hadley" reaching

AN AUDIENCE OF 30,000,000

All America waits for "THE WAR AGAINST MRS. HADLEY"

A Showman's Picture Promoted by M-G-M Showmen!

Studios in Mexico Work at Capacity

Aim at 80 Films for Year; Distribution Seeking to Expand Sales Field

by LUIS BECERRA CELIS
in Mexico City

Studios here are working at capacity to enable the leading producers to carry through their 1942 program, which is expected to reach at least 80 pictures, the greatest number Mexico ever has produced in any one year. Forty of these pictures are being made at the CLASA studios here, the largest in Mexico, which was obliged to install more and better equipment to handle this business. This studio is owned by Ricardo Pani, son of Alberto Pani, one of Mexico's richest citizens.

This upswing in business for producers and studios has been made possible to a considerable extent by financing provided by local banks. Film Row and banking circles consider that Mexican pictures will do better and better in Central and South America as well as in several parts of the United States, where a demand for Spanish American films has developed since the war started and because of the Pan American policy.

Mexicans are going after business in these fields with the establishment of exchanges and the assignment of distributors in several key zones. Particular attention in this respect is being given the United States and the Argentine.

Contracts for seven of this season's best Mexican pictures have been made by Modesto Pasco, the Argentine theatre impresario, who is here booking films for wide distribution in his country during the late autumn. One of the pictures he has contracted for is "Simon Bolivar," life story of the Venezuelan patriot and the most expensive film ever made in Mexico. It cost $210,000.

Argentine Interested In Mexican Films

There is a greater interest in Mexican pictures in the Argentine, Mr. Pasco reports. Exhibition of Argentinian pictures in Mexico averages about 20 a year.

Another example of the enterprise of Mexican producers is the start by Bustillo Oro, one of the leading producers, who is also a top-flight director, on a trip of the key South American countries which will end in the Argentine, to line them up for Mexican products. He was the guest of honor at a supper here tendered by Santiago Reachi and "Cantinflas," in private life Mario Moreno, popular tramp comedian, president and vice-president, respectively, of Posa Films, S. A., important producers. Many leading lights of the film business attended this function.

Carlos Orellana, film actor-director, has severed his partnership with Vicente Saiso Piquer, Spanish producer, to become a producer on his own.

Jose Mojica, the prominent Mexican actor and singer who performed in grand opera in the United States, is determined to remain the Franciscan friar he became last winter when he entered a monestery near Lima, Peru, his intimate friends here say, in asserting that there is no truth to reports that Mr. Mojica has accepted a tempting offer from a Hollywood company to return to the screen. Brother Mojica, his friends say, has withdrawn from the world forever.

Exhibitors Praised For Blackout Aid

Exhibitors were accorded special praise by the Army authorities for their cooperation in the first trial blackout here the evening of September 7th. The test went off well during its 15 minutes. Audiences behaved well and the attaches proved that they knew their job and how to act in emergencies. They used skillfully and with discretion special blue-light electric hand torches to guide patrons who wanted to leave or enter during the blackout. But otherwise, excepting for the screening of pictures, the theatres were in total darkness.

The blackout was staged without accident or any violent incident. It was the first of a series of tests to be made here.

Most low-power radio stations here are functioning illegally, the Ministry of Communications and Public Works, controller of all radio in Mexico, has found. These stations are violating the new regulation which forbids these services to function in congested parts of the city.

These stations have been ordered to move to the outskirts or less congested zones under penalty of having their franchise cancelled.

All forms of radio announcing in Mexico are to be limited to Mexican citizens by birth under a new regulation the Ministry of Communications and Public Works is to put into effect soon. This regulation applies to announcers, critics, commentators, newscasters and the like.

Exhibitors of Nuevo Leon State, an important zone on the eastern Texas border, are breathing with relief now that their employees have pledged themselves to bury, or at least hide, the hatchet for the duration and suspend quarrelling among themselves and with their employers and to concentrate on work.

Men Respond to Military Training

The pact remarked that this concentration is deemed a patriotic duty as the picture theatres are an important factor in sustaining public morale. Nuevo Leon exhibitors had long been bothered by labor troubles.

Picture theatres in Oaxaca State, a thriving southern region, are open again after a shutdown which the exhibitors said was forced upon them by a new tax the State government wanted to levy to raise more funds for public charity and which with some other imposts about eliminated the exhibitors' profits.

The Government agreed to suspend collection of the charity tax pending discussions of it with the exhibitors who decided to open up again while the matter is being settled.

All physically fit men in Mexico, between the ages of 18 and 45 years, are finding it not only patriotic but smart to obey their country's call to undergo military training for a few hours a week. Rules demanding this service provide that those who fail to obey will be deprived of civil rights, including the privilege of being able to attend picture theatres and any other public entertainment.

Cinematographic Week October 10th to 17th

All reporting for this training are given a credential. Box office attendants must ask to see this card before they may admit men between the ages designated. Those who cannot show the credential are denied admittance.

Third National Cinematographic Week is definitely to be held October 10th to 17th, it has been announced by the executive committee, including members of the Mexican Cinematographic Journalists Association, which is playing a prominent part in the celebration. An elaborate program of parades, pagaents and parties, featuring a banquet the organization will tender at which the Mexican "Wampas" of 1943 will be presented, is being arranged.

A new distributing company of Mexican pictures, Cinematografica Mexicana, S.A., has started here under the management of Gonzalo Elvira. This company is distributing exclusively the productions of Iracheta and Elvira.

John Reinhart and Greg Toland used 14 cameras to picture in Technicolor the grand military parade of 40,000 men here on September 16th, Mexican Independence Day. Mr. Reinhart and Mr. Toland and their crew made their headquarters at the offices of Promesa Films, president of which is Manuel Reachi, former representative of the Mexican Government in Hollywood, who recently returned to his homeland to become a producer.

Investigate Vandalism

An investigation of old film discovered outside the closed Holyoke theatre, Holyoke, Mass., led police to search the interior of the house where they found what was described as "preparation for arson," with chairs torn from the floor in the balcony. Paper also was torn from the walls, decorations defaced and turpentine spread on the stage. Police are working on the theory that boys, bent on vandalism, forced the lock and entered the house. The theatre is owned by the Gilmore Associates of Springfield, Mass.

"Lidice Day" Picture Set

Paramount will release its latest Victory short subject, "We Refuse to Die," story of the massacre at Lidice, Czechoslovakia, on October 25th, which has been designated Lidice Memorial Day in the United States and other United Nations. The film features Barry Sullivan and Ellen Drew.

Davidson to Coast

Lou Davidson of Universal's home office publicity and exploitation department has lef New York for Hollywood to be the publicity contact on all Abbott and Costello pictures.

Closed for Duration

The Liberty theatre, Burns, Ore., operated by C. L. Skeins, has been closed for the duration.

THE YANK IS COMING!

(Next page answers the question: "HOW HIGH IS UP?")

HIGH

Richmond!
Dayton!
Atlanta!
St. Louis!
Wilmington!
Reading!
Allentown!
Memphis!
Harrisburg!
New Orlean
Providence!
Syracus
MICKEY ROONEY in "A YANK AT ETON"

—and
Held Over
in its first
nine cities!
"Yank At Eton
is the latest
release to top th
headlines in
M-G-M's fam
Terrific Twelv
One big hit
after another
from Metro-
GOLDMINE
Mayer,

THE
INDUSTR
HIGH!

with Edmund Gwenn • Ian Hunter • Freddie Bartholomew • Marta Linden • Juanita Quigley • Alan Mowbray • Screen Play by George Oppenheimer, Lionel Houser and Thomas Phipps • Original Story by George Oppenheimer • Directed by NORMAN TAUROG • Produced by JOHN W. CONSIDINE, Jr. • A Metro-Goldmine-Mayer Picture.

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UA LINES UP 30 FOR 1942-43; GETS 22 FROM PARAMOUNT

Harry Sherman Becomes U. A. Producer, Chicago Convention Is Told

by F. LANGDON MORGAN
in Chicago

United Artists' annual sales convention at the Blackstone Hotel in Chicago this week was informed that the company had purchased 22 pictures from Paramount, that Harry Sherman had joined UA as a producer, that 16 features, six Hopalong Cassidy's and eight Hal Roach productions had already been lined up for 1942-'43; and Hunt Stromberg had been signed to produce from five to seven features a year.

The convention, indicated as the last UA meeting for the duration, was held Monday through Wednesday. Confirmation of the Paramount deal was made in New York by Barney Balaban, Paramount president, and Edward C. Raftery, president of UA.

The announcement came as the Chicago gathering heard of renewed efforts by the company to acquire as many producers as possible.

For an unstated amount, reporting to be $3.800,000, in outright purchase, UA will release the following completed Paramount pictures:

"I Married a Witch," starring Fredric March and Veronica Lake, with Robert Benchley, Susan Hayward and Cecil Kellaway. A Rene Clair Production.

"American Empire," starring Richard Dix, Leo Carrillo and Preston Foster, with Frances Gifford, Guinn Williams, Robert H. Barrat, Jack LaRue and Cliff Edwards. Produced by Harry Sherman and directed by William McGann.

Sears Announces 10 Independent Productions

"Silver Queen," starring George Brent and Priscilla Lane, with Bruce Cabot, Lynne Overman, Eugene Pallette, Janet Beecher and Guinn Williams. Produced by Harry Sherman; directed by Lloyd Bacon.

"Young and Willing," starring William Holden, Eddie Bracken and Robert Benchley, with Susan Hayward, Martha O'Driscoll, Barbara Britton and Mabel Paige. Produced and directed by Edward H. Griffith. Based on stage play of last season, "Out of the Frying Pan."

"The Crystal Ball," starring Ray Milland nd Paulette Goddard, with Gladys George, Virginia Field, William Bendix, Mabel Paige, Cecil Kellaway and Clem Bevans, irected by Eliott Nugent.

Sixteen features, Six Hopalong Cassidy westerns, eight Hal Roach streamlined comedies, 12 "World in Action" shorts and a Bob Hope-ing Crosby golf short will be released on nited Artists new season program, it was announced by Gradwell Sears at the convention. n addition, 10 other important independent producers are preparing production plans for features, definite announcements of which will be made in the near future.

The 1942-43 schedule will represent the product of producers Hunt Stromberg, David L. Loew and Albert Lewin, the Cinema Guild, Alexander Korda, Harry Sherman, Mayfair Productions, Hal Roach, Arnold Presburger and Michael Balcon, in addition to David O. Selznick, Charles Chaplin, James Cagney Productions, Jack Benny, Edward Small, Sol Lesser, Noel Coward, Gregor Rabinovitch and Benedict Bogeas.

Selznick Continues As UA Partner

Questioned on the status of Mr. Selznick, Mr. Sears said: "Mr. Selznick continues as a United Artists partner even though he may have disposed of his various talent contracts and literary properties. We expect delivery of one picture from him, a film now being produced in England starring Laurence Olivier, in which Mr. Selznick owns the American rights. When this is finished it will be released in America by us." In an interview, Mr. Sherman said his Paramount contract was up at the end of 1943, at which time he would produce directly for United Artists.

The following productions comprise United Artists definite schedule of releases: from Hunt Stromberg, "The G-String Murder," starring Barbara Stanwyck, directed by William Sellman; "Dishonored Lady," based on the stage hit, and "Guest in the House," the Broadway hit of last season.

From David L. Loew and Albert Lewin, "The Moon and Sixpence," from W. Somerset Maugham's novel with cast including George Sanders, Herbert Marshall, Albert Basserman and Eric Blore.

From Harry Sherman, "American Empire" with Richard Dix, Leo Carillo and Preston Foster; "Silver Queen," co-starring George Brent and Priscilla Lane, directed by Lloyd Bacon, and "Buckstain Frontier," with Richard Dix, Jane Wyatt and Lola Lane. Names of the six Hopalong Cassidys are "Undercover Man," "Lost Canyon," "Border Patrol," "Leather Burners," "Colt Comrades" and "Hoppy Serves a Writ."

From Mayfair productions, "Jacare," a full length wild animal picture with commentary by Frank Buck.

The three films acquired from Paramount are: "I Married a Witch," "The Crystal Ball" and "Young and Willing." These three films and all others that may be acquired will be preleased under "The Cinema Guild" trademark.

Alexander Korda will present "One of Our Aircraft Is Missing," and Arnold Pressburger will produce two, "Never Surrender," a drama about the Czech underground movement, to be directed by Fritz Lang, and "Tomorrow Never Comes," details and cast announcement to be made shortly. Michael Balcon will deliver "The Foreman Went to France," with Constance Cummings and Robert Morley in the stellar roles.

Hal Roach's Eight 'Streamliners'

Hal Roach's eight streamliners are "The Devil With Hitler," "Fall In," "The McGuerins from Brooklyn," "Prairie Chickens," "Yanks Ahoy," "Taxi, Mister," "Calaboose," and "That Nazty Nuisance." Casts in these comedies include Alan Mowbray, Bobby Watson, Joe Devlin, George E. Stone, William Tracy, Joe Sawyer, William Bendix, Rosemary LaPlanche, Marjorie Woodworth, Grace Bradley, Jimmy Rogers, Noah Beery, Jr., Jean Porter and John Arthur.

The 12 "World in Action" shorts, produced by John Grierson, will be up-to-the-minute film documentaries about the global war, many of them featuring Nazi newsreels captured by the United Nations.

United Artists' product list will also include "The Powers Girl," produced by Charles R. Rogers with Carole Landis and George Murphy, directed by Norman McCleod.

United Artists Productions, Inc., the UA subsidiary which actually is purchasing the

(Continued on following page)

Before the convention opening in Chicago last Monday, Gradwell Sears, vice-president in charge of distribution; Carl Leserman, general sales manager, and Edward Raftery, president of United Artists, confer on the dais.

UA SETS NEW SEASON PLANS

(*Continued from preceding page*)

pictures, also has acquired the Harry Sherman special, "Buckskin Frontier," starring Richard Dix; three more Sherman "specials" and 13 of the Hopalong Cassidy series produced or to be produced by Mr. Sherman.

Present at the closing of the deal, in addition to Mr. Raftery and Mr. Balaban, were Gradwell L. Sears, vice-president in charge of distribution for United Artists; Arthur W. Kelly, its vice-president in charge of foreign sales; Harry J. Muller, its treasurer; Neil Agnew, vice-president in charge of distribution for Paramount; Y. Frank Freeman, its vice-president in charge of production; Austin C. Keough, vice-president and general counsel for Paramount, and J. H. Karp, west coast counsel for Paramount.

Approximately 200 delegates at the Chicago meeting on Monday heard Carl Leserman, general sales manager, say that the affair was probably the last for the duration.

Raftery Promises More "Big Names"

The announcement of the intensified drive for producers declared that "the trend in Hollywood is toward United Artists"; and economic conditions, more effective working conditions offered in independent production, and the desire for creative independence, were cited.

Hunt Stromberg, speaking at the second day's session, said he would make from five to seven pictures a year for U. A., one of the largest production programs ever undertaken for the company by an individual producer.

Mr. Sherman told the delegates he would expand his production program. In a press interview, Mr. Sherman disclosed that his Paramount contract would expire at the end of 1943, when he would become a U. A. producer.

Louis Heyman, representative of Sol Lesser, U. A. producer, discussed "Stage Door Canteen," forthcoming Lesser film. He said the picture would have four headline bands, including Benny Goodman and Kay Kyser.

Mr. Raftery, in whose name the announcement was made, promised that more "big names," comparable to the Cagney brothers, Hunt Stromberg and Jack Benny, would be obtained.

Opening speakers were Major Hal Roach, Arthur Kelly, Bert Stearn and Harry Gold. Also at the speakers' table were David Loew, Harry Sherman, George Burrows, Richard Dickson and John Grierson.

At Wednesday morning's session, Teddy Carr, managing director for United Artists in Great Britain, told the delegates that the Ealing studios in London would hereafter deliver pictures more to the liking of American audiences. He said three are now in production: "When the Bells Go Down," "The Chetniks" and "San Demetrio," all to be delivered within the next few months and each costing more than £150,000.

Complete Sales Force In Attendance

Edward Peskay spoke on the production plans of Edward Small, promising that when Mr. Small starts producing the subjects probably would be drawn from such properties as "Valentino," "Two Years Before the Mast," "Time to Be Born," "The Flying Shamrock" and "I Killed the Count."

On Monday winners of the Hal Roach Streamliner Feature Sales Drive were presented War Bonds. The winners were: division, Mr. Stearn, western sales manager, $1,500; district manager, T. R. Thompson, Kansas City, $1,250; district manager, second, David Coplan, Canada, $750; branch, Seattle, $1,500; James Winn, St. Louis, second branch manager, prizes totaling $1,000; Richard Frank, Indianapolis, third branch manager, prizes totaling $775; William Truog, Kansas City, fourth branch manager, prizes totaling $550. Additional prizes were awarded the New Haven, Toronto, New York, Dallas and Cleveland branches.

CALVERT REPRESENTS STROMBERG IN EAST

Lowell Calvert now represents the United Artists producer, Hunt Stromberg, in the east, that company's convention in Chicago was told on Monday. Mr. Calvert had been until recently eastern representative for Selznick International. In the industry for 35 years, he also had been general manager of RCA Photophone's recording operations, general sales manager for the Gaumont-British Pictures Corporation of America, and general sales manager for Selznick International and Pioneer Pictures.

New product was viewed Monday at the Cinema Theatre, and the delegates attended a cocktail party given by David Loew in the evening.

The home office contingent included, in addition to those mentioned: Harry D. Buckley, David E. Weshner, Paul N. Lazarus, Harry Kosiner, Phil Dow, Walter Gould, Tom Mulrooney, H. Schroeder, Sam Cohen, Len Daly, Arthur Jeffrey, Morton Nathanson and Herb Jaediker.

Producers and producers' representatives attending included: Mr. Loew, William Cagney, Mr. Stromberg, Jules Levey, Benedict Bogeaus, George Sanders, Seymour Poe, Edward Peskay, Louis Heyman, Budd Rogers, Steve Pallos, Arthur Lee, William Shiffron, Mr. and Mrs. George Burrows, George Bagnall and Lowell Calvert.

Branch Personnel At Convention

The following district managers attended: Edward Schnitzer, Charles Stern, Rud Lohrenz, Fred M. Jack, Jack Goldhar, T. Thompson and W. E. Callaway.

Branch managers and salesmen attending were: Atlanta, Thomas L. Davis, manager; Raymond J. Barnes, Lynn E. Dunn, D. J. Foley, William Shiell; Boston, John J. Dervin, manager, Joseph Cronan, George L. Hager, Nathan Ross, Herbert Schaefer; Buffalo, Syd Lehman, manager, Franklin R. Meadow, Matthew V. Sullivan, Jr.; Charlotte, Byron Adams, manager Caryl D. Burton, Ralph Ianuzzi, Forest F. Nine; Chicago, Sid Rose, manager, R. M. Allen, Jack Armgardt, A. H. Fischer, Morris Hellman, Julian King; Cincinnati, Harris Dudelson, manager, Mitchel Blachschleger, Jack Finberg, Paul E. Krieger.

Also: Cleveland, James Hendel, manager, A. M. Goodman, L. Greenley; Dallas, Earl R. Collins, manager, Paul Backus, T. R. Barber, Jerry Frey, B. C. Gibson, W. R. Pittenger; Denver, G. J. McCarthy, manager, Fred P. Brown, Homer R. Hisey, Bern E. Mariner; Detroit, M. Dudelson, manager, Sidney J. Bowman, Isadore E. Weingarden, Ben Zimmer; Indianapolis, Richard Frank, manager, E. V. Donnelly, Guy Hancock, M. M. Krueger; Kansas City, W. E. Truog, manager, G. I. Bradford, John T. Graham, Paul Hannon; Los Angeles, Cresson Smith, manager, James K. Burden, William Warner, Guy Gunderson.

Also: Milwaukee, Nat Nathanson, manager, N. Provencher, Leon Weingarden; Minneapolis, Ralph Cramblett, manager, Edward Burke, Casper Chouinard, Edward Stoller, Donald Swartz; New Haven, Lew Wechsler, manager, and Lewis Ginsberg; New Orleans, C. W. Allen, manager, Milton M. Dureau, Floyd P. Murphy; New York, Sam Lefkowitz, manager, David Burkan, Leon A. Herman, Harry A. La Vine, Edwin Mullen, Morrison Orr, Samuel Rifkin; Omaha, D. V. McLucas, manager, H. R. Barker, Harry Herman, J. E. Schlank, B. E. Rostermundt.

Also: Philadelphia, Harry G. Bodkin, manager, Saul J. Krugman, Harry Tyson, Horace Wright; Pittsburgh, Mort Magill, manager, James Nash, Harry Rees, William Scott; St. Louis, James Winn, manager, Edward Ashkins, Fordyce Kaiser, Raymond Wylie; Salt Lake City, Clarence Olsen, manager, Ernest Gibson, Ollie Wog, Joseph Solomon; San Francisco, William G. Wolf, manager, Paul Bush, Jack O'Bryan, John O'Loughlin; Seattle, F. M. Higgins, manager, A. H. Kloepper, George Mitchell, A. J. Sullivan, Carroll Trowbridge; Washington, F. A. Rohrs, manager, George Jeffrey, Fred Sandy, Mark Silver.

The Canadian delegation included: J. H. Reid, Calgary; Charles S. Chaplin, Montreal; George Heiber, St. John; A. J. Jeffrey and A. Iscove, Toronto; S. Nagler, Vancouver, and Douglas Rosen, Winnipeg.

Theatres Reopened in Philadelphia Area

Warner theatres that have reopened in Philadelphia are the first run Aldine and Mastbau and the neighborhood Cadet, with Howard Savitz as manager.

Another opening there is Sam Stiefel's Fay theatre, which again has vaudeville. A Sunday midnight show has been added. Sidney Stanley is manager.

The Astor, remodeled and redecorated, has reopened in Allentown, Pa., with Albert Moffa again the manager. The Star, Camden, N. J. recently acquired by Jack Greenberg, has opened with William H. Whyte as manager The Eagle, Philadelphia, has been closed fo repairs by the Affiliated circuit.

Chicago Film Council Classifies 32 Films

The Better Films Council of Chicago re viewed 32 films between August 1st and Sep tember 5th and placed 14 in the "family" grou and classified 18 as "mature," according to th report issued last week.

Nine pictures were described as "good eight as "bad" and no opinion was expresse as to 15.

Talbot Aids Campaign

Ralph Talbot, head of Talbot Theatres, Tu sa, Okla., has been named one of two "ge erals" of the army division of the city's thre in-one war and community fund campaign. H is chairman of the findings committee of th Citizens Committee on War Appeals and hea of the large gifts division.

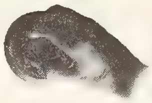
Get in the SCRAP with a SCRAP MATINEE!

THERE'S CASH BEHIND THIS COMBINATION!

San Bernardino and Riverside, Cal. get Big business for M-G-M's first UNIT SHOW!

The Songs and Fun of "CAIRO"

—plus—



The Thrills of "APACHE TRAIL"

n ideal combination that has been successfully presented
the public in a new showmanship way with outstanding
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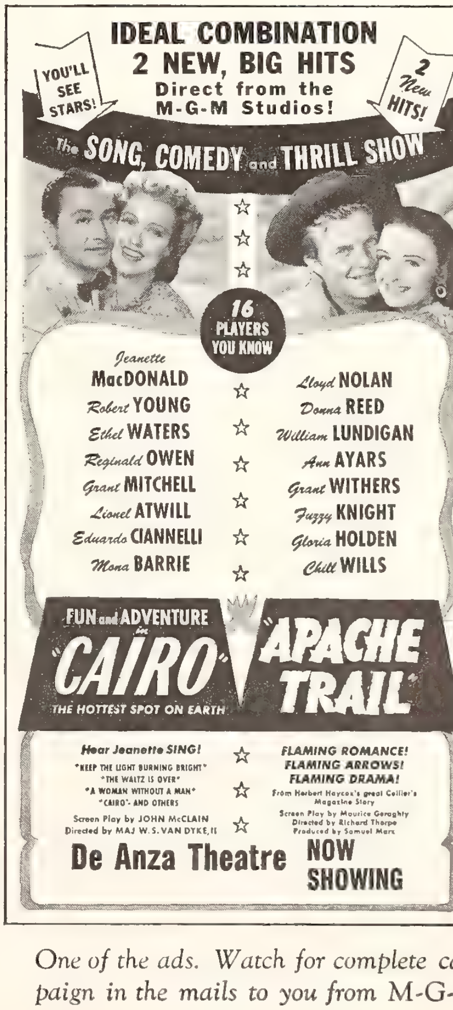
ent on its own! Together they represent a screenful of
ars and entertainment of an unusual nature!

San Bernardino they beat "Babes On Broadway" and
onky Tonk." In Riverside they did "Ship Ahoy" business.
owmen! Here's a fresh, lively angle that the folks go
. Set it up in your town. Follow M-G-M's showmanship
mpaign. It's easy to duplicate—and profitable!



YOU'LL SEE STARS!

IDEAL COMBINATION
2 NEW, BIG HITS
Direct from the
M-G-M Studios!

2 New HITS!

The SONG, COMEDY and THRILL SHOW

16 PLAYERS YOU KNOW

Jeanette MacDONALD	Lloyd NOLAN
Robert YOUNG	Donna REED
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Reginald OWEN	Ann AYARS
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Eduardo CIANNELLI	Gloria HOLDEN
Mona BARRIE	Chill WILLS

FUN and ADVENTURE in "CAIRO"
THE HOTTEST SPOT ON EARTH

"APACHE TRAIL"

Hear Jeanette SING!
"KEEP THE LIGHT BURNING BRIGHT"
"THE WALTZ IS OVER"
"A WOMAN WITHOUT A MAN"
"CAIRO"- AND OTHERS
Screen Play by JOHN McCLAIN
Directed by MAJ W. S. VAN DYKE, II

FLAMING ROMANCE!
FLAMING ARROWS!
FLAMING DRAMA!
From Herbert Haycox's great Collier's Magazine Story
Screen Play by Maurice Geraghty
Directed by Richard Thorpe
Produced by Samuel Marx

De Anza Theatre NOW SHOWING

One of the ads. Watch for complete campaign in the mails to you from M-G-M.

Relief Fund Dedicates New Hollywood Country House

From HOLLYWOOD BUREAU

Twenty-three years of an industry's devotion to the taking care of its own came to the nation's attention on Sunday when the Columbia Broadcasting System carried to its listeners ceremonies at the dedication of the Motion Picture Relief Fund's Country House cradled in the rolling hills beyond Calabasas, 21 miles from the heart of Hollywood.

It was California's Governer Culbert L. Olson, who spoke into the microphone about the purpose and spirit of the enterprise under dedication, but it was the late Douglas Fairbanks and Irving Thalberg, Mary Pickford, Harold Lloyd and Jesse L. Lasky who spoke of them, and kept on speaking, at the close of World War I when members of the industry who had gone forth to battle for their country returned home deprived of their means of livelihood by the war.

These pioneers saw to the formation of the Motion Picture Relief Fund. Some 3,000 members of today's industry attended the exercises on Sunday. A smaller number of workers whose toil in behalf of the screen had come to a close were to take occupancy of the premises on Thursday as guests for the duration of their need, making their homes in the 30 cottages which range beyond the Administration Building.

Cost of the structures and premises has not been revealed in total, but a figure of $250,000 released several months ago is an indication in minimum.

Funds for the carrying on of the work highlighted by the opening of the Country House have been amassed via donation. All major guilds, most minor ones and many labor unions long ago assessed their memberships one-half of one per cent of earnings, on a voluntary basis, in the Fund's behalf. For the past four years the Gulf Oil Company has sponsored a weekly broadcast participated in by the pick of Hollywood's star personalities, with all of these donating their services to the Fund.

Hersholt Expresses Fund Gratitude

Jean Hersholt, Relief Fund president, said over CBS on Sunday, "I find it difficult to express the gratitude of our organization for the marvelous cooperation extended to us. On behalf of the industry I want to thank Colonel Drake and his associates in the Gulf Oil Company, who inaugurated our radio program and sponsored it for the last four years. That program made possible the building of this Country House. Colonel Drake, I know you will be happy, as will our radio audience, to hear that the Screen Guild Theatre will continue on the air starting Monday, October 19th, over this network, under the sponsorship of the manufacturers of Lady Esther cosmetics. It will be through this new series of broadcasts that the expenses for the maintenance of this Country House will be met, and for this, too, we are deeply grateful."

On the eve of Sunday's dedication, 21 of the 30 cottages on the grounds had been donated. Individual bungalow units had been donated by Robert Taylor and Barbara Stanwyck; William and Marian Seiter; Ralph Morgan and Billie Burke; Jean Hersholt; Osa Massen Hersholt; Jack Benny; friends of J. Walter Ruben; Otto Kruger and daugther, Ottilie; Y. Frank Freeman; John Stahl; Mr. and Mrs. Edward Arnold; Charles K. Feldman; Mary Pickford; Mrs. Y. Frank Freeman; Samuel Goldwyn; Claudette Colbert; Phil Goldstone; the late Louise Closser Hale; the Artists Managers Guild; the British Actors, Writers and Directors; and a memorial cottage to Frank E. Wood, a founder of the Fund, by the Relief Fund.

Kent Memorial Clinic Opened

Major W. S. Van Dyke II had donated $10,000 for the erection of a four-unit cottage. The Screen Directors Guild and Mark Sandrich had each donated a double unit cottage. The Sidney R. Kent Memorial clinic, financed by donations from the late executive's friends, had been completed in advance of the opening. Paramount Theatre partners had financed construction of the Y. Frank Freeman library, which had been stocked with books donated by Walter Wanger, Jean Hersholt, Buell D. Moore, Raymond Griffith, Harry Ruby, Don Ameche, Frank Campeau, Walter Lang, Adolphe Menjou, Julie Heron and Dick Willis.

William L. Pereira had donated his services as architect and designer of the center. Sol Lesser had donated $1,000 for occupational therapy facilities. H. M. Warner had supplied a concert grand piano for the lounge. Oscar Bradley, musical director of the Screen Guild Theatre program, had donated an album of recordings of the broadcasts from their inception.

The Country House commands a 41-acre site, covered at the time of purchase with citrus fruit and walnut groves which will continue to yield revenue. Buildings include the administration unit, a combined dining room and theatre equipped with projection facilities, kitchen, lounge, library and clinic. When construction is completed there will be 40 cottages. South walls of all are of glass construction.

Governor Olson Pays Tribute

Three years of activity in the production branch of the industry, in any capacity, qualifies a worker to receive aid from the Fund. Administration is in charge of the Board of Trustees, the Executive Committee headed by Ralph Morgan and the officers of the Fund, Jean Hersholt, president, Mary C. McCall, Jr., Walter Wanger, George Bagnall, Wilma Bashor and Ewell D. Moore.

In his dedication broadcast on Sunday Governor Olson said, "This project is evidence, in the form of brick and mortar, of the unselfish hearts of the people of the motion picture industry, who at all times come forward to give their talents and services in times of need. We of the Governmental offices know the self sacrifice and the willing cooperation of the people of the picture business in volunteering to aid in times of war and disaster.

"At no time in history, when calamity has beset us or our friends in other nations, and the need for funds has had to be met, has the motion picture industry failed to be the first to respond with their talents and support. I go back to the last World War, when the large sums of money needed to win that war were raised through the sale of Liberty Bonds, and many of you listening to me today can remember the stars of that time traveling from one end of this country to the other on bond selling tours."

Freeman Recalls Service of Workers

Speaking as president of the Association of Motion Picture Producers, Y. Frank Freeman responded, "When Governor Olson paid tribute to our people for their willingness to come forward in time of need, I know it must have brought to your mind the fact that these stars whom you see throughout the country on Bond selling tours have not forgotten those at home. Many of those who are being aided by the Motion Picture Relief Fund today served their country in the last war, both in combat service and on money-raising tours throughout the country, as well as entertaining our forces abroad."

Robert Young acted as master of ceremonies on the radio program, introducing, in addition to those named above, Joan Bennett, Allan Jones and Mary Martin. Others seated on the ceremonial platform were Mrs. Louis B. Mayer, George Bagnall, Wilma Bashor, Basil Rathbone, Donald Crisp, Walter Wanger, Mr. and Mrs. William E. Goetz, Tyrone Power, Francis Edwards Faragoh, Mitchell Lewis, Mary McCall, Jr., Lucille Gleason, Mrs. Sidney Kent, Ewell D. Moore, Ralph Morgan, Lieut. Col. J. R. Herlihy, Irving Pichel, Douglas MacLean and Walter Johnson.

Screen Stars Attend Ceremony

Others in attendance were: James Cagney, Raymond Hatton, Otto Kruger, Tyler Brooke, Richard Lane, Henry O'Neill, Osa Massen, Mary Nash, Mary Forbes, Katherine Booth, Alan Mowbray, Irene Hervey, Eiley Burdette, Cesar Romero, Jim Tully, Don Barclay, Ann Rutherford, Edward G. Robinson, Mark Sandrich, Mr. and Mrs. Samuel Goldwyn, Mrs. William Pereira, wife of the chief architect, Raymond Griffith, Mr. and Mrs. Sol Lesser, Billie Burke, William Seiter, Marion Nixon, Bradley Page, Marsha Hunt, Walter Lang, William Austin, William Collier, Sr., Hobart Bosworth Marjorie Rambeau, Dame May Whitty, Carme Myers, Lee Patrick, Ray Collins, Halliwel Hobbes, Donald Wood, Lucille Gleason, Jame Gleason, Mitchell Lewis, Lionel Belmore, Raymond Walburn.

Endowment of the dining room-theatre section by Mr. and Mrs. Louis B. Mayer was announced on Sunday.

Mr. Hersholt on Monday announced five additional donors of bungalows. They are M and Mrs. Sol Lesser, James Cagney, Mr. an Mrs. Edward G. Robinson, Mrs. Charles (Chic Sale and the motion picture lawyers.

Rosenthal Enlists

Leonard L. Rosenthal of Troy, N. Y., ha enlisted in the Army. Mr. Rosenthal, executi secretary of the New York State unit of n tional Allied and also counsel to Upstate Th atres, Inc., was tendered a farewell party Allied and distributor groups at Albany la Friday night.

MICHIGAN EXHIBITORS CALL FOR CENTRAL FILM BUYING

Claim Distribution Cost Cut of 60%; Would Help to Solve Travel Problem

Central buying organizations, supported by independent theatre operators, were called for this week by Michigan independent exhibitors. They formed the Michigan Independent Exhibitors Association for this purpose.

Distribution costs could be slashed by as much as 60 per cent, according to the organization, by opening central buying offices to represent exhibitors in exchange centers. They would be the answer, the organization said, to wartime curbs on field travel by film salesmen and would enable the distributors to reduce their exchange budgets.

On the basis of an analysis of film buying practices in the Detroit area the organization estimated that a well managed buying service, representing 200 theatres, could be operated at a cost of $10,000 to $15,000 a year. Distributors, it said, spend approximately $75,000 a year to service these accounts with field salesmen.

The saving which would result by organized representation of the majority of independent theatres in the exchange city could be shared by both distributor and exhibitor, the association said. Each would save between $25,000 and $30,000 a year, according to Joseph P. Uvick, treasurer of the Michigan unit.

Cites Travel Problem For Salesmen

This central buying service would be "in step with the dire necessity of present requirements" Mr. Uvick said. Sales costs are steadily mounting for distributors, he asserted, and predicted that with gasoline and tire shortages growing their transportation problem soon would be acute.

"Two hundred or more independents could be sold at Detroit through a central office as well as the Butterfield, or Michigan Cooperative circuits are now sold," he added. "It will present the opportunity for distributors to counterbalance resentment engendered by blind checking, and other practices, and to save money and be in step with the times."

The Michigan proposal was seen in exhibitor circles as similar to the proposals of national Allied States Association for concerted exhibitor action in buying product. Members of the Michigan group attended the Allied Caravan session at Detroit earlier in the month.

Has Outlined Plan for Information Exchange

The Allied leadership continued its meetngs with exhibitors this week with sessions n Pittsburgh on Monday and Tuesday, in Chicago and in Milwaukee on Wednesday and Thursday. M. A. Rosenberg, H. A. Cole, Abram Myers, and Jack Kirsch are on the touring committee.

Although sessions continue to be held behind closed doors it is reported that Allied has outlined a comprehensive program for the quick exchange of sales information. Expanding the service originally contemplated by the Allied Information Department, it is understood to call for a careful cataloguing of all distributor demands for prices, percentage, playing time and other sales conditions. This information would be available to independents to serve as a buying guide and to insure uniformity of special conditions.

The central Allied organization also would maintain an advisory buying service. It would tutor members in bargaining methods and warn of special demands on certain pictures, according to those who have heard the Caravan. The same organization would also determine fair price maximums for given conditions, and advise exhibitors throughout the country not to meet demands for higher terms, it was said.

Michigan Unit Elects Officers

Approximately 50 independent exhibitors, representing some 30 theatres, attended a closed meeting at the Variety Club in Cincinnati, September 24th, at which discussions were held on ways to reduce present film rentals, adjust allocations and revise preferred playing time terms.

Addressing the meeting were Mr. Myers, Sidney Samuelson, Colonel Cole, Mr. Rosenberg and Martin G. Smith, president, and P. J. Wood, secretary of the Independent Theatre Owners of Ohio, an Allied affiliate.

The Michigan Independent Exhibitors Association, meeting at Lansing on September 24th, elected its first slate of permanent officers. William A. Cassidy of Midland, is president; H. Bernstein, Saginaw, vice-president; and Joseph P. Uvick, Detroit attorney, is secretary and treasurer.

The board of directors includes Lillian Pennell, of Hartford, Mich.; N. Frank, of Wayland; H. Fox, of Mason; A. Krikorian, of Holly; and L. Grasgrin of New Baltimore.

The organization is now compiling a questionnaire among Michigan independents asking their opinions on percentage pictures, terms and product supply and seeking support for the organization.

Says Group Will Fight Special Term Films

Mr. Uvick declared that the organization intended to campaign vigorously against special term pictures at advanced admission prices. He charged also that the distributors have violated many of the provisions and intentions of the consent decree and solicited concerted action by the independents.

Southern New Jersey Allied members met at the Walt Whitman Hotel in Camden on Wednesday to discuss the Allied Caravan plan and hear a report from the directors and members in north Jersey, who last week voted approval of the plan. Don Jacocks, of Warners, and Harry Lowenstein, president of Jersey Allied, co-chairmen of the state Bond drive committee at a meeting in New York Tuesday of the North Jersey group reappointed the members to serve during the October scrap campaign.

At Indianapolis directors of the Associated Theatre Owners of Indiana this week voted to curtail the winter membership meeting to a one-day session to be held at Indianapolis early in November.

A. J. Kalberer, manager of the Switow circuit's Indiana and Liberty theatres at Washington, Ind., will address the MGM exhibitors forum to be held at Pittsburgh on October 30th, H. M. Richey, head of Metro exhibitor relations, announced.

Interstate Circuit Shifts Managers

Interstate Theatres Corporation, operating throughout New England, announce several changes of managers from their Boston office. Relieving William Stanton of the Scenic and Colonial at Rochester, N. H., during his illness, is Joseph Bean from the Durfee at Fall River, Mass. Succeeding Mr. Bean at Fall River is Paul Slayer, former manager of several houses in New York, including the Central Theatre on Broadway.

Mr. Bean, also former manager of the Center Theatre at Fall River, on Mr. Stanton's return to duty, will go to the Boulevard Theatre in Revere, Mass., where he will take the place of Henry Price, who has gone into the United States Army. Raymond Allard, former Interstate technician in Brockton, Mass., and on Cape Cod, and more recently manager of the Auto Theatre at Dartmouth, Mass., has been made manager of the Center Theatre in Fall River, replacing Fred Weldon, who was formerly assistant manager of the Trans Lux Theatre in Boston.

Grimes Promoted

Charles Grimes, former manager of the Warner Metropolitan theatre, Washington, has been promoted to district manager, succeeding the late Guy Wonders, it was announced by John J. Payette, Warner Bros. Theatres zone manager. James Glennon, former manager of the Central Theatre, was transferred to the Metropolitan, while Walter Cannon was promoted from assistant manager of the Central to manager.

Theatre to Get Passage

The City Council of Springfield, Mass., has accepted a recommendation of the Board of Public Works that the city release to the Gilmore Asociates rights to a passageway at the rear of the Capitol theatres for a sum of $4.500. A 25-year lease on the passageway will expire in July, 1944.

Film Projectors for Army

A gift of two $350 portable sound motion picture projectors for the Westover Air Base and Bradley Field of the U. S. Army Air Forces has been made by the Chamber of Commerce of Springfield, Mass. The money was donated by local citizens.

Eastern PRC Distributor

Eastern Films, at St. John, New Brunswick, has been named distributor for Producers Releasing Corporation pictures, and also for Pioneer Films. The exchange covers the Atlantic Provinces of Canada.

Films Fostering Hate For Axis Approved

OWI Advises Hollywood's Writers on Problems of War Film Scripts

by WILLIAM R. WEAVER
in Hollywood

Motion pictures which promote hatred of the Japanese and Nazis, when under control, and films which portray enemy atrocities for the purpose of stimulating that hatred, without disrupting morale, have the approval of the Government via its Office of War Information, according to word released to Hollywood writers at the weekend.

Transmission of this and other advice to the people who write the scripts was effected via *Communique,* weekly house organ of the Writers Mobilization, "representing the Screen Writers Guild, Radio Writers Guild, Screen Publicists Guild, Screen Readers Guild, Screen Cartoonists Guild, American Newspaper Guild and the Independent Publicists," an eight-page paper staffed by Milton Merlin, editor, Michael Kanin, Ring Lardner, Jr., Ian McLellan Hunter, Jay Dratlers, Jack Stanley, Evelyn Humphreys, Asa Bordages, Gordon Kahn, Marian Spitzer, Fay Kanin and John McLeish, art editor.

In an Editor's Note appearing under the caption, "A Few Poynters," it was announced that "*Communique* inaugurates in this issue a new service to expedite the contact between Hollywood writers and Nelson Poynter, Hollywood chief of the Motion Picture Division of the Office of War Information. *Communique* will attempt to get answers from Mr. Poynter to all questions on specific problems of writers' work related to the war effort."

Should Foster Hatred Of Axis System

With that introduction, the following was presented:

"Q. Is it true that the Office of Information does not want pictures which will promote hatred of the Japenese and Nazis?

"A. No. Properly directed hatred is of vital importance to the war effort. The Office of War Information wishes only to insure that hatred will not be directed either at Hitler, Mussolini, Tojo or a small group of Fascist leaders as personalized enemies on the one hand, or at the whole German, Japanese and Italian people on the other hand. Hatred of the militaristic system which governs the Axis countries and of those responsible for its furtherance definitely should be promoted.

"Q. Does the OWI believe that America's part in the war is being over-emphasized beyond its strategic importance?

"A. To a large extent, yes. In the long run undoubtedly American industrial and military strength will be the deciding factor in the war. However, too little credit is being given to the efforts of the other members of the United Nations alliance.

"Q. Do you think that the people of our Allies have been realistically portrayed on the screen?

A. No. Our Allies generally have been portrayed in one or two types—either a stereotyped pattern built up through the past bearing little semblance to reality or of types distinctly American. So far the screen has done little to show the peoples of the United Nations as they really are.

Pictures Should Be Historically Accurate

"Q. How much liberty can be taken with historical accuracy in pictures dealing with the war effort?

"A. As little as possible. In the absolute truth there is enough drama to make it unnecessary to depart from the facts. The enemy will seize upon any deviation from the truth as an excuse to discredit the whole message we seek to put across.

"Q. Does the Government approve of frank treatment of the subject of war casualties?

"A. Generally speaking, yes. It should be borne in mind, however, that ruthless or careless treatment of this phase of the war could have a very adverse effect on public morale. The subject should be handled tactfully but truthfully. Special emphasis should be given to the necessity for making adjustments in the everyday life of the American people necessitated by the inevitable number of casualties which war will bring.

Periodic Washington Talks Necessary

"Q. Does the Government disapprove of the portrayal of enemy atrocities?

"A. Insofar as atrocities can be useful in stimulating controlled hatred of the enemy and not disrupt morale by over-emphasis of their horrible quality the Government approves of the frank treatment of atrocities."

Nelson Poynter's appointment as Hollywood director of the Office of War Information was made by Lowell Mellett following Mr. Mellett's appointment as United States Coordinator of Films and preceding the President's appointment of Elmer Davis in control of this and other divisions of public intelligence.

Two weeks ago, Mr. Poynter, who has described his function as consultative, authorized publication of a summary of a survey of productions filmed since his appointment, conducted by him and purporting to reveal his official opinion of them. Last week he was in Washington for one of the periodic conferences which he has said are required to keep him in touch with the governmental point of view and policy.

Marge Henrikson to Coast

Marge Henrikson, secretary to Stanton Griffis, chairman of the Paramount executive committee, was to leave New York for the coast this week. She will assume a new position at the Paramount studio. Mr. Griffis is on leave of absence from Paramount for war work.

New FPC Action Names Hanson

New development in the litigation between Famous Players Canadian Corporation and N. L. Nathanson, Odeon Theatres of Canada and others, reported from Toronto last week, came in a surprise action by FPC in a writ of summons to Oscar E. Hanson, former president of Hanson Theatres. Mr. Hanson headed the latter company until January, 1941, when it was a subsidiary of Famous Players at the time N. L. Nathanson was president.

According to reports, Mr. Hanson had a disagreement with Mr. Nathanson over undisclosed issues but continued as president of the Nathanson-controlled Empire-Universal Films for some months after the former FPC president broke with the circuit in May, 1941. Since leaving the Nathanson fold, Mr. Hanson has been reported forming a group of his own distributing companies.

A separate action has been entered against Mr. Hanson by FPC in the supreme court of Ontario. The circuit filed action last week against Mr. Nathanson, his son Paul, Clarence M. Robson and Odeon Theatres for unstated damages, the return of theatre properties and accounting of receipts and expenditures for theatres in dispute. The complaint charges that the defendants acquired theatre properties while still in the employ of FPC.

William A. Scully, Universal general sales manager, and F. J. A. McCarthy, division manager, were in Toronto last week for conferences with Empire Universal Films, a distributing company of N. L. Nathanson. According to reports, the U. S. film executives discussed the litigation started by Famous Players Canadian against Mr. Nathanson, his son, Paul, Odeoen Theatres of Canada and others, and were expected to study the new regulations of the Wartime Prices and Trade Board.

House Closes, Another Opens

One San Francisco theatre closed last week after only a month's run and another reopened. The Tivoli, which was bought by the Joseph Blumenfeld interests as a "move over" house for the Orpheum and United Artists theatres, closed. The reason for the failure is said to be the fact that it is just outside the downtown district and not quite in a neighborhood area. The other house, the Kearney theatre, reopened after four months.

Critics Elect Anderson

John Anderson, drama critic of the New York *Journal-American,* was elected president of the New York Drama Critics Circle at the Hotel Algonquin, New York, Tuesday, succeeding John Mason Brown. Louis Kronenberger was named vice-president, Wilella Waldorf treasurer, and Burns Mantle corresponding foreign secretary. New members elected to the Circle were Jesse Zunser and Howard Barnes.

Cincinnati Changes

Changes in the Cincinnati Columbia exchange include transfer of Robert McNabb from the booking department to West Virginia salesman. He succeeds Irvin Sochin, now handling city sales. Albery Weiss has been inducted into the Army, and La Verne Hundler, previously with MGM, in Cincinnati, has joined the booking staff.

Missing in Action

Ensign Stephen Fuld, 35, a member of the Columbia Broadcasting System station relations department for the last five years, has been reported missing in action while in service with the Coast Guard on convoy duty, according to word received by Fred Fuld, his brother, an instructor in the Army Air Corps.

Happy Holidays

From the PARAMOUNT Company!

The Paramount Company doesn't *wish* 'em for you—it *guarantees* 'em! Ask the scores of exhibitors who booked in "HOLIDAY INN" for Labor Day—and kept celebrating for weeks! Then look what we've got cooking for Thanksgiving!

You'll give THANKS this Thanksgiving!

THE GREATEST "ROA

"ROAD TO

HAPPY,
HAPPY,
HAPPY,
HAPPY,
HAPPY.
THANKSGIVING-
from the
PARAMOUNT
Company!

A Paramount Picture starri

BING CROS
BOB HOPE
DOROTHY LAM

SHOW OF 'EM ALL!

"MOROCCO"

HERE'S WHAT MAKES MOROCCO SOCKO!

MORE LAUGHS

The wackiest story yet from Frank Butler and Don Hartman, who wrote "Singapore" and "Zanzibar"!

MORE GALS

Bob gets a girl this time—and what a retina-ravisher she is—Dona Drake, fresh from "Louisiana Purchase." PLUS half a hundred harem beauties!

MORE PRODUCTION

Outdoor backgrounds to match any of the famous desert epics—lavish musical numbers to match any of the Paramount procession of smash musical-comedies! The biggest cast of any "Road" show.

MORE HIT TUNES

Five songs you'll be hearing plenty before Thanksgiving—sung by all three of the "Road" gang— "Road to Morocco," "Ain't Got a Dime to My Name," "Constantly," "Moonlight Becomes You" and "Ho-Ho-Ho-Ho-Hum."

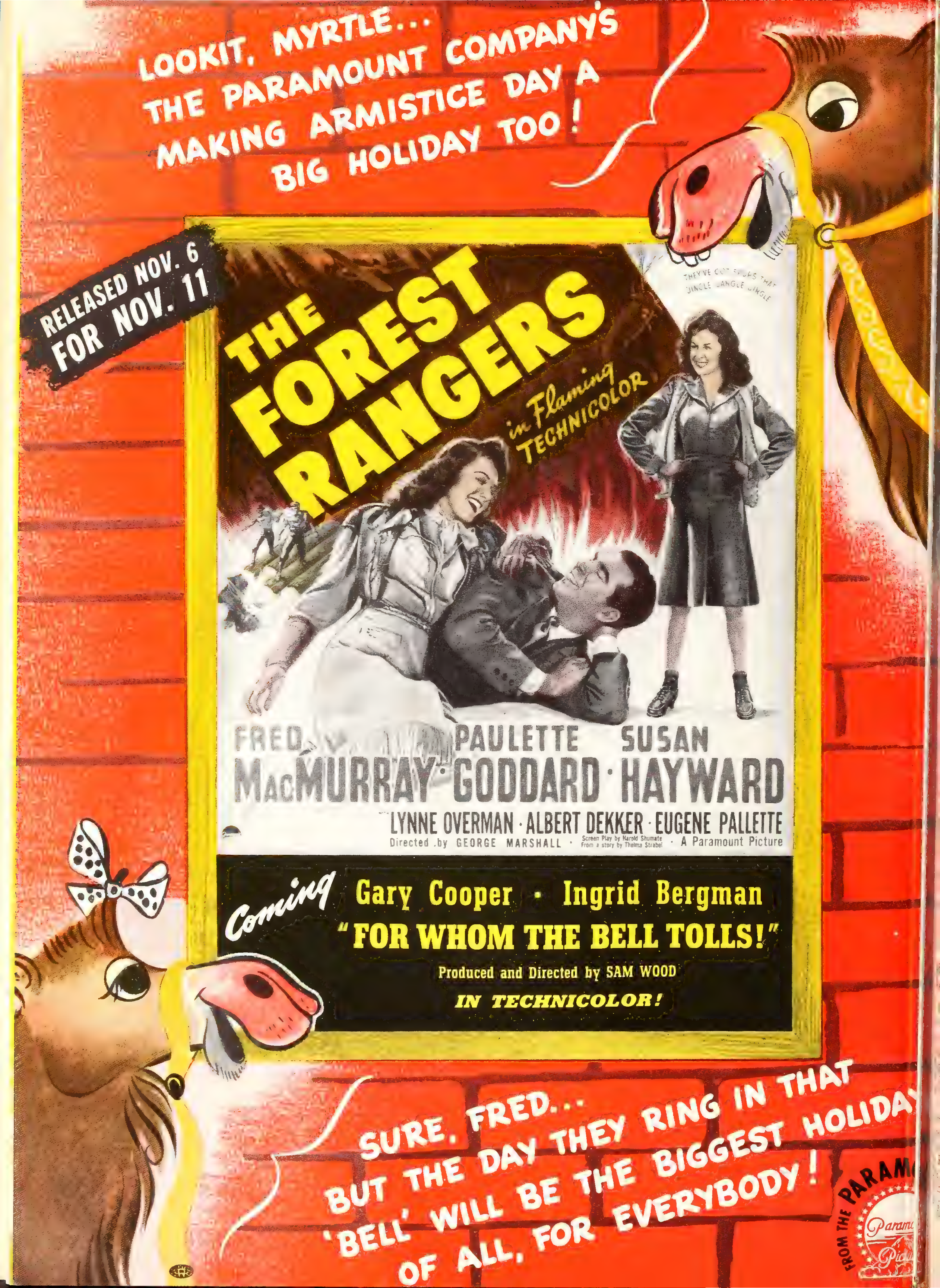
MORE DANGED FUN!

with

Anthony Quinn • Dona Drake

Directed by DAVID BUTLER

Original Screen Play by Frank Butler and Don Hartman


LOOKIT, MYRTLE... THE PARAMOUNT COMPANY'S MAKING ARMISTICE DAY A BIG HOLIDAY TOO!
RELEASED NOV. 6 FOR NOV. 11
THEY'VE GOT SPURS THAT JINGLE JANGLE JINGLE
SURE, FRED... BUT THE DAY THEY RING IN THAT 'BELL' WILL BE THE BIGGEST HOLIDAY OF ALL, FOR EVERYBODY!
FROM THE PARAM

THE FOREST RANGERS

in Flaming TECHNICOLOR

FRED MacMURRAY · PAULETTE GODDARD · SUSAN HAYWARD

LYNNE OVERMAN · ALBERT DEKKER · EUGENE PALLETTE

Directed by GEORGE MARSHALL · Screen Play by Harold Shumate
From a story by Thelma Strabel · A Paramount Picture

Coming Gary Cooper · Ingrid Bergman

"FOR WHOM THE BELL TOLLS!"

Produced and Directed by SAM WOOD

IN TECHNICOLOR!

THE *HOLLYWOOD* SCENE

From HOLLYWOOD BUREAU

PRODUCTION SLACKENS

Production slackened its pace a bit, the shooting index dropping from 47 to 42, in a week that witnessed the completion of 11 pictures and the starting of six. Universal's "When Johnny Comes Home", presenting Allan Jones, Jane Frazee and Phil Spitalny's all-girl orchestra, is the standout among the new undertakings.

The scene at the weekend:

COMPLETED

Columbia
Frightened Stiff

MGM
Dr. Gillespie's New Assistant

Monogram
Dead Men Don't Ride

PRC
Permit to Kill
Dead Men Walk

Republic
Crooked Circle
Heart of the Golden West

Universal
Lone Star Trail
Sin Town

Warner
Murder on Wheels
Adventures of Mark Twain

STARTED

Columbia
Robin Hood of the Range

Monogram
Dead Men's Trail

PRC
Lady from Chungking
Billy the Kid No. 1

Republic
Riding Down the Canyon

Universal
When Johnny Comes Home

SHOOTING

Columbia
Merry-Go-Round
Power of the Press
One Dangerous Night
City Without Men
Commandos Come at Dawn

MGM
Nothing Ventured
Cabin in the Sky
DuBarry Was a Lady
Assignment in Brittany
Human Comedy
Three Hearts for Julia
Lassie Come Home
Presenting Lily Mars

Monogram
Rhythm Parade

Paramount
True to Life
Buckskin Frontier
For Whom the Bell Tolls

RKO Radio
Great Gilbersleeve
Tarzan Triumphs
Stand By to Die

Republic
Secrets of the Underground

C. R. Rogers
Powers Girl

20th-Fox
Seventh Column
Dixie Dugan
Immortal Sergeant
Crash Dive
My Friend Flicka

Universal
Pittsburgh
Shadow of a Doubt
Nightmare
Corvettes in Action
Forever Yours
Flesh and Fantasy

Warner
Action in the North Atlantic
Air Force
Edge of Darkness

The late Will James's last book, "The Saga of the American Cowboy," which the author wrote for Metro-Goldwyn-Mayer, but which the studio did not buy, has been acquired from the author's estate by Harry Sherman.

Twentieth Century-Fox has named Irving Pichel to direct the screen version of John Steinbeck's "The Moon Is Down," which the studio purchased in April for $300,000. Nunnally Johnson is preparing the screen adaptation of the novel and will produce the picture. Twentieth Century-Fox's "Hello, Frisco, Hello" now has June Havoc in the cast.

Helen Walker, imported from Broadway by Paramount last season, who makes her screen debut in "Lucky Jordan," with Alan Ladd, has been named to appear with Ladd in "Salty O'Rourke."

James Craig will play the leading role in Metro-Goldwyn-Mayer's "Army Chaplain," formerly "They Shall Not March Alone," originally announced as a vehicle for Walter Pidgeon. Lesser Samuels and Hamilton McFadden are preparing the screenplay from McFadden's story, and Sam Marx will produce. Dalton Trumbo is writing the scenario of "A Guy Named Joe," a Spencer Tracy vehicle, which Everett Riskin will produce.

Borzage to Direct "Stage Door Canteen"

Columbia has engaged Bob Crosby and Duke Ellington and their orchestras for "Reveille with Beverly". . . . Warners' "Action in the North Atlantic" has Chick Chandler and Noah Beery Jr. in the cast. . . . Una O'Connor has joined the cast of RKO's "This Land Is Mine."

Frank Borzage has been signed by Sol Lesser to direct "Stage Door Canteen," the film built around the Broadway theatrical canteen for service men. Mr. Lesser obtained the director's services through an agreement with Metro-Goldwyn-Mayer, which has Mr. Borzage under contract.

Twentieth Century-Fox has changed two titles, "Chetniks" will be the release title of the film formerly known as "Seventh Column," and "Murder, Murder, Everywhere" is the name under which "Brasher Doubloon," a mystery melodrama in the Michael Shayne series, will be released.

Abbott-Costello Film Now "It Ain't Hay"

Richard Arlen and Chester Morris will be co-starred by Paramount in "Aerial Gunner," a story by Maxwell Shane which William Pine and William Thomas will produce. Most of the picture will be filmed on location at an Army aerial gunnery school, according to the producers.

Also at Paramount, Karl Tunberg and Darrell Ware have been assigned to prepare an American version of "The Man Who Seeks the Truth," a French film made by Raimu before the German occupation. The French picture was acquired by Paramount last month and will be remade with Bing Crosby.

Metro-Goldwyn-Mayer has engaged Elsa Lanchester to play Donald Crip's wife in "Lassie Come Home," with Roddy McDowall, Edmund Gwenn and Dame May Whitty, which Fred Wilcox is directing.

Leighton Noble, orchestra leader and singer, has been signed to a term contract as an actor by Universal. The studio's Bud Abbot-Lou Costello comedy "Hold Your Horses" has been re-titled "It Ain't Hay." The projected remake of "The Phantom of the Opera" at Universal will be photographed in color, according to the studio.

James V. Kern is writing a photoplay at Warner Brothers under the title "Time and Again" for Producer Mark Hellinger. RKO has signed Robert Fellows, former Warner producer, to a term contract. He already had been engaged to produce "Bombardier" for RKO.

Milestone to Direct Government Film

Ida Lupino will sing and dance as well as act in Warners' "Thank Your Lucky Stars" which Mark Hellinger will produce with David Butler directing. Jack Torneur has been assigned to direct RKO Radio's "I Walked With a Zombie" on the strength of his handling of "The Cat People." Lana Turner and Louise Beavers have joined the cast of MGM's "DuBarry Was a Lady," Arthur Freed production in Technicolor directed by Roy Del Ruth.

Lewis Milestone will direct a feature length film for the Government after completing Warners' "Edge of Darkness." Arthur Dreyfuss will direct Lee Tracy in "The Pay-Off" for Producers Releasing Corporation. Edmund Lowe has been given a term contract by Columbia.

John Hall, Maria Montez and Sabu, featured in "Arabian Nights," are to be retained as a combination to appear in two more Universal pictures, "White Savage" and "Cobra Woman," both under consideration as Technicolor material. Hugh Harman has devised a use of moulding clay in the manufacture of cartoon films which, experiments indicate, will save 50 per cent in studio use of film stock. Allan Dwan has been chosen to direct "Grand Canyon," RKO-Radio's Technicolor spectacle.

Daphne Pollard has been engaged for a featured role in Monogram's "Little Mobsters," starring the East Side Kids. Margaret Dumont, also at Monogram, who has apeared in Marx brothers pictures, has joined the cast of the musical "Rhythm Parade." . . . "Merry-Go-Round" is the new title of the Jean Arthur-Joel McCrea vehicle at Columbia, formerly known as "Come One, Come All."

▽

Sol Wurtzel, Twentieth Century-Fox producer, has two stories in preparation for the comedy team of Stan Laurel and Oliver Hardy. Paul Yawitz has completed an original spy story titled "Me and My Shadow," which may be the first to go before the cameras. Another story with a western background is being written by Manny O'Connor and Robert Metzler.

Board Upholds 7-Day New York Clearance

Ohio Theatre Files First Specific Run Action at Cleveland Tribunal

A seven day clearance between two neighborhood theatres in New York's Bronx was found reasonable by the Appeal Board of the motion picture arbitration system on Monday in their 28th decision.

The ruling dismissed the appeal by Metropolitan Theatres, Inc., a Skouras circuit subsidiary, complainant for the Ogden theatre, in New York's 21st case. Lionel S. Popkin, arbitrator, had dismissed the complaint against Paramount and MGM and the Julius Joelson circuit's Mt. Eden theatre.

He found that although the two houses had been operated by the same management the Mt. Eden had always possessed an implied clearance over the Ogden by reason of its superior size and revenue producing capacity. The clearance was not exercised when both houses were managed by the Joelson interests.

Boards Rules Theatres Are Competitive

The Appeal Board affirmed in full the arbitrator's finding that the complainant's contention that the two houses were noncompetitive as to area was not supported by facts. The two theatres, the board said, are three-quarters of a mile apart and draw patronage from the same groups.

"The facts found by the Arbitrator are fully supported by the record and we agree with his conclusions. It is clear that the Ogden and Mt. Eden theatres are in the same competitive area and compete with each other to an extent sufficient to justify clearance between them. The defendants, in granting the Mt. Eden a run ahead of the Ogden, are therefore within the rights reserved to them by Section VIII of the Decree. Seven days clearance between subsequent run theatres in the City of New York is customary. There is nothing in the record to indicate that in this case such customary clearance is not reasonable," the board wrote.

Competition offered by the San Val theatre in Burbank, California, to other Burbank and Glendale theatres is so slight as to make a 63-day clearance over it unreasonable, the Appeal Board ruled in their 39th opinion Monday. They affirmed the award of J. M. Rust, arbitrator who reduced the clearance in this sixth Los Angeles case to 28 days.

New York

John T. McGovern, arbitrator of the 32nd New York complaint on Thursday dismissed the clearance demand of the Kant Amusement Corporation, operator of the Crown theatre, Brooklyn, against the five consenting distributors and the Randforce Amusement Company, intervenor. He assessed costs equally among all parties.

Mr. McGovern found that the seven day margins of the Utica and Carroll theatres over the Crown were reasonable and that the complainant had not been able to prove the lack of substantial competition between them. He ruled that no proof had been offered of alleged fraud between defendants and intervenor.

The fact that the complainant Louis Kanturek, who took over the Crown in 1941, had spent several thousand dollars in remodeling his house did not in itself entitle him to less clearance, the award held. Elements of competition still remained, it said. In his discussion the arbitrator commented that the complaint had not been filed with sufficient knowledge of the conditions which must be met, or the proof required. He advised other complainants to study the consent decree and the precedents set by the Appeal Board.

Cleveland

Maurice S. Barck, operator of the Maple Heights theatre in Maple Heights, O., Cleveland suburb, filed the fifth Cleveland case, a specific run action, against Paramount on Monday. The Section X demand named the Cooperative Theatres of Ohio as the buying combine and circuit which had secured the run previously held by the Maple Heights.

Specifically named were the Stillwell and Bedford theatres, in Bedford, O., operated by Lena Stillwell. Mr. Barck asserted that for fourteen years he had held a seven day margin over both houses, playing on the run designated as 28 days after Cleveland first runs, or seven days after seconds. This run was denied him by reason of the Cooperative's buying power when the first blocks of 1941-1942 pictures were sold, he charged.

Chicago

Notice of appeal in the 15th Chicago case, specific run action of Bennis Brothers for the Freeport theatre in Freeport, Ill., was filed on September 24th by MGM, Twentieth Century-Fox and the Publix Great States circuit. Arthur J. Goldberg had directed the two companies to sell to competitive Great States houses only by separate contract.

Hearings on the 20th Chicago complaint, by the Ken theatre, have been postponed from October 6th to 15th at the request of Schoenstadt circuit, the intervenor.

Terms of the stipulation settling the sixth Chicago case, the long pending Oriental theatre clearance action, will not be announced until October 20th. The award date was postponed by agreement from September 29th.

Philadelphia

The Ambassador theatre, Philadelphia, on Monday appealed the dismissal of its clearance action against RKO. It is the 18th case in Philadelphia.

New Legitimate Play Units for Cincinnati

Cincinnati for the first time will have an additional offering of legitimate productions through a deal just closed with I. Sherman of New York, who will bring touring companies to Cincinnati for one-week engagements at $1 top, to be presented in Emery Auditorium.

The season will open October 5th, with "You Can't Take It With You," starring Fred Stone, and with his daughter, Paula, and Cora Witherspoon in the supporting cast.

Converting to Coal

Although only a few New Haven houses have been converted to coal, all Loew theatres and many others have prepared coal-burning grates and stored coal preparatory to shortage of oil this winter. Storage space for coal is a new problem, and Connecticut police are checking possible hazards in storage of soft coal.

Chile Prefers U. S. Product

Chile's motion picture audiences prefer United States films by a margin of almost three to one, according to a study of export figures published by the U. S. Department of Commerce in the *Foreign Commerce Weekly.*

During the first seven months of 1942 a total of 244 films were released in Chile. Of these features 168 were produced in the United States. In 1941 Hollywood supplied 320 of the 408 films shown there. Heavy drama, comedy and farce are the most popular types of pictures. The preference for U. S. films is greater in the cities than in rural and suburban theatres.

Ninety per cent of the 416 pictures per year shown in Trinidad, British West Indies, originate in the United States, the *Foreign Commerce Weekly* also reported. The island now has 33 local theatres, 13 United States Army, and one Navy theatre in operation. All are wired for sound, but none are air conditioned.

Church Bingo Alarms Philadelphia Exhibitors

Philadelphia exhibitors and amusement interests are becoming alarmed over the widespread staging of Bingo parties at the city's churches. When the pastime was barred by the courts in the city's film houses some time ago, a few churches adopted the game—as much for its social and recreational aspects as for the financial gains involved. Since that time, however, several professional promoters have moved into the picture, selling the churches on the idea of big-scale Bingo games out of which the sponsoring church gets a share of the profits.

The church Bingo affairs have proved so profitable that some promoters are actually paying the fare of taxis which bring players to the games. Some of the churches run games continuously from 1 P. M. to 1 A. M., with players invited to stay for dinner. One of the central city churches, it is reported, has Bingo games running nightly on each of the five floors of its school building. Prizes as high as $50 are being offered at some of the church parties. Protests have been lodged with Rev. William B. Forney, secretary of the Lords Day Alliance, who has led the fight in Pennsylvania against Sunday films. Thus far, however, no action has been taken.

Reopening Theatre

Ben Levine, former manager for First National in New York, and in the film business for some 30 years, has leased the 490-seat Strand, Wallingford, Conn., formerly leased by George Wilkinson, operator of the 1,200-seat Wilkinson theatre, and kept dark for several years. The house will open shortly.

Plan Newsreel Theatre

A permit to remodel a vacant downtown Milwaukee store building into a combination newsreel theatre and store building at a cost of $39,000 has been granted by the city building inspector. The structure is two stories high in front and three in the rear. The upper stories will be removed and the materials so salvaged will be used in remodeling the lower portion of the building. Site of the new house is that of the Lyric, operated some 38 years ago by the Saxe interests, and managed by George Fischer, manager of the Capitol in West Allis, Wis. The building is owned by Gimbel Brothers.

O'Rourke With Paramount

Ray O'Rourke, who recently sold his interest in the Doris theatre, Philadelphia, to the A. M. Ellis circuit, has joined the Paramount staff there as a salesman.

"Major and Minor" A Major Grosser

Ties "Holiday Inn" at N. Y. Paramount; Two More Big Openings

Paramount's hit Ginger Rogers-Ray Milland comedy, "The Major and the Minor," has lived up to all predictions made for it by rave reviews of the trade press in three pre-release bookings, boxoffice reports show.

First five days of the booking at the New York Paramount showed "The Major" tied with the seventeen-year record gross rolled up by Irving Berlin's "Holiday Inn". "The Major began its third week with top returns still rolling in.

Openings at Newark and Paterson, New Jersey, last week showed "The Major" grossing from 20 to 25 per cent above both "The Fleet's In" and "My Favorite Blonde" in both houses.

New York Paramount booking of "The Major and the Minor" represents the world premiere of the picture; key city showings and general release, to follow immediately, should bring solid proof of the Motion Picture Daily's review statement—that the picture is "guaranteed to make the cash register ring long and loud."

Other trade papers have made similar predictions. **Film Bulletin** said it "will be a boxoffice winner." **The Exhibitor** said it's "headed for the higher grosses." **The Independent** classed it "a major booking for any situation—even the minors." **Film Daily** said it has "plenty of what it takes to roundly entertain fans." **Boxoffice** called it "a funfest for exhibitors and John Q. Public." **Showmen's Trade Review** dubbed it "certain to ring the bell." **M. P. Herald** said it "should delight audiences of this or any other season." **Hollywood Reporter** marked it "one of the season's surest bets for hit grosses." **Variety** called it "sparkling and effervescent—wide audience appeal."

We're not arguing.

Redbook's October 'Picture of Month'

Paramount's "The Major and the Minor," packing 'em in right now at the big Times Square Paramount, is named "PICTURE OF THE MONTH" in the September issue of Redbook Magazine. Selection is made by Thornton Delahanty, who also marks the film "a Silver Cup Candidate."

Delahanty's review is the same rave calibre that has marked all trade, newspaper and magazine critiques of "Major" to date. Magazine devotes a three-page article, dressed with a layout of three production stills, to its writeup.

GET IN THIS SCRAP!

Cites Paramount's "Gift of Gaiety"

Alton Cook, film reviewer for the New York World-Telegram, didn't content himself with tossing orchids to "The Major and the Minor" in his review of the film's opening at the N. Y. Paramount. He went further and tossed a very pretty posy indeed to Paramount in general. His review said:

"Now that 'Holiday Inn' has ended its long stay at the Paramount, in comes 'The Major and the Minor' from the same mirthful alluring pattern. Those people at the Paramount Studios this season certainly have the gift of gaiety! Though not a musical, this picture is full of Paramount's special spirit that has made some of its recent musicals such happy events."

All Critics Laud Wilder

Billy Wilder, who rings up a smash hit with his first directorial assignment for Paramount in "The Major and the Minor," came in for special praise from all New York newspaper and film trade paper reviewers alike—both for his direction and for his share of screen play credit. From *Liberty Magazine* (q.v. below) right down the line, the critical gentry awarded him a deserved special nod.

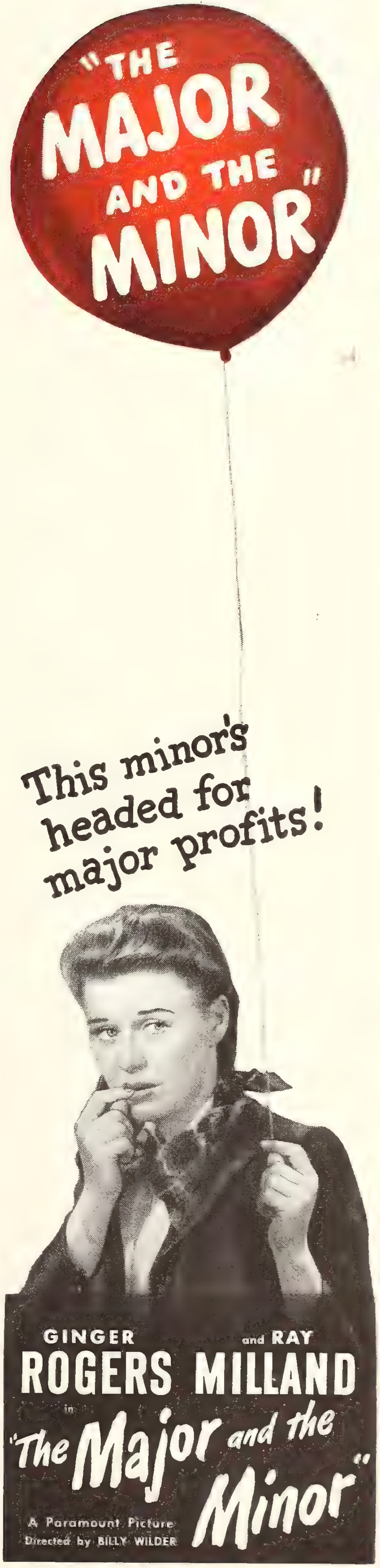
"Rare Delight"—Liberty Mag.

Paramount's "The Major and the Minor" is cited for "extraordinary merit" in the *Liberty Magazine* review by Howard Barnes, which appeared in the mag's September 19 issue. Barnes' review called the picture "one of the rare screen delights of the year."

Commenting on story and performances, Barnes said: "It is hard to say whether the script or direction should get major credit for brilliant treatment. Since Billy Wilder had a hand in both, one might as well call the honors even."

Three Femme Critics Agree About Picture

Paramount's "The Major and the Minor" won unqualified praise from Kate Cameron of the New York *Daily News*, Eileen Creelman of the *Sun*, and Rose Pelswick of the *Journal-American*. First called it a "major event of the screen . . . perfectly delightful." Second echoed "Merry and original; as welcome a piece of nonsense as the year has seen." Third said it was "Thoroughly diverting . . . hugely entertaining."


"THE MAJOR AND THE MINOR"
This minor's headed for major profits!
GINGER ROGERS and RAY MILLAND
in "The Major and the Minor"
A Paramount Picture
Directed by BILLY WILDER

'Eileen' Nets $375,225 in Bond Opening

More than three thousand people paid $375,225 in War Bonds, with seats scaled from $25 to $500, at the premiere last Wednesday night of Columbia's "My Sister Eileen," at the Loew's Ohio theatre, Columbus. According to the company, the results are said to have exceeded the highest expectations of Treasury officials.

The War Bond premiere, which was conducted by Russell A. Bovim, house manager, was under official sponsorship of the local War Activities Committee of Inter-Clubs Council. The city turned "all-out" for the opening, it was reported, to honor Ruth McKenney, authoress of the book and play from which the picture was made. Rosalind Russell, Brian Aherne and Janet Blair are co-stars. Alexander Hall directed.

"Wings and the Woman," the Herbert Wilcox production starring Anna Neagle, will open at Loew's Criterion October 6th, according to RKO. Miss Neagle arrived in New York from Hollywood Monday and is expected to remain for the debut of the film, which is based on the air exploits of England's aviatrix, Amy Johnson.

Special War Bond showings of Paramount's "Wake Island" were held last week at the Comerford theatre in Wilkes-Barre, Pa., and the Strand, Scranton, for the benefit of the American Red Cross. Tickets were priced at $1.10 per seat. In Wilkes-Barre, the local Red Cross chapter staged a preview showing and luncheon prior to the premiere, for civic officials, the press and radio.

A midnight premiere of "Yankee Doodle Dandy" was held on Friday at the Duncan Field Air Depot, San Antonio, Tex. According to Warner Bros., the special showing was given for the convenience of 9,000 workers on the swing shift. Plant and Army officials cooperated with the Interstate Circuit on the arrangements.

Constance Loew Weds Lieutenant Morse

Jane Constance Loew, daughter of Major Arthur M. Loew, and Mrs. Loew, was married to Lieutenant Boyd McDavid Morse, at the Hotel Bellerive, Kansas City, on Sunday September 27th. The ceremony was performed by Captain Alpha H. Kenne, chaplain, stationed at Fort Leavenworth, Kan.

The bride was given in marriage by her father, Major Loew, former first vice-president of Loew's, Inc., and of Metro-Goldwyn-Mayer, who is on active service with the Signal Corps. Her paternal grandfather, the late Marcus Loew, was owner of many theatres and at one time was associated in the theatre business with her maternal grandfather, Adolph Zukor, chairman of the Board of Paramount Pictures, Inc., and founder of the Famous Players Company in 1912.

Both the bride and bridegroom are from Tucson, Ariz., and both attended high school in Tucson and the University of Arizona. They plan to reside in Manhattan, Kan., as long as Lieutenant Morse is stationed at nearby Fort Riley with the U. S. Cavalry.

Joins Coast Circuit

Ray R. Kellsall has resigned as manager of the Victory theatre and San Jose Amusement Company, in San Jose, Cal., to become division manager for the Affiliated Theatres, Inc., which operates theatres in eight central and northern California cities. Mr. Kellsall will maintain offices in Richmond.

PAPER DEFENDS HIGH FILM SALARIES

Defense of and praise for the motion picture industry personalities who draw high salaries was presented in an editorial by the Scripps-Howard *Press* in Pittsburgh.

Commenting that "like Abou Ben Adhem, Louis B. Mayer, the Hollywood producer, habitually leads" the annual lists of America's largest salaries and bonuses, *The Press* reckoned that "upwards of $600,000" of Mayer's $704,425 income for last year "will go to the United States Treasury. By that reckoning, six-sevenths of Mr. Mayer belongs to the Government and only one-seventh of Mr. Mayer belongs to Mr. Mayer and his family and his retainers.

"Secretary Morgenthau ought to wish Mr. Mayer and other such big income earners a long life and good health."

Two Companies List New Blocks

New season blocks of five films each were listed last week by Twentieth Century-Fox and Paramount, with screening dates.

Paramount's releases, which were to be shown in all exchange cities Wednesday and Thursday, were: "The Forest Rangers," "Road to Morocco," "Mrs. Wiggs of the Cabbage Patch," "Street of Chance" and "Henry Aldrich, Editor."

Realignment of the fourth and fifth blocks and release dates up to December 11th were announced Tuesday by Twentieth Century-Fox. "Tales of Manhattan," listed as part of Block 3 will be sold separately as the only unit in that block, and will be released nationally October 30.

Block 4 will consist of four features including "Girl Trouble," released October 9th; "Manila Calling," October 16th; "The Man in the Trunk," October 23rd and "Springtime in the Rockies," November 6th. Block 5 will have five features, "That Other Woman," released November 13th; "Thunder Birds," November 20th; "The Undying Monster," Nov. 27th; "The Black Swan," December 4th, and "Dr. Renault's Secret," Dec. 11th. Trade screenings for the fifth block will be held October 15th and 16th. Branch managers may set local screenings at their discretion, the company said.

RKO's first new group, "The Big Street," "Wings and the Woman," "Here We Go Again," "Highways by Night" and "Mexican Spitfire's Elephant" has been sold to the Long circuit, Dallas; Strand Amusement, Tennessee; Everette Circuit, Charlotte; the Thalheimer and Hunter Perry circuits, of Virginia; Affiliated circuit, Pennsylvania; Cooperative circuit, Ohio; Affiliated circuit, Indiana and Kentucky; the St. Louis Amusement Company; the Hull and Morris circuits, Salt Lake City.

Fire Destroys Theatre

Fire of undetermined origin broke out in the apartment above the Carlton theatre, Carlton, Ore., last week and the entire frame building, including theatre eqlipment, was destroyed with loss of $10,000.

Holdovers Run Strong in Key Situations

Holdover reports from New York, Chicago and other key situations indicate continued box office prosperity is greeting new season product.

In New York, Twentieth Century-Fox's "Tales of Manhattan," the Julien Duvivier production of many stars and writers, played to 91,755 persons and grossed $66,000, the first four days of its run at Radio City Music Hall, according to the management. It is reported that the film probably will be held over for four weeks. It began its second week on Thursday.

Paramount's "The Major and the Minor" began its third week at the Paramount theatre. "Wake Island," Paramount film at the Rivoli, is another strong holdover, beginning its fifth week on Wednesday. "Yankee Doodle Dandy," Warners, at the Hollywood, began its 18th week last Friday.

Other New York holdovers include: Warner Bros. "Desperate Journey," at the Strand, second week; "Orchestra Wives," 20th-Fox, at the Roxy, second week; "Pride of the Yankees," Goldwyn-RKO, began its 11th week at the Astor this week; "Manila Calling," 20th-Fox, second week at the Globe.

Strong holdovers were reported from Chicago this week. MGM's "Mrs. Miniver" began its 10th week last Friday at the United Artists; "Pride of the Yankees" went into its fourth week at the RKO Palace; "Wake Island" was scheduled for a long run at the Roosevelt; "Somewhere I'll Find You," MGM, remained for a third week at the State Lake, and Paramount's "Holiday Inn" played two weeks at the Chicago.

"Yankee Doodle Dandy" has been held a seventh week at the Boyd, Philadelphia. Columbia reports that "Talk of the Town" has entered its fifth week in Seattle and is being held over in Birmingham, Tacoma, Harrisburg, Pittsburgh and Erie. According to RKO, "Pride of the Yankees" is in its seventh week at Keith's Memorial, in Boston.

Burglars Harass Halifax Theatres

Nova Scotia theatre operators are redoubling safeguards against burglary and holdup following the theft of $5,236 recently from the safe of the Capitol theatre in Halifax. There has been a recent epidemic of breaks into theatres during early mornings and on Sundays.

Theatre robberies in the area have been on the increase for the past two years. Safes have been carried away in several instances and theatre men have lost cash, contracts and other valuable papers. The Capitol burglars entered the theatre through an adjoining building and chiseled open the theatre strong box. It was the heaviest theft loss in Halifax in 11 years.

New safes, locks, automatic alarms and in several instances special night watchmen have been installed by Halifax and St. John theatres.

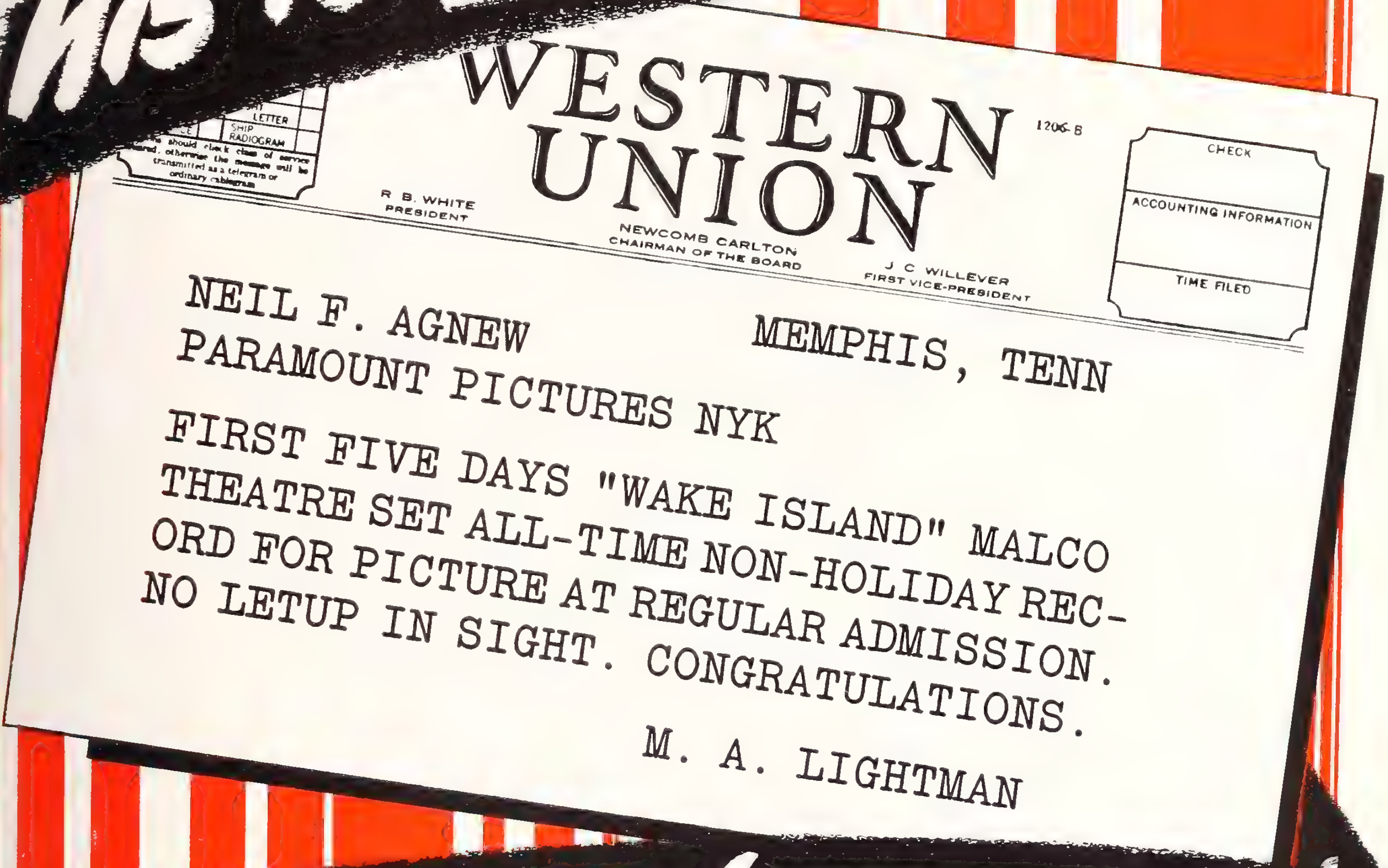
In NEA Coast Position

Erskine Johnson has taken over as Hollywood representative of NEA Service, succeeding Paul Harrison, who has been promoted to head the newspaper syndicate's New York office.

Kincey on YMCA Board

H. F. Kincey, president of North Carolina Theatres, Inc., is one of three new members of the board of directors of the Charlotte, N. C., YMCA.

This is NOT news!



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PARAMOUNT PICTURES NYK

FIRST FIVE DAYS "WAKE ISLAND" MALCO THEATRE SET ALL-TIME NON-HOLIDAY RECORD FOR PICTURE AT REGULAR ADMISSION. NO LETUP IN SIGHT. CONGRATULATIONS.

M. A. LIGHTMAN

Look at the record...

WAKE ISLAND

Paramount Pictures

. . . Presented with Pride by THE PARAMOUNT COMPANY

"WAKE ISLAND"

is beating **"LOUISIANA PURCHASE"** in:

STAMFORD · NEW HAVEN · CEDAR RAPIDS · DAVENPORT · SCRANTON
WILKES-BARRE · HOLLYWOOD · CHATTANOOGA · KANSAS CITY

"WAKE ISLAND"

is beating **"CAUGHT IN THE DRAFT"** in:

NEW HAVEN · CHATTANOOGA · KANSAS CITY · NEW ORLEANS

"WAKE ISLAND"

is beating **"HOLIDAY INN"** in:

DAVENPORT · SCRANTON · WILKES-BARRE

"WAKE ISLAND"

is beating **ALL THREE PICTURES** in:

JACKSONVILLE · SALT LAKE CITY · NORFOLK · RICHMOND · DALLAS
HOUSTON · ATLANTA · SPRINGFIELD · LITTLE ROCK · MEMPHIS
SAN FRANCISCO · ST. PAUL · NEWBURGH · POUGHKEEPSIE · TOLEDO
HARTFORD · LOS ANGELES · OMAHA

"WAKE ISLAND"

with **BRIAN DONLEVY** · **Macdonald Carey** · **Robert Preston** · **Albert Dekker** · **William Bendix** · **Walter Abel**

Directed by JOHN FARROW · Screen Play by W. R. Burnett and Frank Butler · A Paramount Picture

FROM THE PARAMOUNT COMPANY

ASIDES and INTERLUDES

By **JAMES P. CUNNINGHAM**

War news this week attested to the far-flung participations of fighting men from the U. S. motion picture industry.

From India, came word that Fred Ranco, formerly of the Warner Regal Theatre, Hartford, Conn., is located at an air station at Bombay. From Australia came word that William Callahan, of the Astor Theatre, also of Hartford, had arrived there with U. S. armed forces. Frank Winnick, another Hartford theatre man, at that city's State Theatre, is fighting with the U. S. Marines in the South Pacific. Edward Flynn, formerly of the Emerson Theatre, Indianapolis, is in England, with the U. S. Army.

Other dispatches this week reported that Gregory Daymond, formerly at the Warner Studio, Burbank, Cal., had shot down his seventh plane, as a squadron leader with the RAF out of England. He already has the British Distinguished Flying Cross, with bar as additional citation. The week's war news also reported the awarding of the Distinguished Flight Cross to Flight Lieutenant A. E. Glazer, Canada, for performances over Germany and in actions at Malta.

And on Wednesday came news that Corporal William F. O'Leary, formerly with Universal in New York, was reported by the War Department to have been killed in action of undisclosed nature someplace from his base at New Caledonia, Australia.

Continuing tricklings about the "Commandos" raid on Dieppe arriving in the U. S. this week reveal that Bobby Quirk, formerly of the camera department of Columbia's Hollywood studio, and Lieutenant William Blank, former Indiana circuit worker, were among those present. Both received injuries, both have, or are said to be recovering.

And there are thousands of others from Hollywood studio and Broadway home office, from Film Row and Main Street movies, scattered all over the map.

▽

When Tom Howard kids old-timer Lulu McConnell about her false teeth on New York Station WOR's "It Pays to Be Ignorant" show, he doesn't know the story behind them.

Back in the early days of talkies, MGM took Lulu to Hollywood for a screen role before they discovered that she had a lisp. Rather than discard its plans the studio offered to pay to replace her front teeth with a false set.

With visions of cinema success, Lulu consented and soon thereafter returned to the studio ready to work. But she only had to say one word before it was obvious that even then she still could be detected immediately by the sensitive microphones.

MGM then sent her to specialists in an effort to eliminate the trouble. Finally one doctor told them, bluntly:

"The only way you can cure that lisp is to cut her throat."

▽

Charles Laughton, formerly of London and the cinema, and now of Hollywood and the movies, hit what appears to be an all-time record for radio broadcasting last Tuesday. He led over 15 *different programs on the NBC Network to aid the motion picture industry's War Bond drive. He was at Station WEAF, New York, for* 16½ *hours straight running, from seven in the morning to* 11:30 *that night.*

▽

The British, in London, have deferred Donald Duck from Army draft. Not Walt Disney's Donald Duck, but farmer Donald Duck, of Morpeth District, near London.

Shades of yesteryear were drawn the other morning, at the launching of the nation's big new scrap-collection campaign, when Mrs. William Fox, wife of the former film magnate, turned over 15 *tons of scrap from the Fox home at Woodburgh, Long Island. The scrap consisted of two Rolls-Royce and one Hispano-Suiza cars and wrought iron fences from the Fox estate.*

'Twas in one of those Rolls-Royces that William Fox cracked up and suffered injuries which came most inopportunely at the height of the Fox "battle" with the big electrics for control of the big Fox Film Corporation, a "fight" which ended with Mr. Fox walking away with a check from the electrics for something like $16,000,000, *as we remember the figures, for his share in the Fox Film company. Mr. Fox has been in and out of the courts ever since.*

▽

The *Daily Oklahoman,* of Oklahoma City, headlines a report on a blackout in the Los Angeles-Hollywood sector as follows:

LOS ANGELES PLEASED
WITH ITS BLACKOUT

Eight Die of Heart Disease;
Wardens Are Found on Alert

▽

Film salesmen and exhibitors threatened with tire trouble might look into the tip passed along by the United States Department of Commerce from the Canadian motorist, whose car is his only means of transportation to and from work, and who, finding one of his tires seemingly beyond repair, filled it with sawdust. They say it works.

▽

Mort Blumenstock, Warner's press generalissimo in the east, swears that he had absolutely nothing to do with the appearance of the press story telling that one George Washington, the other night, slept at the George Washington Hotel in New York, also that such publication had absolutely nothing to do with the picture entitled "George Washington Slept Here," recently produced for Warner release.

▽

Some zealous patriots in Springfield, Mass., seem to have taken their scrap collecting quite seriously, helping themselves the other night to a 30*-foot upright sign fastened to the front of the Bijou Theatre.*

▽

Sign in the window of the Music Hall Barber Shop, across the street from the Radio City-Rockefeller Center publishing headquarters:

"Because of our large patronage by radio and stage personalities we feature a haircut that does not look like a haircut."

▽

Headline in *Film Daily,* New York:

WARNER BROS. TO SELL
"ARSENIC" SEPARATELY

▽

Hollywood actress Paulette Goddard's War Bond bombing tour took her to a rally put on the other day by the motion picture people of Baltimore. She sold her orchid, her gloves, etc., to the highest bidders for bonds. Standing beside her, at Baltimore War Memorial Plaza, was young Alfred Gwynne Vanderbilt, now a Navy Bos'n, who, only a few hours earlier, had received his third $5,000,000 *of a* $20,000,000 *inheritance. Vanderbilt received his first five million when he was* 20, *his second five million at* 25, *his third five million the other day, and will get still another five million five years hence.*

Hollywood writer Gene Fowler relates the story, via Broadway's Louis Sobol, about how the late John Barrymore—subject of a book by Fowler—hadn't read a newspaper, magazine or listened to a radio in more than a year, and was unaware even that the U. S. was at war with Japan, until FBI agents swooped down on Barrymore's California home and swooped up Barrymore's Jap butler.

▽

They're starting to tear down whole buildings in New York for scrap metal. Latest to go is the old Mercury Theatre, at Sixth and 41*st. The Mercury's dramatic career practically ended three years ago, after Orson Welles staged Julius Caesar.*

▽

Some exhibitors in and around New York are hearing from the Treasury Department that some of the checks taken in at their theatres for War Bonds are "rubber," fly as high as a rubber balloon.

Allan Sproul, president of the Federal Reserve Bank, of New York, warns that the Treasury Department cannot waive losses from any such bad checks.

▽

The Alvin Theatre, in Minneapolis, reopening its new season, last Friday, with roadshow burlesque and "stripping," and finding most of its regular chorus girls vanished or employed elsewhere, advertised on a three-sheet in front of the house: *"WANTED! Chorus Girls,* 45 *to* 70. *Or Even Younger."*

▽

San Francisco's candidate for the "meanest man" is shipyard worker Robert Cappelle, 20, who admitted in Federal Court to wearing the uniform of a U. S. Army sergeant in order to obtain reduced rates at theatres which are granted to service men. Cappelle had been averaging $63 weekly at his shipyard job.

▽

No Comment Department: In the Broadway play, "New Priorities of 1943," Harry Richman auctions off the war stamps that clothe a strip-teaser!

▽

Carmen Miranda's full name is Maria De Carmo Miranda De Cunna.

▽

Herman Ripps, Metro-Goldwyn-Mayer's Albany representative, and George Lynch, film buyer for the Upstate New York Schine Circuit, have made a pact to purchase War Bonds and War Stamps with their gin rummy profits —if any.

▽

When "Wild Bill Hickok" played the Padre Theatre in San Jose, Cal., manager Bill Browne whooped up the ballyhoo by inviting customers to "shoot it out" in an impromptu target range set up in front of his theatre. Contestants were provided with wooden pistols and challenged to shoot out candle flames with rubber bands. Only one contestant succeeded in nicking Browne for free passes, offered to anyone hitting the target.

▽

There's a group in Philadelphia which calls itself the Tower Club, and one of the purposes for banding together is to campaign for theatre seats with more knee room. The club is composed of girls and boys, men and women who are six feet or over and six feet-two inches or over in their stocking feet. The group also seeks to find dancing partners that do not make them look ridiculous and for clothes that will fit without being made to order. The tallest member of the

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Whatever qualities and merits the British production industry—or indeed the industry at large—can have been credited with in its history, unity is scarcely one of them. Sectional interest and departmentalism were never stronger anywhere than on Wardour Street, and in its mountain fastnesses. On one or two occasions —when the Government threatened an increased tax on film stock, and when, at the outset of the war, plans were scheduled for the shelving of the Films Act, suddenly-achieved industry unity saved the citadel. And the citadel having been saved, the industry split itself again into its variegated elements.

With the laudable ambition of putting an end to this, and knitting the component parts into one corporative pattern, various interests within the trade, banded together in an informal committee, have been pressing for the formation of an all industry council.

The activities and movements of this committee, representing labor unions, technicians, craftsmen and production executives, have been recorded in these pages and elsewhere, as have also the disinterest and considered aloofness of the official British Film Production Association—which does not necessarily include on its membership roll all British and American producers here.

Production Conference Seeks Cooperation

Matters recently reached a minor apotheosis, with the formal presentation of a memorandum by the Film Production Conference, and the equally formal consideration of it by the B. F. P. A. The latter, however, nibbling playfully round the bait, so far have been careful not to take a good gulp at it—have, in fact, after twitting the memorandum for its lack of precision, its difficulties and its impossibilities, appointed a sub-committee to go further into the proposals, to get further data on certain points, and to come back and tell the Association what's what.

The Production Conference, as the unofficial campaigners call themselves, aims at the formation of a council composed of all branches of the production industry. Its objectives would be to secure the widest cooperation between the various groups, in order to develop film production as an integral part of national life, to present a united front to the Government, the public and others, to smooth out labor and other differences, and to confer jointly with distributors and exhibitors.

War Dominates Sound Stages

Their vision is fixed not only on the war, although it is a paramount aim to secure the smoothest operation of production in the war machine, but no less on the day after tomorrow, when what is salvaged of the industry shall be left to carry on in a postwar world.

There is some apparent strength in the case as argued, for no Joint Industrial Council such as exists with other industries faces the Government today when it is moved to discuss motion picture matters. Some strength is further given the idea by the inclusion in the Man Power Panel's report of a suggestion that employers and employees should get together to secure more effective working of the industry.

Although war continues to dominate the studio scene in wartime Britain, with a distinct smell of gunpowder and tri-nitrotoluoline hanging over the sound stages, gradually an escapist note creeps into the plans of British producers. At Denham, Islington and Ealing, the note is distinctly one of battle. At Elstree, Shepherds Bush and Welwyn all is peace.

Denham's contribution to the documentation of war is Two Cities-Concanen's "We're Not Weeping," the screen epic of the women of the A. T. S., in which seven stars compete for popular favor and the cameraman's closeup.

Seven Women Stars In War Drama

Although essentially a feminine subject, dealing dramatically as it does with the subject of women in war, mere man also will have a role to play. It already has been reported that Leslie Howard, who is directing the film, will play a part in the film. Now it is announced that John Justin, who played the part of the blind beggar in "Thief of Baghdad," will have the leading male role among this galaxy of feminine pulchritude and wits. Derrick de Marney, himself a distinguished British actor, and producer of Polish propaganda films, is producing the A. T. S. drama.

Elsewhere in the same studios Michael Powell's Archer Film unit are intent on "The Life and Death of Colonel Blimp," which for all its politico-social flavors can hardly be classed as a war subject. The Technicolor camera has tracked its multihued way through the Victorian and the Edwardian eras, and is now recording sequences in the khaki period of 1918, and will move through the years between two wars to the present day, when Colonel Blimp finds himself visavis the gang war methods of 1942..

"Colonel Blimp" Covers Long Period

It has been a phantasmagoric chronicle for the camera, moving through the sobriety of Edwardian plush and brilliant Prussian uniforms, through the mud and blood of 1914-18, over battlefields and moorlands, into chandeliered bierhallen, and ornamented estaminets, to the world of today. Roger Livesey as Blimp, Anton Walbrook as the Prussian officer, Deborah Kerr and Roland Culver are leading players in the film, which Mr. Powell is directing, and which is being produced by himself and Emeric Pressburger.

There is no war apparent in Gainsboroughs' "It's That Man Again," which with comedian Tommy Handley in the lead is a screen adaptation of one of the most popular radio programs of the British Broadcasting Company's wartime regime. The film, which brings to the screen most of those who earned the program fame on the air, is a lighthearted and whimsical effort not remote from the brand of nonsense show associated with Olsen and Johnson, but essentially native in its British gags and inventions. Music is being featured highly in the production. One of the songs is titled "Oh, Mr. Crosby." It will be a General Film release.

"Thursday's Child" Remote from War

Completely remote from the war, too, i John Argyle's "Thursday's Child," which h is producing with Rodney Ackland as hi director, at the Welwyn Studios, for Associated British release. It is the story of schoolgirl who is pitchforked into a fil career by error. The treatment stresses th purely domestic qualities of the story, whic is said to have pronounced human and emotional appeal. An Argyle discovery, Sall Ann Howes, has the title role. Kathlee Regan, Wilfred Lawson, Percy Walsh an Margaret Yarde are among the cast. Path Pictures will release.

St. Thomas's Hospital, on Thames-sid blitzed five times, will show its scars on th screen in the opening sequences of Metr Goldwyn-Mayer's "Sabotage Agent," no in the fourth week of production at Islington. Harold Bucquet, directing Robert Donat in the thriller, took over a damaged se tor of the Hospital for three days, re-stage incidents of the 1940 blitz.

Hospital's Nurses Acted in Film

With Big Ben, the Houses of Parliame the Thames and the jagged masonry of S Thomas's for background, Mr. Bucquet sa it was the most dramatic location he ev used. London firemen and Lambeth A. R. wardens took part in a grimly realistic r enactment of the morning after a 1940 rai

Crawling over hundreds of tons of ru ble, and twisted ironwork, film extras patients were evacuated by the hospita night nurses who gave their spare time take part in scenes for the film. Many of t medical students, local firemen, wardens a rescue parties were re-living their act experiences of the raids on the hospital t years ago.

An A. R. P. official stated that Metro h given them excellent practice for any fut blitz. Irving Asher had chosen Germa born star Walter Rilla to play Inspect Vogel, sadistic S. S. official who trails D nat through Czechoslovakia.

Another £100,000 opus has been launch by Two Cities, "Flemish Farm," a real l story written by Jeffrey Dell and to be rected by him. Location work already l started on the film, for which Clive Bro Clifford Evans and Philip Friend alrea have been signed.

BRITISH THEATRES THREATEN BOYCOTT IN RENTAL FIGHT

CEA Sees Sunday Booking Change Opening Wedge to an Increase in Rental

by AUBREY FLANAGAN
in London

Despite last minute efforts to avoid an open fight by more pacific means, despite the general distaste the battle has stirred in trade circles outside the Cinematograph Exhibitors' Association and the Kinematograph Renters Society, the war between the British exhibitor and one of the American major Companies, Twentieth Century-Fox, in actuality a battle between the CEA and the United States distributors at large, is well and truly on.

Exhibitors throughout the parent organization are being openly incited to boycott 20th Century-Fox to the extent, for the time being, of Movietone News and The March of Time. Meetings of CEA branches, which are in effect councils of war, are being held up and down the country, with the organization's "big guns" well to the forefront. Personalities have been dragged into the limelight, and if not abuse, then extremely hard criticism is the order of the day.

Meanwhile, it was reported in London Tuesday that all Movietone News and March of Time bookings have been cancelled in approximately 1,000 theatres, including about 500 first-runs. Major circuits, it was said, have joined the action of the CEA against 20th Century-Fox.

It is not likely the matter will rest there. It is quite on the cards that the boycott may be extended to other than the two topical series. It is not impossible, even, that a wider refusal of certain circuit interests to trade at all with the company might follow. Whether other distributors will risk burning their fingers by adopting a new policy on Sunday films, as have 20th Century-Fox—despite that at least two others have expressed their intention to do so—is a matter of keen speculation. Essentially a fact is that the present ugly situation is but the nucleus of a far bigger and graver situation which involves larger issues and wider interests.

Tendency to Play Down Dispute in Trade

It is significant that, so far as public consumption is concerned, the dispute has not been discussed in the open councils of the KRS. It is no less significant that there is an open tendency on the part of other organizations to play it down, so to speak, to suggest that, for all its unpleasantness, the squabble is not really of paramount importance, that there are far greater matters to be dealt with and that anyway the exhibitors have backed a losing horse.

It is unfortunate from many points that the case so far stated is a one-sided one; that whilst the CEA, with their customary thoroughness and their press contacts, are securing 100 per cent expression of their side of the dispute, 20th Century-Fox have proferred no comment, no statement of viewpoint, nor answer to the exhibitor attack whatsoever.

Beyond Francis Harley's statement recently of the company's trading policy the rest has been silence. Even at last week's KRS meeting the 20th Century-Fox dispute was not the subject of discussion before the press, nor was it the subject of any statement.

RANK BUYS SHARES IN GAUMONT-BRITISH

J. Arthur Rank, head of General Film Corporation, London, has purchased the 25,000 non-voting shares of stock in the Metropolis and Bradford Trust, which controls Gaumont-British. These shares formerly were held by Mrs. John Maxwell, widow of the late head of Associated British Pictures, and later were held by Associated British.

By the purchase of these shares, Mr. Rank's holdings in Gaumont-British are not affected appreciably, but the purchase serves to reduce the control of Warners over Gaumont-British, the American company recently having acquired a substantial interest in the British company.

It is to be noted, too, that although the initial salvo from the CEA artillery was directed apparently at Mr. Harley, the exhibitor group has been at pains since to make it clear that it has no quarrel with Mr. Harley, have in fact paid public tribute to the good will he has created for his company.

Exhibitors regard the move to change the old and established system of one-day booking of films for Sundays to four and seven-day bookings and to increase the number of percentages asked as nothing more or less than grading, in a different battle dress; hence the vigor and violence of the campaign against 20th Century-Fox, with its direct similarity in tactics and strategy to the old campaign against grading which ended in a hands down victory for the CEA.

It is now well known that it was chiefly the intervention of the late Sidney R. Kent which brought about a change of attitude on the part of the KRS. It is Mr. Kent's memory which is stirred by the CEA in the present dispute. The greatest play is being made in the CEA fight of Mr. Kent's good name and Mr. Harley's good will.

20th-Fox Figurehead For Other U. S. Companies

Although, however, the present attack is launched exclusively against 20th Century-Fox, it is clear from the mood and temper of the CEA spokesmen that they are virtually a figurehead for the whole of the American producer-distributor group here. The CEA president himself has pointed out that the move of 20th Century-Fox to get more film rental is backed by one or two more major renting concerns.

None the less no other renter has, at the moment of writing, given any evidence of intention to materialize any change of policy in regard to Sunday bookings, although it has been recorded in exhibitor circles that there is a widespread tendency on the part of renting houses to extend the number of percentage bookings and limit flat rentals to a select number of films and indeed to a small number of exhibitors. It is an allegation as yet statistically unproved.

Although it is probable that renter discussions on an alteration of the Sunday booking policy have been stimulated by the reiterated bragging of British exhibitors and circuits on the way in which box office trade has increased, the picture houses are at pains to suggest that they are not really getting anything like the increased revenue which is accruing to the distributors.

It is their contention that whilst American distributors' revenue has increased by some 30 per cent most of the increased profits accruing to British picture houses have gone over to the Chancellor of the Exchequer in the form of taxation.

Circuits to Gain Most In Exhibitor Fight

Twentieth Century-Fox, it is estimated by them, are reaching a current gross of £3,000,000 per annum, yet according to the CEA: "Everybody thinks of this business in terms of millions of pounds, but there are very many exhibitors getting a livelihood on the small shop scale with a profit of £300 or £500 a year which represents all their earnings. That profit relies on their booking on flat rates. Tell these men that bookings are to be transferred from flat rates to percentages and you sweep away their livelihood at once."

Nevertheless, that the CEA would have embarked upon the present campaign without the complete solidarity and backing of the circuits is obvious. It will be the circuits who stand to profit most of all if the exhibitor fight results in a victory over the distributors.

Recommending exhibitors to cancel their bookings for British Movietone News and The March of Time, the CEA president also has reminded them that at least four other newsreels exist from which they can select substitutes. Of the four remaining newsreels three are British, all of them associated either directly or indirectly with British theatre organizations. Transfer of bookings from British Movietone News to say Gaumont-British News would be more than a tactical victory. It would be a step further towards the commercial consolidation of the Arthur Rank-General Films-Gaumont British-Odeon interests.

Situation Affects Competitive Field

The situation has naturally had repercussions on the competitive field of picture bookings. Other renters have not been slow to avail themselves of the advantages of the dispute and there is a minor rush to chisel in upon preserves which normally might have been considered those of the company with which the disagreement is at present in operation.

How bitter the fight may yet become it is as yet not easy to foresee. But the unquestioned strength of 20th Century-Fox product on the British market may prove as potent a consideration with picture houses as the pure politics of the fight as it is at present being waged. There may be moves to boycott 20th Century-Fox generally, but whilst they are possible they are not necessarily probable.

Some indication of the flavor which is being attached to the dispute may be gleaned from statements made at the CEA Sussex Branch, first branch to discuss and support the parent organization's campaign, by Randolp E. Richards, branch chairman and a member of the Cinematograph Films Council. Said Mr. Richards: "The major renting firms in America are anything between 30 per cent and 50 per cent up on their returns, yet they are trying this extra squeeze. . . . I read into it a sinister move to squeeze you right down, and when you are down low enough to try and buy you up."

Of course "buying up" need not necessarily be aimed at by American interests exclusively.

AND HOW THE TRADE PRESS APPRAISES "ICELAND"

★

"The Best of the Sonja Henie pictures to date"
—M. P. Daily

★

"The patriotic angle will add considerably to the established b. o. allure of Miss Henie and her superlative blade work... her skating alone is worth the price of admission"
—Variety

★

"Marquee magic...a glittering production. Exhibitors everywhere know what that name and title will mean to the boxoffice"—*Hollywood Reporter*

★

"Iceland has topical boxoffice power and supersedes anything the skating star's vehicles have had in the past. You can't go wrong giving this one all you have"—*Independent*

★

"Topical theme and the marquee names mean handsome boxoffice"
—Daily Variety

★

magic!"

—Hollywood Reporter

Sonja

ENIE · PAYNE

John

ELAND

with

ACK OAKIE

X BRESSART • OSA MASSEN • JOAN
RILL • FRITZ FELD • STERLING HOLLOWAY

AMMY SWING and SWAY **KAYE**

Directed by
CE HUMBERSTONE • Produced by
WILLIAM LeBARON

Original Screen Play by Robert Ellis and Helen Logan
Skating Ensembles by James Gonzales

A
20th
CENTURY-FOX
PICTURE

Songs by
MACK GORDON
HARRY WARREN
"You Can't Say No To a Soldier" • "Let's Bring New Glory To Old Glory" • "Lovers Knot" • "There'll Never Be Another You" • "I Like A Military Tune"

Publicity Guild Signs Loew's, Republic

2-Year Contracts Closed; Office Guild Organizes U. A. Employees

Loew circuit press agents and those in the New York home office of Republic are the latest groups organized by the Screen Publicists Guild, which is now CIO Local 114. Two-year contracts were signed Friday, September 25th, by the Guild with those two companies. They are essentially the same as those between the Guild and the eight major distributors in New York.

The agreements were signed for the Guild by Jonas Rosenfield, Jr., president; for Republic by Walter Titus, secretary, and for Loew's by Charles C. Moskowitz, vice-president.

Meanwhile, the strike of the CIO Local 121, in seven Warner circuit theatres in Paterson and Passaic, N. J., ended this week after the union appealed to the War Labor Board, the United States Department of Conciliation and the New Jersey State Mediation Service. Approximately 132 workers struck last week when the management allegedly refused to sign a contract. There are to be conferences between both sides shortly. The union threatened to spread the strike to other Warner houses in the state.

SPG Promises Local 121 Support

The SPG telegraphed Major Albert Warner, vice-president of Warners, expressing "full sympathy" with Local 121, and declaring the SPG is prepared to "extend full moral and financial aid."

The telegram, signed by Mr. Rosenfield, added: "We cannot understand your failure to sign an agreement amicably reached long weeks ago."

The Guild also continued its interest in national policies. Last week, it wrote New York Congressmen to vote and to speak for the Geyer anti-poll tax bill when it reaches the House floor October 12th, and it similarly urged Senators to try to bring the Pepper anti-poll tax measure to attention of Senate.

The CIO's Screen Office and Professional Employees Guild, Local 109, last week organized clerical employees in the New York home office and warehouse of United Artists. In the first office, it won a National Labor Relations Board bargaining agency election, 93 to 37; at the latter location, the vote was three to one.

Judge Schauer Named Coast Arbitrator

The union now represents clerical workers in the New York offices of Loew's, Columbia, RKO, Twentieth Century-Fox, National Screen Service and United Artists. Elections are expected soon at Paramount. Petitions for NLRB hearings have been filed for workers at Republic Pictures, and Consolidated Film Industries' laboratory.

In Hollywood, meanwhile, the threat of a strike by the Screen Office Employees Guild, in the Los Angeles and San Francisco exchanges, was removed last week after conferences, during which both sides agreed that only wages and classifications are to be submitted to arbitration in formation of a new contract. Neutral arbitrator is Judge B. Rey Schauer, of the District Court of Appeals.

In Hollywood last Sunday night, the Screen Actors Guild installed James Cagney as president, succeeding Edward Arnold.

It also supported two petitions, which were sent to the American Federation of Radio Artists. One petition protests network employment of actors without charge or at token wages in patriotic programs, with corollary lack of assurance their pay will be raised to standard when such programs are sold to sponsors. The other opposes service organizations offering shows on which stars have appeared for patriotic reasons, to commercial sponsors at cut rates.

SAG Membership Drops in Year

Mr. Cagney said, "We have a double-barrelled responsibility to fulfill our obligation to our nation, by concentrating on the war effort; and at the same time, to fulfill our obligation to our own organization."

Membership during the past year had dropped from 8,683 to 7,192, Kenneth Thomson, executive secretary, reported. He added 622 obtained military withdrawals; 319, temporary withdrawals because they went into war industries.

The newly organized Film Exchange Employees union, B-45, Chicago, has been successful in getting an increase in salary. Effective as of September 14th, all those who had not received an increase prior to January 1, 1941, were given a 15 per cent raise. Those who received an increase since that date were given an additional 10 per cent. All front office workers except branch and office managers, salesmen and confidential secretaries are eligible for membership in the Chicago union. All exchanges except MGM, Universal and United Artists have signed contracts with the union.

Heads Motiograph Sales

Fred Matthews, vice-president of the Motiograph Company, Chicago, has taken over the sales manager duties following the resignation of L. R. Abbott. The company is working three shifts on defense orders and is no longer supplying sound projectors for the theatre trade. Replacement parts however, still are being shipped from stock.

Showing Single Bills

The State theatre, Oklahoma City, is changing from double to single picture programs, with "Pride of the Yankees" the first in the new policy.

Ohio Orders 24 Cuts

Twenty-four eliminations were ordered in August, out of the 505 reels reviewed by Ohio censors. No films were rejected.

Schine Circuit Disposes of 5 Of 16 Houses

Further progress in disposition of 16 theatres provided in the settlement of the Federal anti-trust suit against it, was reported in Buffalo Federal court Monday, by the Schine Circuit.

Five of the 16 houses named in the court order have been sold. All must be sold before May 19, 1943, preferably to the original owners.

Reacquired by prior owners or operations so far are the Webster, Rochester; Paramount, Glens Falls; Palace, Clifton Springs, and the Clazel and Lyric, Bowling Green, O.

Those still in possession of the circuit are the Strand, Cumberland, Md.; Scotia, Scotia; Viv, Corbin, Ky.; State and Appalachia, Appalachia, Va.; a 50 per cent interest in the Margie Grand, Harlan, Ky.; Plaza, Malone; Memorial, Mt. Vernon, O.; Opera House and Ada Meade, Lexington, Ky., and the Liberty, Pikesville, Ky.

The Clazel and Lyric in Ohio have been disposed of by Clark Young, who only recently reacquired them from the circuit. Leaseholds on both houses have been sold to Carl Schwind of Cygnet.

Willard S. McKay, Schine counsel, told the court Monday that an independent exhibitor has bought an option on one or more of the houses. He did not disclose the name.

The anti-trust suit by A. B. Momand against the Griffith circuit and the eight major distributors, and scheduled for trial in Oklahoma City Federal court October 5th, was postponed last week to early November, on the plaintiff's request. The 10-year-old suit was for $5,000,000.

Hearings on the Department of Justice's "divorce" action to compel Twentieth Century-Fox and Paramount to relinquish 36 theatres allegedly acquired in violation of the Federal consent decree, will be held in New York Federal court October 19th, it was decided there last week. The hearings had been scheduled for next Monday. Of the 36 houses, Paramount has 20, Twentieth Century-Fox 16.

Interrogatories on distributors' operations, especially those affecting Greenwich, Conn., and Port Chester, N. Y., theatres, were filed in New Haven Federal court last week by operators of the Pickwick, Greenwich. They are suing the distributors, under the anti-trust laws, for $5,000,000.

Harman to Film War Progress Subjects

A series of all-color animated pictorial films depicting the progress, problems and actual battle reenactments of the war has been launched by Hugh Harman Productions, Inc. The first, "We Can Lose," will be distributed by United Artists. The group of 12 films will bear the general title, "History in the Making."

The idea for the films, which, it is said, will make no effort to conceal the serious global fight facing the United Nations, was presented to the Office of War Information by Hugh Harman. They will present a monthly last-minute pictorial description of the successes or failures of the United Nations' effort and point out the immediate problems facing all. The OWI will provide information and technical advice. Robert Edmonds wrote the script for the first subject.

Sochin Gets Award

Irvin Sochin, who recently was transferred from West Virginia to the city territory for Twentieth Century-Fox, in Cincinnati, was presented with an inscribed wrist watch by James J. Grady, recently appointed district manager, as an award for winning a sales contest.

Paramount Sets Nine New Films

Paramount, reporting a large backlog of product already in hand will begin production during the next eight weeks on nine pictures, in addition to "For Whom the Bell Tolls" and "True to Life," now in work.

The pictures scheduled, listed in the probable order of their starting dates, are "The Miracle of Morgan's Creek," directed by Preston Sturges, starring Betty Hutton, Eddie Bracken, Brian Donlevy and Akim Tamiroff; "Dixie," color musical, starring Bing Crosby and Dorothy Lamour, directed by Edward Sutherland; "China," starring Loretta Young, Alan Ladd and William Bendix, and directed by John Farrow; "Salute for Three," to be directed by Ralph Murphy; "Frenchman's Creek," from Daphne DuMaurier's novel; "So Proudly We Hail," to be produced and directed by Mark Sandrich, with Claudette Colbert; "Five Graves to Cairo," from the Brackett and Wilder original, with Franchot Tone, and directed by Billy Wilder; "The Story of Dr. Wassell," Cecil B. DeMille's color production; and, "Lady in the Dark," in color, starring Ginger Rogers and Ray Milland and directed by Mitchell Leisen.

In addition, William Pine and William Thomas will begin production on "Cyclone," with Richard Arlen.

First of RKO's "America" Shorts Ready October 23rd

"This Is America," series of two-reel subjects replacing the "March of Time" series on RKO Radio's schedule, will appear first on October 23rd, with the national release of "Private Smith of the U. S. A.," a story about the ransformation from citizen to soldier in the United States Army.

Military sequences were photographed at Camp Meade, Maryland, under the direction of Slavko Vorkapich anad Larry O'Reilly, cameraman. Frederic Ullman, Jr., is producer.

"The man and the woman in the street" is he basic theme of the series, explained RKO. Women at Arms" and "Men of Tomorrow" re subsequent issues.

Miss Neagle Guest of Flyers

Anna Neagle, RKO star whose recent film, Wings and the Woman" is based on the air xploits of England's aviatrix,. Amy Johnson, was guest of honor this week at a meeting of he "Ninety-Niners," at Town Hall, New York. The organization is composed of noted American airwomen holding pilots' licenses and was attended by famous women flyers inuding Peggy Remey, Ruth Nichols, Byrd Howell and Mrs. Natalie Harwood, known as the flying grandmother."

Reelfellows Meet

Regular meetings of the Reelfellows Club of Chicago were resumed this week at the MGM club room on film row. A. M. Van yke, president, presided. Members who atended voted to purchase a $1,000 War Bond. Last meeting of the club was held at the Congress Hotel June 28th.

en Pollock in Army

Ben Pollock, of the Universal publicity deartment at the home office, New York, enlisted the United States Army and left for Camp pton yesterday. Mr. Pollock had been with e company five years.

Briggs on Tour

O. Henry Briggs, president of Producers Reasing Corporation, is on a tour of exchanges, cluding Chicago, Dallas, Kansas City, Denr, San Francisco and Los Angeles.

EXTRAS' EARNINGS AT $387,985 IN JULY

Earnings of extras placed through the Central Casting Corporation during the year ending in July, 1942, ranged from $387,985 in July, this year, down to $227,803 in January, according to a report from the Screen Actors Guild in Hollywood.

The total average daily number of extras working ranged from 1,135 down to 732, and the average daily wage from $12.28 in May down to $10.50 in February.

"Radio Unifies Allies": Paley

Anglo-American broadcasting events will be important shortly, William S. Paley, president of the Columbia Broadcasting System, said Monday in New York, following his return from a one-month survey of conditions in England.

He said that programs from this country were very popular in England, and that radio, as a factor in unifying the Allies, was increasingly evident.

He added: "The tempo of Axis activities to create suspicion and distrust among the Allies will increase in the strenuous months that lie ahead. Transoceanic broadcaster, therefore, must continue on the alert to meet these propaganda spearheads and bend them into instruments of psychological warfare against the enemy. This being accomplished by fearless, accurate and objective reporting within the confines dictated by military security. It is the people's war and it is the people's privilege to be kept informed of every important circumstance affecting their destiny."

Morrison Retires From 20th-Fox Post

R. J. Morrison, for 15 years manager of the Denver Twentieth Century-Fox exchange, has been retired on pension. He has been succeeded by Clare Hake, formerly 20th Century-Fox manager in New Zealand, Australia and Japan.

Mr. Morrison came to Denver in 1923 from Aspen, Col., where he operated a theatre for 12 years. After five years as salesman for First National he was named exchange manager.

"Flying Tigers" for Capitol

Republic announced in New York Tuesday that "Flying Tigers" has been booked into the Capitol theatre on Broadway the last week in October. The film, which stars John Wayne, John Carroll and Anna Lee, depicts the exploits of the adventurous group of American flyers who volunteered to aid China in her fight against the Japs before Pearl Harbor.

Bausch & Lomb Sets Dividend

The 88th birthday of Edward Bausch, Bausch and Lomb Optical Company board chairman, was observed in Rochester, N. Y., last week. Directors have declared the regular quarterly dividend of $1.25 on the preferred stock and 25 cents a share on the common.

Theatre Employee Bonus

Employees of the Park Theatre, Westfield, Mass., have been given a bonus of one week's pay, the management has announced.

Senate Approves Investigation of Petrillo Union

Thorough inquiry into the union activities of James Caesar Petrillo, president of the American Federation of Musicians, was voted last week by the United States Senate. The investigation probably will be undertaken by a special sub-committee of the Senate Interstate Commerce Committee.

The Senate action came after hearings of approximately a week before a sub-committee headed by D. Worth Clark, Idaho, author of a resolution for investigation. The hearing produced testimony by Elmer Davis, director of the Office of War Information; James L. Fly, chairman of the Federal Communications Commission, and Thurman Wesley Arnold, assistant United States Attorney General in charge of the Department of Justice's anti-trust division. They contended Mr. Petrillo's ban against recordings and transcriptions was inimical to the welfare of the nation.

It was that ban, together with various disputes, the AFM had had with radio stations, and its efforts to have only union music on the air—which brought the investigation.

Previously, it had brought public protest from Mr. Davis, investigation by the FCC, and an anti-trust suit by the Department of Justice. Hearing on the latter suit will be heard in Chicago Federal court on October 16th.

Mr. Arnold said during the sub-committee hearing that previous supreme court decisions in labor matters favored the defense in this suit; but he added that new material had been uncovered which had not been passed upon by the highest court.

It was said at Washington at midweek that if the Senate Interstate Commerce Committee decided to give the investigation into the hands of a sub-committee, Senator Clark probably would be its chairman. Burton K. Wheeler, Montana, is chairman of the larger group.

The authorization for investigation provided $5,000 for expenses. It was broad enough to permit complete inquiry into the AFM. However, observers expected primary consideration would be given the ban on recordings.

Film Appreciation Lectures at YWCA

A series of 10 lectures on motion pictures will be given by Richard Plant, author, beginning October 7th, at the West Side Y. W. C. A., in New York, it was announced this week. Under the title of "Let's Go to the Movies," the lectures will include a survey of current films, discussion of screen personalities, the relation of the screen to the novel and drama, the importance of motion pictures as an artistic and social force and other phases of film art. Purpose of the course, it is said, is to further individual enjoyment and appreciation of motion pictures.

Released for War Posts

Robert Eves, district manager for Famous Players Canadian, and Jack Arthur, FPC executive, have been granted leaves of absence to permit them to fill Government posts. Mr. Arthur is chairman of the board of the Department of National Defense Army shows and Mr. Eves has joined the National Film Board.

Named NBC London Manager

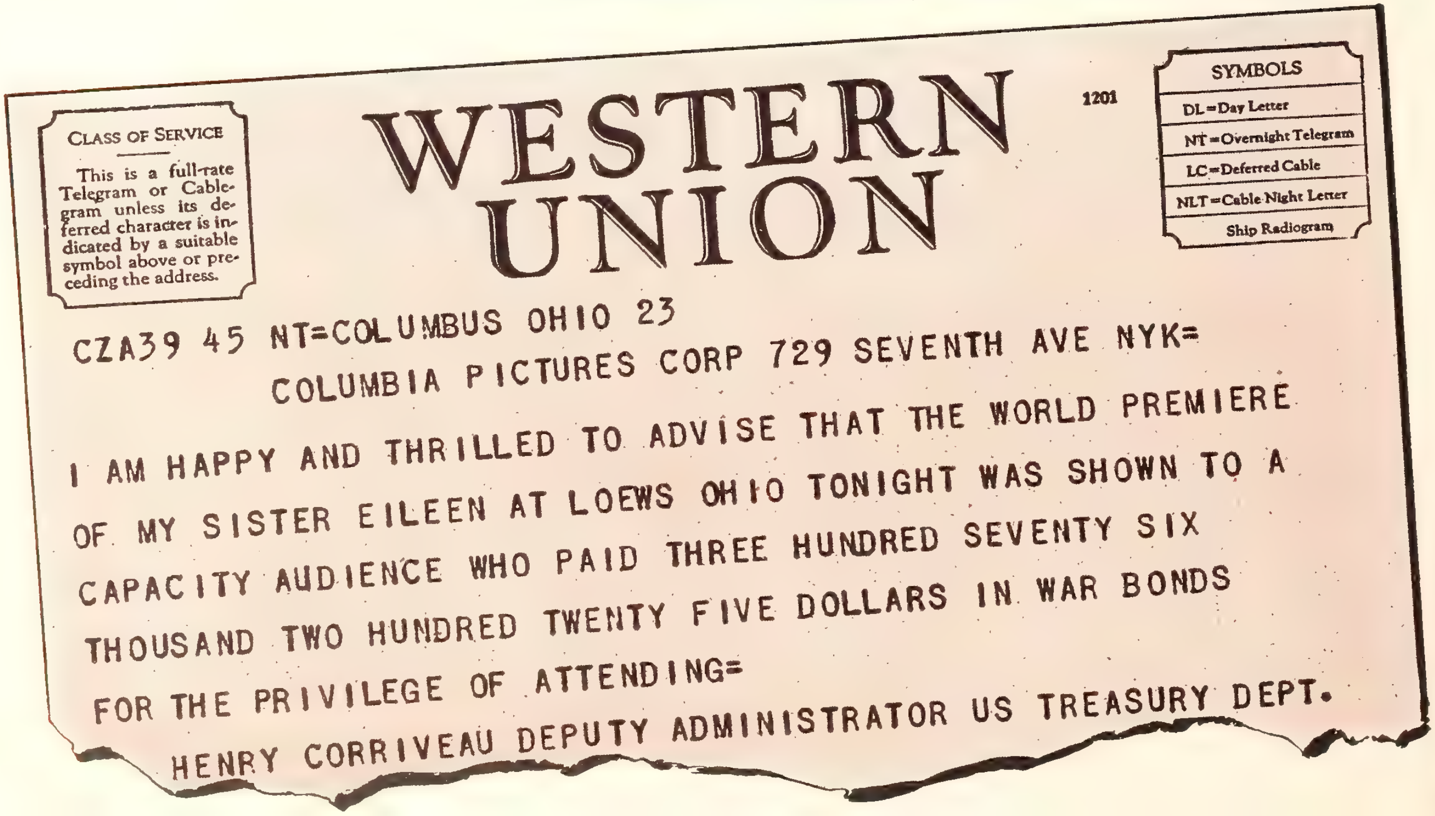
Stanley P. Richardson, former confidential secretary to Joseph E. Davies and previously with the Associated Press for 16 years, has been appointed manager of the London office of the National Broadcasting Company.

"IF YOU THOUGHT 'SI
STAGE WAS HILARIOU
ON THE SCREEN!"----

OPENS A SOLID SMAS

"Hilariously happy, consistently amusing. Uproarious . . . Mrs. E., one of my favorite critics, swears this is the funniest show since 'You Can't Take It With You' . . . and I'm not one to argue with Mrs. E."

—*Harrold C. Eckert, OHIO STATE JOURNAL*



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I AM HAPPY AND THRILLED TO ADVISE THAT THE WORLD PREMIERE OF MY SISTER EILEEN AT LOEWS OHIO TONIGHT WAS SHOWN TO A CAPACITY AUDIENCE WHO PAID THREE HUNDRED SEVENTY SIX THOUSAND TWO HUNDRED TWENTY FIVE DOLLARS IN WAR BONDS FOR THE PRIVILEGE OF ATTENDING=

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"World premiere is smashing success. Gloriously funny! Just what is needed these days for let-go. 'Must' fare!"
—*Samuel T. Wilson, COLUMBUS DISPATCH*

"Hilarious comedy. Patrons reveled in their American right to enjoy a grand escapist movie. 'MY SISTER EILEEN' is fun, great, guffawing fun. Will be a laugh hit in any town!"—*William S. Cunningham, COLUMBUS CITIZEN*

ROSALIND RUSSELL
BRIAN AHERNE · JANET BLAIR

MY SISTER EILEEN

with
GEORGE TOBIAS · ALLYN JOSLYN

Screen play by Joseph Fields and Jerome Chodorov
Directed by ALEXANDER HALL · Produced by MAX GORDON · A COLUMBIA PICTURE

Mr. Exhibitor,
Get In The Scrap!
Arrange now for
your Scrap Metal
Matinee!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

BLONDIE FOR VICTORY: Penny Singleton, Arthur Lake—Ran this with "The Spoilers" to just average receipts. I have some folks who cannot stand this series, but the audience laugh reaction was very good on this one. I would say the crowd as a whole enjoyed itself well enough. It moves fast. Played Friday, Saturday, September 18, 19.—W. Varick Nevins, III., Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GO WEST, YOUNG LADY: Penny Singleton, Ann Miller, Glenn Ford—Opened with this little picture. You can't beat it for comedy, action and music. Guess most of you have played it, but if you haven't, it's swell. Played Friday, Saturday, August 28, 29.—Gene Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

Metro-Goldwyn-Mayer

BABES ON BROADWAY: Mickey Rooney, Judy Garland—Exceptionally fine entertainment for my audience. The old tunes played make them tap their feet and then, for the exhibitor, everything is in rhythm and everybody is enjoying the entertainment. The minstrel show in the final reel was outstanding. I can fully recommend this musical as one of the best. Played Saturday, September 12.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

CROSSROADS: William Powell, Hedy Lamarr—Fair film fare, but didn't do a great deal of business on it. Seemed to please, but everybody seemed disappointed in Miss Lamarr.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

JACKASS MAIL: Wallace Beery, Marjorie Main—About the poorest Beery we've ever played. They all draw good so business was fine, but it's the kind that makes your patrons look at you as though they think you were trying to sabotage them.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

KID GLOVE KILLERS: Van Heflin—Good detective mystery that did its part in bringing in good patronage and good comments.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

MOKEY: Donna Reed, Don Dailey, Jr.—Double-featured it on a weekend and it was this one that the people talked about on the street. Good for a midweek date.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

PIERRE OF THE PLAINS: John Carroll, Ruth Hussey—Fair program picture for a Friday-Saturday date. My people took it in place of a shooter and didn't kick.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

SHIP AHOY: Red Skelton, Eleanor Powell—Many of our customers said this was the best we'd had from Metro this year. Played Wednesday, Thursday, September 2, 3.—M. L. Dubose, Majestic Theatre, Cotulla, Texas.

TARZAN'S NEW YORK ADVENTURE: Johnny Weissmuller, Maureen O'Sullivan—A natural for our place, but it didn't work out that way. They seemed to enjoy it, but business was way off the second night.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

Paramount

ARE HUSBANDS NECESSARY: Ray Milland, Betty Field—From the business on this I would say that nobody seemed to be interested enough to find out. A few laughs, but you could easily pass it and have them yourself and be money ahead.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Small town and rural patronage.

REAP THE WILD WIND: Ray Milland, John Wayne, Paulette Goddard—I played it. I didn't like it. I didn't make a cent on it and I'll be darned if anyone else did either.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

TOMBSTONE: Richard Dix, Frances Gifford—A good action feature and fair business, too. Seemed to go fine on a weekend.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

RKO Radio

TUTTLES OF TAHITI, THE: Charles Laughton, Jon Hall—Receipts were surprisingly good as I was not expecting too much of this one. It is a queer picture, but Charles Laughton does a good job of carrying most of the load. Lots of good comments here and I liked it a lot personally. Played Thursday, September 17.—W. Varick Nevins, III., Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Republic

COWBOY SERENADE: Gene Autry—Usual Autry business, which is above average. Played Friday, Saturday, September 11, 12.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

HEART OF THE RIO GRANDE: Gene Autry—Just fair, nothing to brag about.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

SHEPHERD OF THE OZARKS: Weaver Bros. & Elviry—Good picture of its kind and business O.K., too. Played Friday, Saturday, September 4, 5.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Logger, mill worker patronage.

Twentieth Century-Fox

IT HAPPENED IN FLATBUSH: Lloyd Nolan, Carole Landis—This is a good little action picture. Will satisfy a good majority of patrons. Played Tuesday, September 8.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

LITTLE TOKYO, U.S.A.: Preston Foster, Brenda Joyce—Good little action picture which pleased; average business on Friday and Saturday. Played September 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MY GAL SAL: Rita Hayworth, Victor Mature—One of the finest pictures that has ever played this theatre. Played Sunday, Monday, August 30, 31.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—We used this on Cash Night and many of the customers chided us about using such a good picture. They said: "You must have made a mistake." And we admitted it. It will stand on its own feet. Played Wednesday, Thursday, September 9, 10.—M. L. Dubose, Majestic Theatre, Cotulla, Texas.

REMEMBER THE DAY: Claudette Colbert, John Payne—A good picture, but no business here. Played Sunday, Monday, August 30, 31.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers, mill workers patronage.

RINGS ON HER FINGERS: Gene Tierney, Henry Fonda—Very mediocre. Not up to the Twentieth Century-Fox standard. Played Wednesday, Thursday, September 2, 3.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

Universal

HELLZAPOPPIN': Olsen and Johnson — They thought it was good enough to send a checker out on, and they paid him, I hope, out of the guarantee. Hold tight boys, if you haven't played it yet, don't. —Al Eliasen, Koronis Theatre, Paynesville, Minn.

LADY OF CHEYENNE: Loretta Young—A romance of the early west very much enjoyed by my patrons although played late. Still good entertainment, comedy and action. Played Saturday, September 5.—A. L. Dove, Bengough Theatre, Bengough, Sask, Canada. Rural and small town patronage.

RIDE 'EM, COWBOY: Abbott & Costello—Very good slapstick; our folks seem to like Abbott and Costello. Played Sunday, Monday, September 6, 7.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers, mill workers patronage.

SABOTEUR: Robert Cummings, Priscilla Lane—Very ordinary program picture that couldn't have grossed less in three days if we had made an attempt to chase business away.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

SPOILERS, THE: John Wayne, Randolph Scott, Marlene Dietrich—Ran this with "Blondie for Victory" to just average receipts. The fight in the last 10 minutes is dandy, but the rest of it is just another picture. Maybe it will mean more to you. I hope so. Played Friday, Saturday, September 18, 19. —W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SPOILERS, THE: Randolph Scott, John Wayne, Marlene Dietrich—Slow except for the fight in the last six minutes. Poor business and very poor attention by patrons.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

UNSEEN ENEMY: Andy Devine, Leo Carrillo—Fair action picture that held its own on a double feature.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

WHAT'S COOKIN': Andrews Sisters—Universal, in my opinion still makes the world's poorest musicals. —Al Eliasen, Koronis Theatre, Paynesville, Minn.

United Artists

CORSICAN BROTHERS, THE: Douglas Fairbanks, Jr., Akim Tamiroff—We ran this on the weekend and it was well received. Played Friday, Saturday, September 11, 12.—M. L. Dubose, Majestic Theatre, Cotulla, Texas.

TO BE OR NOT TO BE: Carole Lombard, Jack Benny—While we have run better pictures, we were proud of the performance of Carole Lombard. She was superb in this, the last picture of one of the screen's best performers. Played Sunday-Tuesday, September 6-8.—M. L. Dubose, Majestic Theatre, Cotulla, Texas.

Warner Bros.

ALWAYS IN MY HEART: Walter Huston, Kay Francis, Gloria Warren—Good picture and average business. Played Sunday, Monday, September 13, 14. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUKE GIRL: Ann Sheridan, Ronald Reagan—Good average picture and business accordingly. Played Wednesday, Thursday, September 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LARCENY, INC.: Edward G. Robinson, Jane Wyman—Robinson was not tough enough in this show to please my customers, and business was off. Played Tuesday, September 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Metro-Goldwyn-Mayer

A DOG'S LIFE: Pete Smith Specialty—Good Pet

(Continued on opposite page)

(Continued from opposite page)

Smith reel on dogs—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BARBEE-CUES: Pete Smith Specialty—Everybody's tongue was hanging out (except our single vegetarian's) while this was on the screen. Beautiful scenes of all kinds of cooking meat are shown with Pete Smith's clever narration. Better serve free hot dogs while this is on. It will help avert a panic—W. Varick Nevins, III., Alfred Co-Op Theatre, Alfred, N. Y.

BLITZ-WOLF: Color Cartoon—Very good. Every theatre should play this short. It may be a little on the propaganda side but give it to them.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

COFFINS ON WHEELS: Crime Doesn't Pay—Just fair. Not the best of the series—Paul McBride, Avalon Theatre, Fillmore Utah.

DON'T TALK: Specialty—Very good—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

FLAG OF MERCY: Passing Parade—A timely short on the subject of the sisters of mercy known as the nursing service—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

LAND OF THE QUINTS: This reel on these little ladies from Canada was very much enjoyed by the kids and grownups alike—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Monogram

NAVY WINGS OF GOLD: Good two-reel subject furnished free by the Navy—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

AT THE DOG SHOW: Speaking of Animals—Another good comedy in the talking animal series—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ELECTRIC EARTHQUAKE: Superman Cartoon—Terrible—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

IN THE CIRCUS: Speaking of Animals—This series seems to please O.K.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

POPULAR SCIENCE, NO. 5: Entertaining subject in Technicolor—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TERROR ON THE MIDWAY: Superman Cartoon—Average Superman cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

INFERIOR DECORATOR: Comedy—Edgar Kennedy in downright lowbrow slapstick stuff, but it made them laugh, so I guess it is good.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

MEN OF THE FLEET: March of Time—This is e kind of shorts that people call in to find out the laydate. Good short of the U. S. Navy.—Conrad H. apia, Chief Theatre, Casa Grande, Ariz.

MARCH OF TIME, NO. 13: Here is the last of this series to come from RKO and it is a good issue. It mainly shows the care that the Navy takes of its men. Conclusion: it could not be better. It makes an interesting 20 minutes—W. Varick Nevins, III., Alfred Co-Op Theatre, Alfred, N. Y.

Twentieth Century-Fox

ALL OUT FOR V: Good color cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YOUR AIR WARDEN: Instructive reel furnished free by 20th-Fox—E. M. Freiberger, Paramount Theatre, Dewey, Okla.

Universal

ANNAPOLIS SALUTES THE NAVY: Variety—Very dull subject. My patrons were very restless while this was playing—Paul McBride, Avalon Theatre, Fillmore, Utah.

HAMS THAT COULDN'T BE CURED, THE: Specialty—Pretty fair—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

JUKE BOX JAMBOREE: Specialty—Just a filler, and a poor one at that—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

MENACE OF THE RISING SUN: Not as good as an up-to-date newsreel—Paul McBride, Avalon Theatre, Fillmore, Utah.

RHUMBA RHYTHM: Musical—Not much—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

TUNE TIME: Musical—Better than average—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

U. S. Victory Film

SAFEGUARDING MILITARY INFORMATION: Victory reel—Got around to this one rather late but it is well done and has Eddie Bracken and Walter Huston as bit players in it. Worthwhile.—W. Varick Nevins, III., Alfred Co-Op Theatre, Alfred, N. Y.

Warner Bros.

SQUAWKING HAWK, THE: Color Cartoon—A darn cute color cartoon such as we have learned to expect from Schlesinger—W. Varick Nevins, III., Alfred Co-Op Theatre, Alfred, N. Y.

Nat Levy Is Honored

Nat Levy, formerly district manager for RKO in Philadelphia and recently promoted to eastern division manager for the company, will be honored by the Philadelphia Variety Club at a dinner to be hold on Monday, October 5th, at the Bellevue-Stratford Hotel. The wives of Philadelphia film men held a dinner on Monday in honor of Mrs. Nat Levy at the Ritz-Carlton Hotel. The Variety Club affair also will serve as an official introduction for Robert Folliard, new RKO district manager here.

Managers Shifted in Philadelphia Area

Several changes in management posts in the Warner theatre circuit in the Philadelphia area have been made. Birk Binnard has moved from the Grand theatre, Camden, N. J., to the Capitol theatre, York, Pa., succeeding Gil Fradeneck, who has joined the Army. Otis Kyger, from the Lion theatre, Red Lion, Pa., has been transferred to the Rialto theatre, York, Pa., succeeding George Roberts, resigned. Isadore Perlin, for the past 10 years manager of the Colonial theatre, Atlantic City, has taken over the Grand theatre in Camden, and Clifford Gunnett, assistant manager of the Lion, has moved up as manager of the Red Lion house.

In addition, Jack Singer has been named new assistant manager at the Orpheum theatre, Philadelphia. J. Stewart Silver, student manager at the Liberty-Tacony theatre, Philadelphia, and previously theatrical advertising manager for the Philadelphia *Evening Ledger*, has resigned to go into real estate work. Wallace Makowski has been named new purchasing head at the circuit offices in Philadelphia, succeeding Robert Nydick, resigned, and William Shugard, formerly with the defunct *Evening Ledger*, has joined the circuit's advertising department.

National Decency Legion Classifies Eight Films

Of eight pictures classified by the National Legion of Decency in its listing for the current week, five were approved for general patronage and three were listed as unobjectionable for adults.

Class A-1, Unobjectionable for General Patronage: "Black Rider of Robin Hood Ranch," "Maxwell Archer, Detective," "One of Our Aircraft Is Missing," "Pirates of the Prairie," "World at War." Class A-2, Unobjectionable for Adults: "Busses Roar," "Manila Calling," "My Sister Eileen."

Speaks on Victory Films

Dorothy Day, Tri-States Theatres Corporation publicity director at Des Moines, was a speaker at the annual meeting of the Iowa State Federation of Women's Clubs held at Hotel Fort Des Moines, Des Moines, September 24th. Approximately 350 members attended. Miss Day discussed the Victory films exhibitors are showing.

SWAP DEPARTMENT

A Wartime Service for Exhibitors

¶ Are you looking for something you can't buy? Got something you don't need? Then tell the HERALD, and we'll tell the world.

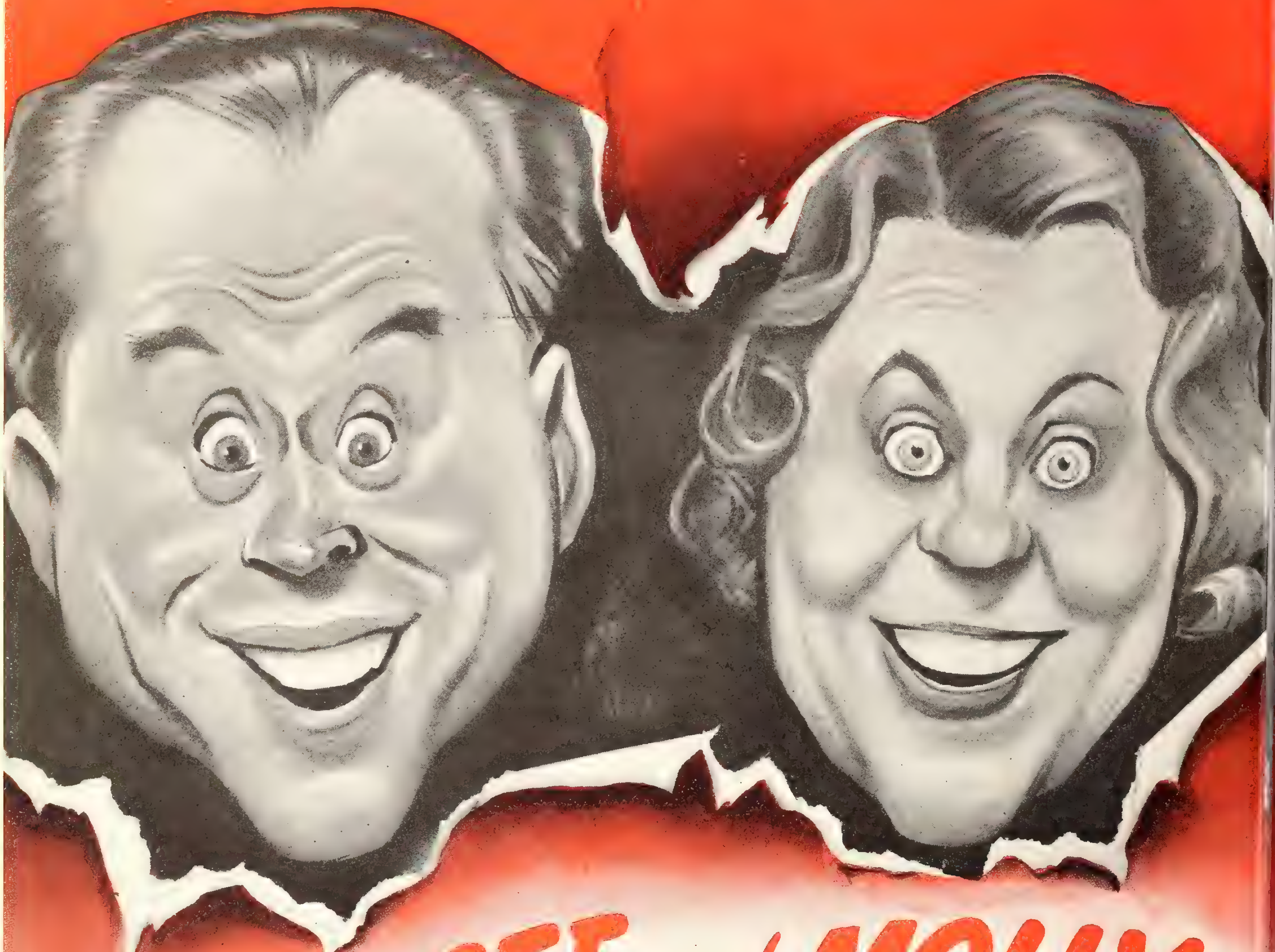
¶ This service is offered—free to exhibitors, of course—to further the conservation of those resources upon which theatres must depend, with less and less replenishment, for some time to come. According to Christopher J. Dunphy, chief of the WPB amusements section, only the strictest policy of conservation throughout the theatre business can assure the continued operation of our theatres. Everything usable must be used, as needed, by the fellow who needs it.

¶ If you have something to swap, describe it fully enough to give the other fellow an idea as to its applicability to his need, and similarly describe what you are looking for. This information will be published promptly in the HERALD, without charge. Write to—

SWAP DEPARTMENT, Motion Picture Herald, Rockefeller Center, New York, N.Y.

A NATIONAL LAUGH

TEAMS OF RADIO . . . WITH A WHO
SWINGING AND COMEDY STARS O



Fibber McGEE and MOLLY
Edgar BERGEN and
Charlie McCARTHY

HER

Produced and Direct
ALLAN DW
Screen Play by Paul Gerard S
Joe Bigelow Story by Paul Ger

RKO
RADIO
PICTURES

VENT! . . . THE TWO ACE FUN

OST OF OTHER TOP-LINE SINGING . . .

HE AIRWAYS . . . in the show that tops their own sensational "Look Who's Laughing" . . . Spectacular fun premiere in theatres coast to coast October 10.

VE GO AGAIN

with

THE GREAT GILDERSLEEVE

(HAROLD PEARY)

GINNY SIMMS · BILL THOMPSON · GALE
GORDON · ISABEL RANDOLPH · "MORTIMER
SNERD" *and* RAY NOBLE *and his* BAND . . .

HERE WE GO AGAIN
One of the first five pictures from RKO Radio for 1942-43
The others . . .

- **THE BIG STREET**
- **WINGS AND THE WOMAN**
- **MEXICAN SPITFIRE'S ELEPHANT**
- **HIGHWAYS BY NIGHT**

Plan Exchange Of War Films Among Allies

Propaganda films of the United Nations shortly may be given international showings on a large scale under plans for the exchange of such pictures that are being worked out by the Inter-Allied Information Committee.

The committee, composed of representatives of various war agencies, including the Office of War Information and the Coordinator of Inter-American Affairs, is working with representatives of the other Allied nations in correlating Allied propaganda—printed, broadcast and filmed.

The deficiencies in the propaganda efforts of the United Nations recently were considered at an international meeting in Washington, at which the groundwork was laid for more comprehensive cooperation in giving to the people of each country a proper picture of the others.

In months to come it is probable that Americans will see pictures from various of the other Allied countries, and there, in turn, will be shown films from the United States. These pictures will tell the story of the war and the war effort as each country sees them.

The interchange of pictures already has begun with the receipt in Washington of "Next of Kin," a British picture, and the sending to England of our "World at War." Details of distribution for "Next of Kin" have not yet been worked out, but it probably will be handled with the machinery which disseminates American war films.

With a view to expanding the movement of the films, a representative of the committee has been in conference with British and Russian officials in their own countries. There are, of course, a number of problems to be overcome in an effort of this nature during a war period, one of the outstanding of which is that of language. While this offers no barrier to exchanges with England, it is a matter of importance in dealing with Russia and China.

Patrons Want War Films, Musicals, Says Fromkess

The nation's screen audiences want pictures with wartime and musical backgrounds, a survey conducted by Leon Fromkess, in charge of production for Producers Releasing Corporation, has shown, it was reported this week.

Writing to the company's 32 franchise holders and asking them to conduct local canvasses, Mr. Fromkess said that 90 per cent of audiences wanted more films showing the wartime panorama, and that there was a strong demand for musicals.

Get Service Benefits

Warner Bros. announced this week that any of its feminine employees entering military or Naval auxiliary services would be entitled to the same allowances to dependents, severance pay and other direct benefits as received by men in military service. This announcement followed the enlistment in the WAVES of Betty A. Glixon, Chicago theatres department secretary, the first Warner Bros. woman employee to enlist.

List New AMPA Contributors

Ten additional contributors to the Relief Fund of the Associated Motion Picture Advertisers, New York, were announced this week by David O'Malley, treasurer. The new contributors are W. F. Rodgers, *Motion Picture Daily*, MOTION PICTURE HERALD, Mo Wax, W. J. Scully, Maurice Bergman, Wilbar Photo Engraving Company, Vincent Trotta, Leon Bamberger and Sam Rubinstein.

SHORT PRODUCT PLAYING BROADWAY

Week of September 28th

ASTOR	
How to Play Baseball	RKO Radio
Feature: The Pride of the Yankees	RKO Radio
CAPITOL	
Smoke Painter	Universal
A.T.C.A.	MGM
Football Thrills of 1941	MGM
Feature: Between Us Girls	Universal
CRITERION	
Women at the Plough	Universal
Crater City	Universal
Juke Box Jamboree	Universal
Feature: Pardon My Sarong	Universal
MUSIC HALL	
The F.B.I. Front	20th Cent.-Fox
Feature: Tales of Manhattan	20th Cent.-Fox
PARAMOUNT	
Popular Science, No. 6	Paramount
Feature: The Major and the Minor	Paramount
RIALTO	
Hero Worship	Paramount
Many Tanks	Paramount
Feature: Counter Espionage	Columbia
RIVOLI	
Mickey's Birthday Party	RKO Radio
Keeping in Shape	Paramount
Feature: Wake Island	Paramount
ROXY	
Wedding in Bikaner	20th Cent.-Fox
Feature: Orchestra Wives	20th Cent.-Fox
STRAND	
Fox Pop	Vitaphone
Sniffer Soldier	Vitaphone
Army Air Corps Band	Vitaphone
Feature: Desperate Journey	Warner Bros.

Army Entertainment Units in Britain

Several United States Special Service companies, trained in conducting recreational activities such as athletic events, shows and films, have arrived in Great Britain and will begin operations shortly, United States Army Headquarters in London announced this week.

The companies are equipped with motion picture projectors, screens, radios, phonographs, athletic equipment and public address systems. If professional entertainers visit United States overseas troops as they did in the last war, arrangements for them will be under the supervision of these companies, the announcement said.

Each company is composed of two service platoons and one canteen platoon.

Einfeld Appoints Weiser

Martin Weiser has been promoted to western division publicity representative for Warner Bros. by S. Charles Einfeld, director of advertising and publicity. He succeeds Sam Clark, who resigned last week to become Jack Benny's publicity man.

Sign Operators' Pact

The Tri-Theatres, Inc., in Alliance, Ohio, has signed a new two-year agreement with the local projectionists' union. It provides a 10 per cent wage increase the first year. Theatres affected are the Morrison, Columbia, Strand and Mt. Union.

Hancock Given Squier's Post

Edwin Hancock, for many years in the Metro-Goldwyn-Mayer organization in Great Britain, has been appointed successor to J. C. Squier as general sales manager for the company in England. The appointment was made by Sam Eckman, managing director in Great Britain for MGM.

Mr. Squier, a veteran of the MGM sales organization in England, has retired and will leave the active service of the company at the end of October. However, he will continue to serve in an advisory capacity.

Mr. Eckman, in making known the appointment of Mr. Hancock to succeed Mr. Squier, said it was in line with the company's policy of making promotions from within the ranks.

See Big Season for Philadelphia Plays

Thriving patronage, due to transportation difficulties and the increased pouplation, indicate a brilliant season for the three Shubert legitimate theatres in Philadelphia. Getting the 1942-43 season off to a big start on Labor Day, Lawrence Shubert Lawrence, general manager for the Shubert interests here, announced that the three houses—Forrest, Walnut Street and Locust Street—have been booked solid into the new year.

The Forrest Theatre will house musical attractions exclusively. After Gertrude Lawrence plays four weeks of "Lady in the Dark," a revival of "Merry Widow" will follow on October 26th, then "The Firefly," and on December 7th a repertoire of Gilbert and Sullivan operettes. The holiday season and the new year will bring in "Porgy and Bess," "Sons of Fun," "Let's Face It" and the "Star and Garter Revue."

The Walnut will have "Papa Is All" coming in on October 5th, followed by "Little Darling," "Life With Father," "Junior Miss" and "Blith Spirit." Following "The Corn Is Green," th Locust will play "The Guest in the House" o October 12th, followed by an as yet untitle Theatre Guild show, and then "Angel Street and "I Killed the Count."

Other prospective bookings, which hinge o their continued success in New York, are th "New Priorities of 1943," "By Jupiter'" an "Uncle Harry;" and later in the season wi appear the original company of "Arsenic an Old Lace" as well as "Claudia," both of whic played here last season with road companies.

Based on Original Story

Warner Bros. has issued the following stat ment: "On two or more recent occasions the appeared in the press a statement bearing Hollywood dateline to the effect that 'Thar Your Lucky Stars' is a screen version of t recent musical, 'Banjo Eyes,' or is based said play. Warner Bros. emphatically refut these unauthorized statements and announc that the picture is an original story with orig nal music and is not based on 'Banjo Eyes' 'Three Men on a Horse' and is in no way co nected with either of said plays."

Raise Price Scales

Five first run theatres, four downtown a one suburban, in Kansas City, now are on new price schedule of 35 cents for matinee, a seats, 35 cents in the balcony at night and cents downstairs, all including tax. The for er schedule was 30 cents for matinees, incl ing tax, and 40 cents downstairs at night, p tax, or 44.8 cents.

Estill in Navy

Robert Estill has left his position as sal man for Paramount in Seattle and has tered the Navy with a chief petty officer rati

A NEW STAR IS BORN

★ **DIANA BARRYMORE**

You know she's great! You know she has everything! Beauty! Rare comic talent! A great dramatic gift! America's most famous acting family gives you 1942's most exciting new screen personality!

HAILED BY THE NATION'S TOP NEWSPAPER REVIEWERS IN A GREAT COMEDY!

"It wouldn't surprise me if young Diana were to prove the greatest of the Barrymores!" —MAE TINEE, *Chicago Daily Tribune*

"Miss Barrymore and Mr. Koster deserve great applause."
—ROBERT W. DANA, *New York Herald Tribune*

"Between Us Girls is a sparkling comedy . . . one solid laugh!"
—ROBERT GRAY, *Memphis Commercial Appeal*

"She (Barrymore) can act like billybedamned. She's wonderful!"
—WOLFE KAUFMAN, *Chicago Sun*

"One of the greatest comedies to come out of Hollywood."
—*Portland (Me.) Press Herald*

"A good, breezy, thoroly enjoyable job!"
—RAY LANNING, *Cincinnati Enquirer*

"Wonderful gags, intelligent direction and a supporting cast that shines, still doesn't detract from Diana's personal triumph."
—ROB REEL, *Chicago Herald-American*

"This one goes on at least one list of 1942's best pictures!"
—DONALD KIRKLEY, *Baltimore Sun*

Diana **BARRYMORE** *Robert* **CUMMINGS**
in The Henry Koster Production
Between Us Girls
with **KAY FRANCIS**
John BOLES Andy DEVINE Walter Catlett Ethel Griffies Guinn Williams

UNIVERSAL PICTURES

Produced and Directed by **HENRY KOSTER**
Screen Play: Myles Connolly, True Boardman • Based on "Le Fruit Vert" by Regis Gignoux and Jacques Thery • Adapted by John Jacoby
Associate producer, PHILLIP P. KARLSTEIN

Aid War Effort, Williams Urges

Every theatre operator should offer his services to aid in the war effort in his community in whatever way he can, "or get out of this business now, and let someone take over who can," Nat Williams, president, told the members of the Southeastern Theatre Owners Association at a meeting in Atlanta last week.

"Your theatres are an influence in every town in which you operate," Mr. Williams told the exhibitors. "People are looking for leadership in ways and means of helping their country. You can offer it, and you should offer it. . . . You have the most logical means for conducting scrap drives, Bond sales, USO, Red Cross, Salvation Army collections, and dispensing the most effective Government propaganda in your towns."

Mr. Williams expressed the opinion that whether the theatre owner makes any profit for the duration of the war was incidental to the necessity of utilizing all the facilities of the theatre in assisting the war effort in whatever way possible.

"Stop getting sorry for yourself," Mr. Williams said, "I don't think any of us will work ourselves to death, but if we do, it's still a better way to go than thousands of our boys are going every month. . . . I think the time has come for name-calling, boycotting and ostracizing those in this business who refuse to do their full share."

Air Corps Photo Unit Takes Roach Studio

The Army Air Corps photographic division has rented the entire Hal Roach lot, with the exception of the executive offices, for its greatly expanded film activities, and will occupy the studio in Hollywood October 7th. The division now has its headquarters at the old Vitagraph studio there.

Hal Roach is now a major in the Army and his production company is expected to be dormant for some time. Fred Guiol is scheduled to produce several short features for Mr. Roach for United Artists release, with the first tentatively scheduled to start in November. It was indicated that the Roach company would use outside facilities in view of the Army's occupancy of the studio.

Last week the Signal Corps dedicated its new Photographic Center at the former Eastern Service—Paramount studio in Astoria, Long Island, with Colonel Melvin E. Gillette commanding.

Contest Magazine Banning

The American Civil Liberties Union will contest the action of the Post Office Department in revoking the second-class mailing privilege of magazines claimed to be obscene through its National Council on Freedom from Censorship. The banned magazines include *Film Fun, Real Screen Fun, Police Gazette, College Humor, Real Detective* and *Front Page Detective.*

Herbert Lazarus Honored

A luncheon was tendered Herbert B. Lazarus of the Paramount legal staff by his associates at the Hotel Astor, New York, Monday. Mr. Lazarus has enlisted in the Army. Benjamin Fincke was master of ceremonies. Present were Austin C. Keough, Louis Phillips, Leonard H. Goldenson, Henry Anderson, George A. Barry, Charles Brouda, Walter W. Cross, Arthur Israel, Jr., Fred Mohrhardt and Irene F. Scott.

B & K Pays Dividend

Balaban & Katz Corporation, Chicago, paid a quarterly dividend of $1 a share on the common stock on September 30th.

LATE REVIEW

Destination Unknown

(Universal)

Spy Potpourri, Eastern Style

This fast-moving drama of international intrigue in China before Pearl Harbor reflects the tense and confused atmosphere of that country prior to the extension of the conflict, and presages as well the present line-up of combatants. The hero is an American flyer on a secret mission on behalf of China; the heroine is on the same trail, representing the Dutch Intelligence Service; her handy retainers are English and their inside confederates are Chinese. Lined up against them are the Japanese Military Police, a German agent. The prize is the Russian Crown Jewels, payment for a shipment of war materials.

The trail of clues, suspicion and surprise meetings is often a little confused but the objective of sustained interest is achieved. Performances by the principals, Irene Hervey and William Gargan, are brisk and attractive while excellent support is given by Sam Levene, Turhan Bey, Felix Basch and Donald Stuart.

Well-paced direction by Ray Taylor helps to place the film outside the class of routine melodrama. The screen play by Lynn Riggs and John Meehan, Jr., was based on an original story by Lawrence Hazard. Marshall Grant was associate producer.

Previewed in the home office projection room. Reviewer's Rating: Good—E. A. Cunningham.

Release date, Oct. 9, 1942. Running time, 61 min. PCA No. 8479. General audience classification.

Elena Voranoff....................Irene Hervey
Briggs Hannon....................William Gargan
Felix Basch, Donald Stuart, Sam Levene, Turhan Bey, Charlie Lung, Willy Fung.

Paramount Baseball Team Wins Quigley Trophy

Paramount again has won the championship of the Motion Picture Baseball League. Defeating Universal by a score of six to five, Paramount won the Championship Cup presented by Quigley Publications for the second consecutive year, and for the third time in four years. Universal defeated International Projector in the semi-finals of the playoffs.

Paramount also won a trophy for the most games won during the season.

Cowles Bringing Soviet Film to United States

Gardner Cowles, who is accompanying Wendell L. Willkie as a representative of the Office of War Information, will bring back to this country a new Soviet documentary film, "The Defense of Leningrad," according to a news dispatch to the New York *Herald-Tribune* from Moscow.

The film is composed of newsreel shots taken during the first year of the war in Russia.

Dedicate RCA Laboratories

The RCA Laboratories, built by the Radio Corporation of America at Princeton, N. J., were dedicated this week. Attending the ceremonies were Lieut. Gen. James G. Harbord, RCA chairman of the board, who presided; Major Gen. Dawson Olmstead, chief signal officer of the Army; Col. David Sarnoff, Signal Corps, and Otto S. Schairer, vice-president in charge of RCA Laboratories.

Cancel Dinner Dance

The Motion Picture Associates, New York, has dropped this year's dinner dance because of the war. The organization also announced that War Bond purchases had been increased to $10,000.

Monogram Year Net Is $157,103

Monogram Pictures Corporation in Hollywood this week reported for the year ending June 27, 1942, consolidated gross profit of $202,103.68 after all charges and reserves, with a resulting net profit of $157,103.68 after provision of $45,000 for Federal taxes.

The result compares with a net profit of $10,897.69 after all charges for the preceding calendar year. Net profit for the current year is equal to approximately 37¾ cents per share on 415,962 shares of stock currently outstanding.

W. Ray Johnston, Monogram president, in his statement to stockholders, reported that the company's program of pictures for 1941-42 already had been completed and that nine features on the 1942-43 program were completed, with two others now in production.

Sues Louisville Over Carnival License

Circuit Judge Gilbert Burnett last week was faced with the problem of deciding what is an amusement park and what is a carnival as hearings began on an injunction suit against the City of Louisville brought by the Lone Star Shows Corporation.

Marshall F. Kaufman, president of the show corporation, told Judge Burnett he had operated his amusement park, which included a merry-go-round, ferris wheel and other amusement devices, at many spots throughout the city, finally settling down at 130-132 East Broadway, where he had leased a lot for $100 a week.

There, he said, city police came one day and ordered him to quit operations because he had failed to pay a $200-a-day Sinking Fund license fee. Mr. Kaufman contended the $200 a day fee applied only to carnivals, not to amusement parks such as his, which must pay only $62 a year. He attacked the carnival fee ordinance on the ground the fee is "prohibitive."

Moskowitz Named Kupper Aide

Martin Moskowitz has been named assistant to William J. Kupper, chief aide to Tom J. Connors, vice-president in charge of world distribution for Twentieth Century-Fox.

Mr. Moskowitz has been with the company for eight years. He was assistant to Herman Wobber, former sales manager, and previously was assistant to the late John D. Clark.

Film Has Two Lengths

"United We Stand," the Fox-Movietone documentary film produced by Edmund Reek, is now available for release by Twentieth Century-Fox in two lengths. The full-length version which has completed most of the key first runs has been cut to a tabloid edition of 38 minutes, designed especially for single feature theatres. One of the first to book the new version is the Warner circuit.

Krasna in Air Force

Norman Krasna, Warner Bros. writer-director, has reported at the Army Air Force Training School, Miami. Two others of the studio Warren Low, film editor, and Bert Teitelbaum art department member, also are scheduled t report.

Loewe Promoted

J. W. Loewe has been promoted from salesman to branch manager of the Warner Bro exchange in Oklahoma City. He succeeds Wa ter A. Dolin, who has retired because of il ness.

ONE OF OUR AIRCRAFT IS MISSING

drops the year's biggest bomb-load of thrills square on the box-office target!

"Great! If you can imagine 'Target For Tonight' and 'The Invaders' on the same bill, you have a notion of its entertainment!"
—*Hollywood Reporter*

"Interest pitched high by the realistic air scenes, anti-aircraft fire and the drama of dispatching planes!"
—*Boxoffice*

"A box-office bull's-eye as realistic as its eminent predecessor, 'The Invaders'. Vivid and convincing!"
—*Motion Picture Herald*

"Timely—filled with excitement! Bombing the target area, with anti-aircraft fire around the ship is thrilling and spine-tingling!"
—*Showmen's Trade Review*

ALEXANDER KORDA
presents
"ONE OF OUR AIRCRAFT IS MISSING"
Produced and Directed by Michael Powell
Written by
MICHAEL POWELL and EMERIC PRESSBURGER
The men who gave you "The Invaders"

Released thru UNITED ARTISTS

OBITUARIES

Lew Geller, Warner Manager, Dies

Lew Geller, 31, branch manager for Warner Brothers in Winnipeg, died there September 23rd following a long illness. The death of Mr. Geller resulted in the cancelling of the Warner Bros. Canadian sales meeting, which was scheduled to start last Monday in Toronto.

George Lottman

George D. Lottman, 43, a publicity man who at various times in the last 15 years represented Eddie Cantor, Kate Smith, Dorothy Lamour, Rudy Vallee, Martha Raye and other persons in show business, died September 25th at his home in New York.

Mr. Lottman began his publicity career after a brief period with the United States *Tobacco Journal* and the New York *American* as a feature writer.

Harrison Holliway

Harrison Holliway, 41, vice-president and general manager of the Earle C. Anthony radio enterprises, KFI and KECA, died September 23rd in Hollywood. An early figure in radio, Mr. Holliway originated and conducted "Blue Monday Jamboree" on the Don Lee Network in Hollywood.

Harry Nortman

Harry Nortman, 64, Chicago exhibitor for many years, died there September 20th. He was a former member of the firm of Fetcher and Nortman, who owned several theatres in Chicago's Woodlawn district. At his death he was doorman of Warner's Shore theatre there.

Myron Smith

Myron E. Smith, 62, proprietor of several motion picture theatres in Skowhegan, Me., previous to his retirement in 1932, died there September 25th.

Aaron Goldberg

Aaron Goldberg, 60, founder of San Francisco's first nickelodeon and owner of five theatres there, died September 25th.

WANTED

SALES REPRESENTATIVES

Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.

BOX 101

Motion Picture Herald
Rockefeller Center, N. Y.

William Turner, Actor, Dies in Philadelphia

William H. Turner, 81, for 54 years an actor on the American stage and screen, died September 27th at the Edwin Forrest Home, actors' retreat in Philadelphia. He retired in 1937 after appearing with Tallulah Bankhead in "Reflected Glory" and playing a few character parts on the screen.

With the inauguration of the motion picture, Mr. Turner worked for two years with the Lubin Company in Philadelphia and with the Vitagraph Corporation in Brooklyn. He followed the film industry to California, dividing his time between the stage and screen, appearing in character roles with Ruth Chatterton.

Burton Wetmore

Burton O. Wetmore, 78, who was identified with the early days of the motion picture in Boston, died there September 24th. He was a well-known singer, having sung in Trinity Church, Boston; St. Andrews Episcopal Church, Wellesley, and St. Luke's Church, Allston.

He was also a life member of Mount Tabor Lodge, A. F. and A. M., and of Aleppo Temple and a past sergeant-at-arms of the Ancient and Honorable Artillery Company of Massachusetts.

William O'Leary

Corporal William F. O'Leary, 28, former Universal employee, who joined the armed forces in April, 1941, has been reported killed in action.

Wilson Thedford

Air-Cadet Wilson P. Thedford, 24, former Universal employee, crashed to his death recently while on a solo flight at Bruce Field, Ballinger, Tex. Cadet Thedford joined the film industry in 1937 as a salesman for Gaumont-British in the Dallas territory, and in December, 1941, he joined the Universal Oklahoma City branch.

Jose Ignacio Gonzalez

Jose Ignacio Gonzalez, said to have been the only citizen of Nicaragua to amass a million, died September 23rd at Diriamba, Nicaragua. Mr. Gonzalez had large holdings in motion picture theatres, coffee estates and real estate throughout the country.

Sidney Hirschberg

Sidney Hirschberg, 28, brother of Harold Hirschberg, operator of the Palace theatre at Bethlehem, Pa., was killed in action in the Solomon Islands with the Marines, according to word received by his family.

Gus B. Lofberg

Lieut. Comm. Gus B. Lofberg, former Bausch and Lomb Optical Company employee in Rochester, N. Y., has been reported missing in action as commanding officer of the U. S. auxiliary transport *Little,* lost in the Southwest Pacific.

John T. McCarthy

John T. McCarthy, 81, who built and operated the Gem theatre, Lewiston, Me., died there September 25th after a long illness.

Harry C. Kittredge

Harry C. Kittredge, 72, amusement park operator, died at his home in Lowell, Mass., September 25th. He was operator of the Lakeview Park in Tyngsboro, Mass.

Ernest O'Neill

Ernest O'Neill, manager of the People's theatre in Jermyn, Pa., died at his home in Mayfield, Pa., September 21st after a month's illness.

IN NEWSREELS

MOVIETONE NEWS—No. 6, Vol. 25.—Jap prisoners taken in battle of Solomons....Need for merchant seamen....Army toughens troops....Cotton picking contest....Millkie in Cairo....Dogs of war in Army ....Women pilots join the WAFS....Boxing....Ambassador Grew has war message for all Americans.

MOVIETONE NEWS—No. 7, Vol. 25.—New aircraft carrier "Lexington" launched...."Wakefield" burns at sea....America warned of losing war....Training troops for war....Workers pray for victory....Jap midget sub sunk in Sydney harbor....New Guinea natives supply troops....Women guard air depots ....WAVES in first review....Football.

NEWS OF THE DAY—No. 204, Vol. 14.—Marines take Jap prisoners in Solomons....Grew tells of Jap determination....Willkie visits Yanks on western desert....Merchant seamen honored....Boxing.

NEWS OF THE DAY—No. 205, Vol. 14.—New Guinea bushmen supply U. S. outposts....New aircraft carrier "Lexington" launched....Liner ablaze in Atlantic....Train wreck....Shipyard workers pray for victory....Navy spokesman warns nation that we are losing the war....Football.

PARAMOUNT NEWS—No. 9.—WAFS report for training....U. S. flyers receive awards....Fur vests for men of merchant marine....Cotton pickers contest....U. S. steps up offensive in Solomons....Football....Training of tank destroyer troops....Grew tells of Japan's determination.

PARAMOUNT NEWS—No. 10.—Train wreck.... "Wakefield" burns in the Atlantic....Aircraft carrier "Lexington" launched....Yanks guard Caribbean....Army toughens troops....Bard warns of complacency....Football.

RKO PATHE NEWS—No. 9, Vol. 14.—Jap captives in Solomons....Woman pilots in new ferry job....War Department in new building....Land asks ex-sailors return....Army-Navy "E" to Pearl Harbor workers ....New fire chute speeds rescues....Spaatz decorates U. S. airmen....Football....Ambassador Grew

RKO PATHE NEWS—No. 10, Vol. 14.—Ships for victory....U. S. guards West Indies oil...."Wakefield" burns in Atlantic....Ranger troops in training... Train crash....Football.

UNIVERSAL NEWSREEL—No. 122, Vol. 15.—Solomons victory shown....Workers rush for jobs wit Kaiser....Salvage drive hits roof....Cotton pickin contest....Boxing....Drive for fur vests for seame Girls organize air ferry unit....Grew warns natior

UNIVERSAL NEWSREEL—No. 123, Vol. 15.—Bar warns of war situation....New aircraft carrier "Lexington" launched....Victory fleet day celebrated... Score perish in railroad wreck....Launch ship i record 10 days....Rangers trained....Women guard display skill....Loyal natives feed Australians.. U. S. forces guard Aruba.

Seek Dismissal of Pacent Action

Warner Bros. Pictures this week filed appl cation in New York supreme court to dismis the suit brought against it for $225,000 dam ages by Stanley K. Oldden as assignee fc Pacent Electric Company.

The dismissal was asked on the grounc of failure to prosecute. The complaint claime breach of an alleged agreement made in 19 in which the defendant promised, it is claime to purchase 100 motion picture sound repro ducers if Pacent could improve the equi ment then being used.

Edward Small Sued By Bernard Estate

Edward Small Productions was named d fendant in a suit filed in Federal court in Ne York this week by Betty Crosney, admini tratrix of the estate of Sam Bernard, d ceased actor, claiming that Mr. Small h produced "Friendly Enemies" without acqui ing Mr. Bernard's interest.

According to the action, Mr. Bernard in 19 obtained from Al Woods, who produced t play, a half interest for playing the lead.

Schreiber Joins WAC

Edward Schreiber of Warner Bros. public department in New York has resigned to j the War Activities Committee in a public capacity.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Reader's Viewpoint

RECENTLY, this page took up the advisability of publicizing air raid precautions taken by theatres, remarking that much thought had been given to the subject without any agreement.

Mr. Richard L. Worcester, of the maintenance department of Paramount Theatres, has this to say on the subject:

"Although not a member of the Round Table, I read your editorials with interest, and was particularly interested in the one on 'Selling Air Raid Precautions'. May I stick in my two cents worth?

"I never heard of a theatre advertising daily the fact that it had fire extinguishers, was of fireproof construction, that its balcony was calculated to take a greater load than it would ever have to carry, etc. The public takes these things for granted, and would not be thankful to be reminded of them. On the contrary, the introduction of the subject tends to start the timid soul to thinking of what by some remote chance might happen, thereby spoiling his pleasure in the entertainment he has come to see.

"I think the same thing applies to air-raid precautions. The public has the right to take it for granted that these precautions have been taken, and undoubtedly does so. But I doubt that the average patron cares to be reminded that precautions have been taken, because he is at the same time reminded of the unpleasant, even though remote, possibility of a raid.

"Along the same lines, I heard a story the other day of a manager who announced a practise blackout, only to have a patron jump up and shout that he was an American citizen and had a right to leave and nobody could stop him, etc. Nothing had been said about keeping him there, of course, but some people are like that. Inasmuch as this incident nearly caused a panic, and inasmuch as it could be repeated anywhere, wouldn't it be advisable not to announce blackouts at all, unless required to do so by the authorities?"

This point of view represents that of the "business as usual" group who feel that the theatre is a place of escape and that they should therefore do nothing to remind the public of the possibilities of air raids. But there are those who feel that the timid souls who might fear an air raid or even a blackout while they were in the theatre would be reassured through publicity.

Mr. Worcester's arguments are very interesting and pertinent. The Round Table membership will be glad to hear further on the subject whether agreeing with Mr. Worcester or not.

In the first 20 days of September, Louis Charninsky, manager of the Capitol theatre, Dallas, enlisted 212 more recruits for the Navy in addition to the 440 men he recruited in August. For the August stint, he received a certificate of appreciation from the Navy. He continues to earn the gratitude of the Navy and the envy of his fellow showmen who wonder how he does it. He has promised to give us full details.

The Stunt That Failed

EVERY once in a while we hear of what seems to be an excellent stunt that for some reason or other doesn't go over. Not only does it fail to add anything to the box office, but its lack of success is also apparent through lack of interest.

Such an idea was the telescope exploitation used by one showman. He rigged up a telescope and had it trained on the roof of his theatre where he had small cutouts of the stars of his coming attraction along with copy and playdates. The display was hardly visible to the naked eye. A sign near the telescope read: "See the stars—free." But no one came. Not a soul paid any attention to his sign, his telescope or anything.

A day or two later, a fellow showman suggested that a couple of his friends might be induced to stand around the telescope and look, giving the impression that the display was worthwhile. That's all the idea needed. From then on, it worked.

△ △ △

It Comes in Handy

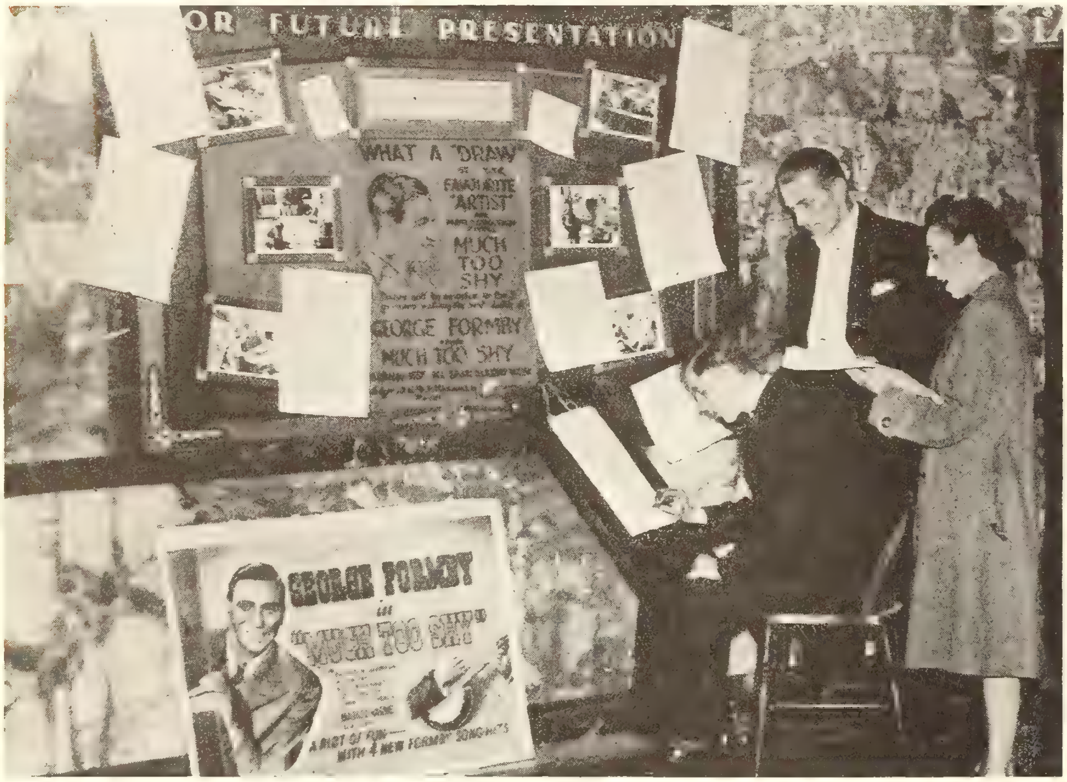
ONE of the most active Round Tablers is now a Marine. Ed Harris, formerly manager of the Glendale theatre, Glendale, Calif., writes us that his early training as an usher has come in handy at the Marine Barracks.

It seems that the tough top sergeant of Ed's company had picked him to lead off a new formation. On the command "March" the order was to be executed but the sergeant shouted, "Left, march", instead. When Ed did as directed, confusion reigned, but the sergeant apologized. "Lucky for me," says Ed, "I had some training as usher in my early theatre days. Next week we start rifle training, so my creditors better watch out."

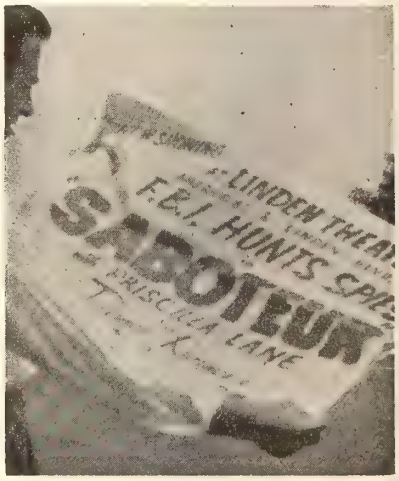
—BOB WILE

NEGATIVE CARBONS

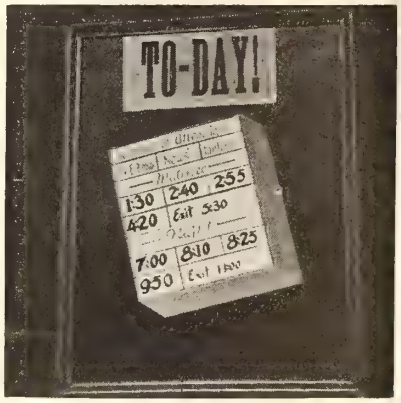
Used as Pencil Stubs in English drawing contest run by Reynolds


OR FUTURE PRESENTATION
WHAT A "DRAW" ... "ARTIST" ... MUCH TOO SHY
GEORGE FORMBY MUCH TOO SHY
GEORGE FORMBY in "MUCH TOO SHY"
WITH 4 NEW FORMBY SONGHITS

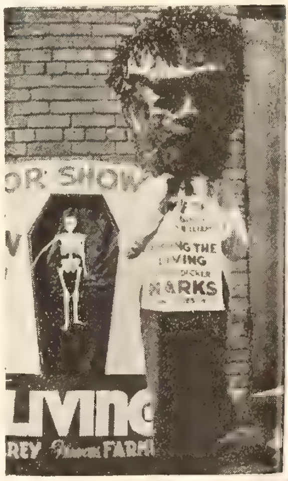
Budding artists were invited to draw the head of George Formby in the lobby of the Elite, Middlesbrough, England, without pencils, the substitute being stubs of negative carbons. That's Reynolds Roberts, manager, in the dress suit. There were 273 entries in the contest, showing how successful it was. The newspaper gave it a lot of publicity.


LINDEN THEATRE
F.B.I. HUNTS SPIES
"SABOTEUR"
PRISCILLA LANE

A. C. Vallet, manager of the Linden theatre, St. Albans, had an usher stand in the bus terminal during rush hours reading this scarehead which he had imprinted on the center spread of a local paper.


TO-DAY!
1:30 2:40 2:55
4:20 Exit 5:30
7:00 8:10 8:25
9:50 Exit

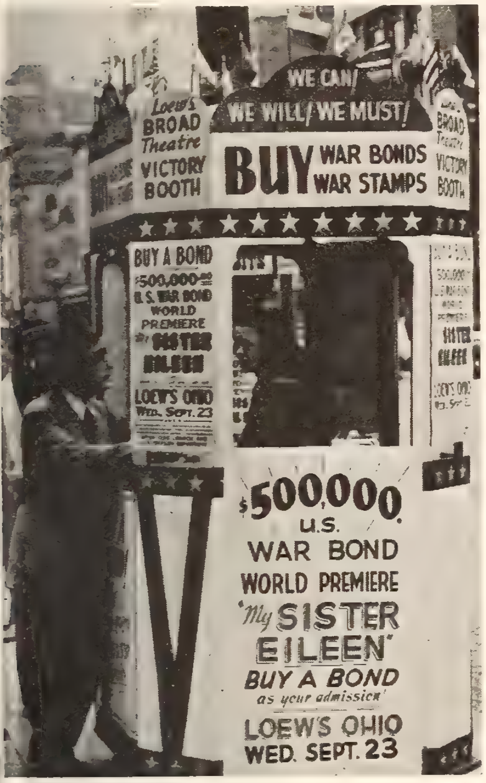
Ed May of the Russell, Maysville, Ky., posts his schedule, painted on the back of old window cards.


OR SHOW
LIVING
HARKS

These four girls dressed in sweaters and shorts paraded the streets of Columbus, Ohio, in the interest of "Sweater Girl" at Loew's Broad, of which Bob Kilgore is the manager. Bob reports that they also sold War Bonds and Stamps. First day's sales were $93.00.

Stewart Gillespie used this eye-catching ballyhoo on the streets of Oshawa, Ont.

Bond Premiere Gets $500,000 In Columbus


WE CAN/
WE WILL/ WE MUST/
Loew's BROAD Theatre VICTORY BOOTH
BUY WAR BONDS WAR STAMPS
BUY A BOND $500,000 U.S. WAR BOND WORLD PREMIERE "MY SISTER EILEEN" LOEW'S OHIO WED. SEPT. 23
$500,000 U.S. WAR BOND WORLD PREMIERE 'My SISTER EILEEN' BUY A BOND as your admission LOEW'S OHIO WED. SEPT. 23

Bovim's Bond Booth Builds Business

For the half-million dollar War Bond world premiere of "My Sister Eileen" at Loew's Ohio, in Columbus, Russell A. Bovim arranged a barrage of stunts which included having the opening sponsored by the Interclub Council, an organization of ten leading civic clubs. The War Activities Committee of the Council worked in close cooperation with the theatre. An unusual slant in the campaign was the fact that eight opposition theatres publicized the premiere with trailers and lobby posters, unprecedented in Columbus.

Tickets for the premiere were placed on sale at five department stores, four other theatres and five banks with their 17 branches. Cards announcing the premiere were placed in every bond selling booth in town and the Chamber of Commerce gave a big spread to the event in all their publications and bulletins. The City Council passed a special ordinance allowing the theatre to post cards on every light pole in the downtown area; while free space was secured on the outside of every street car and bus.

School Board Cooperates

The school board cooperated with announcements and stills from the picture on every bulletin board in the city's educational institutions; radio stations plugged the picture a week in advance with free spot announcements and a number of merchants ran ads in the newspapers welcoming the half-million dollar premiere.

Despite the fact that the theatre actually received no money for the premiere performance, the publicity resulting from the Bond premiere was of such value that business during the run has been exceptional.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

WAKE ISLAND (Paramount): One of the best tieups to be made on this picture is with the Marine Corps recruiting service. The service has received orders to work wholeheartedly and enthusiastically with every theatre showing the picture. Men will be supplied to man recruiting booths for the promotion of the picture as well as for recruiting. The service has its own public relations men who will cooperate. The press book gives full details on how to enlist the cooperation of the Marine Corps. Veterans of the Marines, organized in the Marine Corps League, will also cooperate. A list of the various detachments of the league appears in the press book. Benefit performances are "a natural" on this picture; the opening in New York was for the Red Cross. Bond premieres are logical for this picture, too. That's the way it was done in Detroit where hundreds of thousands of dollars were released by this method. An "Avenge Wake Island" campaign could be staged in conjunction with the retail merchants in town. On the base of a lobby setpiece, pictures of local boys who are serving with the U. S. Marines can be placed. This display surmounted by a flag animated by an electric fan should be well lighted for maximum effect. Another effective lobby display would be a blow-up of President Roosevelt's citation of the Wake Island Marine detachment. The words with which Brian Donlevy comforts MacDonald Carey, when the latter's wife is killed in the bombing of Pearl Harbor, have been printed within a border. The whole thing is available in mat form and can be used for newspaper ads, program announcements, as heralds with the back imprinted urging the purchase of War Bonds, and as a blow-up, in the lobby or as a behind the counter display in cooperating stores. Since there are a lot of scenes of air battles in the picture, the audience will be air-minded. Since the Army is in need of 100,000 scale models of airplanes, a "Wake Island Model Plane Contest" would aid this campaign and also help to sell the picture. This contest can be run on a grand scale, enlisting the cooperation of Boy Scouts, Girl Scouts, Science Clubs, schools, and other groups. Detailed directions for running such a contest are included in the press book. The picture suggests that local chapters of such organizations as the American Women's Voluntary Services, Red Cross, Bundles for Britain, etc., can be asked to devote one day to an "Avenge Wake Island" campaign. Scrap collecting agencies can do likewise. The theatre can cooperate in such an effort by placing special bins in the lobby with appropriate signs on them. Books can be solicited to give to the Marines at sea to brighten their off-duty hours. The slogan, "Avenge Wake Island," is appropriate for stencilling on sidewalks, store windows, etc. There's an airplane spotter's guide which can be suitably imprinted, available for use as a giveaway. These are cheap enough to make their widespread distribution feasible and within the means of any theatre. There's another giveaway available which employs semaphore signals. There's a special study chart available for schools on which appears a map of the island, the 16 pages of the battle and illustrations from the picture showing each one. The press book has a number of radio scripts available for selling over the air. Among the ads there is a series especially designed for teaser purposes; another set of ads is calculated to catch the attention of women, an important thought in selling this picture.

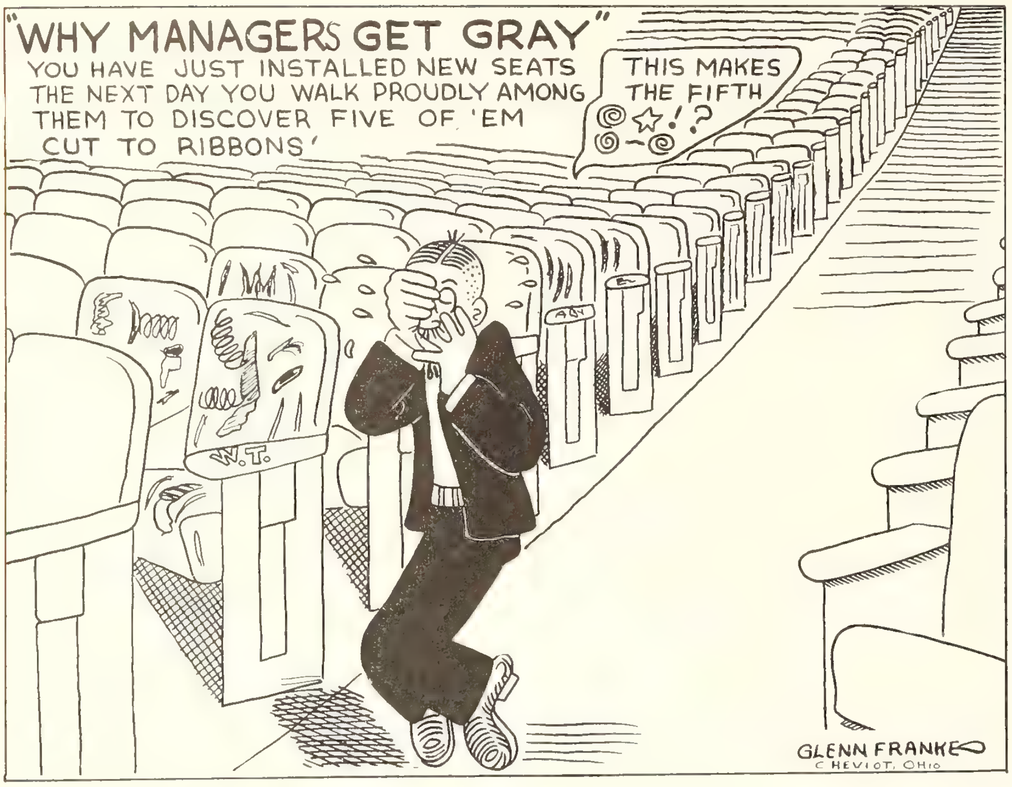
Charles DePaul Celebrates Thirtieth Anniversary

The Evening News of Sault St Marie, Mich., was recently taken over almost seventy-five percent with ads and editorials on the 30th anniversary of the Soo Amusement Company, through the efforts of Joseph DePaul, secretary and treasurer. The entire second page of the paper was devoted to photos of Charles DePaul, president, Joe, pictures of the family's first theatre there, the Soo, together with a story on the career of the elder DePaul. The second page carried a personal message from the owner together with ads for the current attractions at both houses and an offer of flowers for the ladies and cigars for each man attending. Scattered throughout the balance of the paper were congratulatory messages.

Fleet of Trucks Bannered With "Horizon" Copy

Tying up with the local Cola bottling company, Harry Stearn at the Manring theatre, in Middlesboro, Ky., with his assistant Ken Carter, promoted the bannering of all agency trucks with copy to the effect that Dorothy Lamour endorsed the drink and also was appearing in "Beyond the Blue Horizon" at the theatre. A three-column coloring contest was landed in the daily paper, the boys also selling an ad on the back of 1,000 special comic heralds.

Cutouts of Lamour and Denning along with figures of tigers, etc., were placed on lattice work over the boxoffice with giant cutout letters spelling out the title and cast. A large board also carried scene stills and was stationed out front for extra attention.


"WHY MANAGERS GET GRAY"
YOU HAVE JUST INSTALLED NEW SEATS THE NEXT DAY YOU WALK PROUDLY AMONG THEM TO DISCOVER FIVE OF 'EM CUT TO RIBBONS'
THIS MAKES THE FIFTH @☆!? @~@
W.T.
GLENN FRANKE
CHEVIOT, OHIO

"Invaders" Week Proclaimed By Rock Rapids Mayor

Since Idamae Metcalfe, manager of the Rapids theatre, in Rock Rapids, Iowa, is county chairman for the local Stamp and Bond Drive, she had no difficulty for her date on "The Invaders" in having the mayor proclaim the week to fight "The Invaders." A large booth was constructed in the middle of the street with large posters with copy. Local merchants sold Bonds and Stamps and through the cooperation of the Commercial Club a sign alongside read: "Provide His Weapons. Buy War Bonds. Rock Rapids, Iowa, Retailers All-Out War Effort to Fight 'The Invaders,' Rapid Theatre Starts," etc., etc.

A telephone campaign was launched several days ahead of the opening with Boy Scouts calling subscribers and saying: "Plan to come downtown Friday and Saturday to help fight 'The Invaders' by buying a war stamp. Then see Uncle Sam fight the invaders Sunday at the Rapids theatre." Spot announcements were landed over the radio and paid for by the Commercial Club, calling attention to "Fight the Invaders Week."

The entire front of the theatre featured blowups of Adolf, Hirohito and Benito with a large banner on the boulevard with picture title. For her street ballyhoo, Idamae had 16 billboys with bannered bikes, while for the opening day, the city band was in front for a brief concert, boys marching to the theatre with banners carrying appropriate tiein copy and during the parade the loudspeaker hooked up with the picture trailer carried a message to the assembled crowds.

Letter Contest Featured For "Desperate Journey"

Everett Callow, director of publicity for the Warner theatre circuit in Philadelphia, promoted a letter contest in conjunction with the Philadelphia "Daily News" in advance of "Desperate Journey." A serialization of the screen story was carried for six days in the newspapers and then readers were invited to send in a letter of 200 words or less giving their individual opinion of the story. The two best letters will be awarded $25 defense bonds. A third letter will receive $10 in war stamps, $5 in stamps to a fourth and five additional winners will be given $1 in stamps.

For the opening of "Eagle Squadron," Callow tied in with the Philadelphia *Record,* which distributed an album of 30 combat insignia stamps to the first 300 boys and girls attending the opening matinee performance.

LEE TAKES ADS FOR OPPOSITION'S SHOW

The spirit of cooperation which has been a feature of the Bond Drive was shown in Brooklyn when Joe Lee, in charge of publicity at the Brooklyn Paramount, took ads in the local papers plugging the special midnight shown at the opposition Loew's Metropolitan.

Loew's Metropolitan ran a special show gathering together all the vaudeville, screen and radio stars available. Admission charged was a $50 Bond for balcony seats and a $100 War Bond for the orchestra.

Lee not only took ads in the papers but wrote publicity copy for the show, too, which appeared in the papers with his by-line.

Walsh Feted For 'Yankee Doodle'

The highlight of Art Krolick's "Pride of the Yankees' campaign at the Century theatre, in Rochester, was a luncheon held in honor of Christy Walsh, former manager of Lou Gehrig, at one of the leading hotels. The guests included newspaper and radio men. After being interviewed by critics, sports and dramatic, Walsh was also interviewed on a 15-minute broadcast over Station WHAM.

A screening was held a week in advance of showing for members of the Rochester Red Wing ball club and their wives, newspaper critics, members of radio and prominent people connected with sports, with subsequent high praise for the picture in columns and over the air. A large banner was hung at the ball stadium plugging Lou Gehrig Day. In addition, 200 RKO News Flash Bulletins were folded, stamped, addressed and mailed to every organization, club and athletic association listed in the city directory.

Concentrating on his kid patronage, Krolick held a party on Saturday morning at the theatre, for all members of the Junior Commandos during which time a souvenir photo of Lou Gehrig was given gratis to every one attending. Autographed baseballs and Commando shorts were awarded as prizes.

Newspaper coverage included advance readers on the reserved seat premiere starting three weeks ahead and continuing to opening night. Art and stories on the continuous run policy were also landed in advance as were the favorable reviews by dramatic critics, breaking the day before opening and opening day. A story was also run in the sports section of the paper on the Christy Walsh luncheon. Radio plugs were numerous and daily.

Defense Groups Approached On "United We Stand"

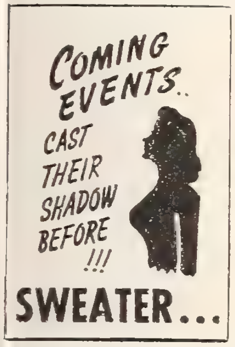
Clayton Cornell at the Pontiac theatre, in Saranac Lake, sold "Private Buckaroo" and "United We Stand" as "Positively the Biggest Two-Hit Show Ever." The lobby display sold the program on a fifty-fifty basis with display stills on Lowell Thomas, Harry James and his Orchestra. A card display and photo in one of the book store windows sold Lowell Thomas books, and Cornell also sent special letters to Civilian Defense groups, city fathers, etc., on "United We Stand."

On "Private Buckaroo," music store counters were sniped and songs from the picture prominently displayed. On the regular theatre radio program tunes of James were played before the regular spot announcements. The Hotel Saranac band played hit tunes from the picture, also.

May's Record Matinee

Held recently by Ed May at Schine's Russell theatre, in Maysville, Ky., was a record matinee to which admission was gained by children on presentation of five records at the box-office. Adults were admitted for 10 discs. A jumbo four sheet selling the show was used outside the theatre, paper records tacked to the display completing the effect.

Goth Arranges Stage Contest on "Sweater Girl"


COMING EVENTS..
CAST THEIR SHADOW BEFORE !!!
SWEATER...

A sweater girl contest was run at the St. George theatre, Staten Island, N. Y., to publicize the picture of that name that not only captured plenty of attention for the picture, but was a riot of fun in itself. Edgar Goth, director of advertising and publicity for the Fabian Theatres on Staten Island, was responsible for the idea.

A series of nine teaser ads like the one on the right was run each day in advance. The first one had no mention of a sweater; the second had the first letter, the second, "w" and so on. Goth planted publicity in the local newspaper, geting several breaks in the local Walter Winchell's column. Merchandise to the value of $150 and 35 glamor knit sweaters were obtained in a tie-up with the Central Knitwear Mills so that each contestant was given one.

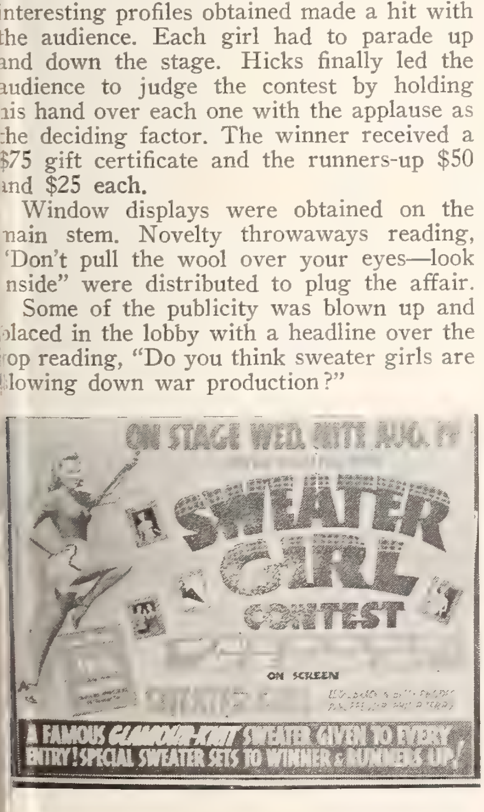
Contestants In Silhouette

Five models from an agency appeared in person on the night of the contest in another tie-up arranged by Goth without cost to the theatre. A special ad was used capitalizing on their appearance.

Melville Hicks, manager of the theatre, ran the contest from the stage. Each contestant was first introduced behind a silhouette. The novelty of the idea and the interesting profiles obtained made a hit with the audience. Each girl had to parade up and down the stage. Hicks finally led the audience to judge the contest by holding his hand over each one with the applause as the deciding factor. The winner received a $75 gift certificate and the runners-up $50 and $25 each.

Window displays were obtained on the main stem. Novelty throwaways reading, "Don't pull the wool over your eyes—look inside" were distributed to plug the affair.

Some of the publicity was blown up and placed in the lobby with a headline over the top reading, "Do you think sweater girls are slowing down war production?"


ON STAGE WED. NITE AUG. 19
SWEATER GIRL CONTEST
ON SCREEN
A FAMOUS GLAMOUR-KNIT SWEATER GIVEN TO EVERY ENTRY! SPECIAL SWEATER SETS TO WINNER & RUNNERS UP!

Here's the lobby setpiece used to promote the sweater girl contest.

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39 Exploitation Tips

From Charlie Moyer, manager of Warner's State, in Hanover, Pa., comes a comprehensive list of exploitation hints that have served as the basis for successful campaigns put on by the Round Tabler over the past year. The list is reprinted here for the benefit of readers who may wish to check themselves.

1. Employees start whispering campaign in advance.
2. Employees mail out penny postcards endorsing picture to friends.
3. Cashier personally writes small memos and hands to friends as she sells them tickets in advance of opening of a big picture.
4. Arrangements with bus company for late buses after last show, thus enabling patrons from smaller adjoining towns to stay late.
5. Cashiers using telephone directory calling friends in advance.
6. In distributing heralds, distributors knock at door telling person opening same: "Here is an important announcement from the State, Hanover".
7. Personal talks from stage in advance of openings.
8. Personal talks to service clubs whenever possible, endorsing coming attractions.
9. Personal contacts with veterans' organizations on applicable pictures.
10. Personal calls and letters to clergy on applicable pictures.
11. Contacts with school heads, announcements in chapel at morning exercises, and having bulletins read by teachers to their respective pictures.
12. Boys sitting on boxes on important street corners, snipes on their backs reading: "I am waiting for the State to open to see . . . "
13. Contacts with postmasters in smaller surrounding towns where they have to call for their mail personally.
14. Letters to all surrounding town schools, clergy, veterans, when pictures are applicable.
15. Doorman, with 40 x 60 beside him for coming big attraction, calls attention, to as many entering as possible, not to miss it.
16. Parades of Legion Drum Corps, when pictures are of military type.
17. When greeting patrons personally, talk up and recommend big coming hits.
18. On important pictures, like "Sergeant York", personally go on both sides of important streets, knocking at doors, telling friends the picture is so important he is appealing to them personally not to miss it. This also creates goodwill.
19. Boys walking around town with window cards on their backs, on top sniped: "Don't Miss . . . " and below: "State, Now Playing".
20. Cards placed in all hotel rooms—the hotel recommending the best place to go for entertainment and the week's attractions, changed each week.
21. Barker in front of the theatre during peak crowded hours on Saturday nights, when people from smaller rural towns visit Hanover to shop.
22. Hours before opening, some person sitting in rocking chair in front of box office, with snipe: "I want to be the first person to buy a ticket to see . . . " This attracts attention of all passersby.
23. Window tieups — guessing contests on how many beans in a jar.
24. Window tieups — bowl partially filled with water, offering passes to those who guess nearest to the amount of invisible goldfish in bowl.
25. Window tieups—small turtles, each with a letter of the title of picture painted on back. Any person seeing them line up spelling out the title of the picture receives a pass.
26. Get stooge trained to act as mechanical man for use on streets with snipes on his back.
27. Attractions imprinted on 5-and-10 candy bags, each bag numbered. At end of week, ten numbers are placed on window and persons bringing in bags with correct numbers as posted receive a free pass.
28. Tieup with life saver company, gum, soft drinks, ice cream for free giveaways at kiddie matinees.
29. Whiting signs on back of bars at soda fountains, beauty shops, tap rooms, barbershops, etc., on pictures suitable for this kind of exploitation.
30. Snipes on menus in restaurants, soda fountains, hotels.
31. Pictures based on outstanding novels or literature affords tieups with bookstores and public library.
32. Promote merchant ads on programs, heralds to defray cost of same.
33. Personal talks to parent-teacher organizations whenever possible.
34. Go after benefits on weeks where attractions are not too strong.
35. Use no-cost street ballyhoos on pictures where attractions are suitable for this type of exploitation.
36. Keep in touch with local hospital, send greetings to all parents of newlyborns, tieing in with bank to send a small coin with bank book for opening an account for the new babe.
37. Use banner-boy on streets during run of big picture.
38. Go after any picture possible that is in the lower cost brackets or flat buys, since big grosses on this type increase profits greatly.
39. On creepy thrillers, use all kinds of tricks during run of trailer.

ANN SOTHERN
War Bond Premiere
ABBOTT
COSTELLO
WAR B

By Frank Gerratana

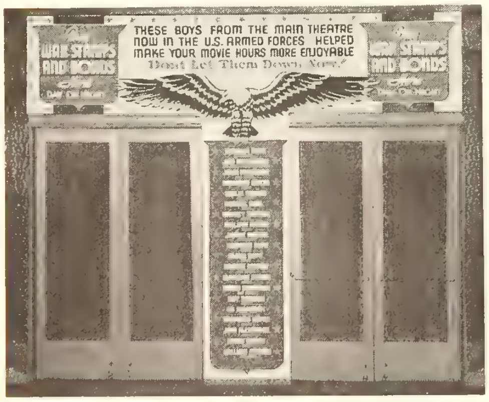
Matt Saunders, manager of Loew's Poli, Bridgeport, sends us this photo of an Indian whom he enlisted to sell War Bonds in the lobby. The man with the hat is from the Treasury; behind him is Bob Carney, assistant manager of the Poli.

Recruits Sworn In On Stage To Help War Bond Sale

To further the sale of War Bonds, Bill Morton, publicity chief for the RKO Albee theatre, Providence, R. I., arranged to have 25 men sworn into the Coast Guard from the stage of the theatre. Lieutenant William R. Tower, who swore in the new apprentice seaman told the theatre audience that "these men are standing before you in their last moments as civilians simply so that you can see the fine type of young men for whom your Stamps and Bonds will buy the weapons they so sorely need."

The Providence Journal ran a story and photo on this idea, something highly unusual for this paper, which ordinarily gives no publicity to theatres.

Another of Bill's ideas for selling Bonds and Stamps was to have a pretty girl mount a ladder on the stage, one rung for each $100 worth of Bonds. The ladder had ten steps, and $1,025 worth of Bonds were sold.


THESE BOYS FROM THE MAIN THEATRE NOW IN THE U.S. ARMED FORCES HELPED MAKE YOUR MOVIE HOURS MORE ENJOYABLE
Don't Let Them Down Now!
WAR STAMPS AND BONDS
WAR STAMPS AND BONDS

This is the first honor roll erected in the city of Pueblo, Colo. It was placed in the lobby of the Main theatre by Kenneth Mead, manager. The list was also carried in the daily paper on September 1 to coincide with the opening of "Salute to Our Heroes" month.

Poppay Organizes Gettysburg Women to Man Bond Booth

Sydney J. Poppay, manager of the Majestic and Strand theatres, Gettysburg, Pa., used a number of exploitation ideas to put over the War Bond and Stamp drive. Syd was made chairman of the Adams County Entertainment Committee and co-chairman of the 10 Per Cent Payroll Savings Plan.

He organized the women's clubs in Gettysburg so that each club had four ladies at the theatre's War Bond booth each day—two in the afternoon and two in the evening. Meetings were held to stimulate each club to outdo the other. Syd reports that the idea worked very well, especially since the newspaper cooperated by printing the names of each lady attending.

Allegiance Application Forms Distributed by Chamales

As head of the local Civilian Recruiting Division in Delphi, Ind., Chris Chamales of the Roxy theatre promoted the newspapers for the gratis printing of 5,000 Allegiance applications which were distributed to all boys of juvenile age. The forms tinted in green with a small cut of the flag in each upper corner bore the following copy: "I pledge eternal allegiance to the Stars and Stripes, The United States of America. When I become of age, I will come to the aid of the Navy or Nation, whether at peace or at War." Space was provided below for the applicant's signature and thumb print.

Other promotions arranged by Chris included having one of the local sororities take charge of the Bond and Stamp sales both for a certain evening, the local paper coming through with stories on the event.

Buy a Bond, Ride in a Jeep

A ride in a jeep was offered to each person who bought a War Bond from the Kenosha theatre. The jeep was brought from nearby Fort Sheridan through the auspices of Francis Schlax, manager of the Kenosha.

Kalberer's Novel Ideas Sell Many War Bonds

A. J. Kalberer, manager of the Indiana and Liberty theatres, Washington, Ind., started his War Bond drive for September with a bang by offering a year's pass to the theatres to the first person who bought a $1,000 Bond; the first person to buy a $500 Bond received a six months' pass and each of the first ten purchasers of $25 Bonds received two tickets for any show.

This netted a big publicity story in the local paper both before the event and after when the names of the purchasers were announced.

Another idea used by Kalberer was the furnishing of a post card on which the purchaser of a bond could announce to friend or relative in the service that he had bought a Bond in his name. The theatre mailed the cards. Big publicity stories were obtained through Kalberer's request for sweethearts of men in the armed forces to act as sales girls of War Bonds in the theatre lobbies. He also carried a classified ad asking for them with plenty of response from that, too.

Parker Sells $8,700 in Bonds By Auctioning Promoted Gifts

Ray Parker, manager of the Avalon theatre, a neighborhood house in St. Louis, got an item in the *St. Louis Post-Dispatch*, a metropolitan paper, which is mighty unusual for a neighborhood theatre. Ray succeeded in this feat because of his novel method for selling War Bonds.

He promoted prizes from local merchants ranging from a combination radio to a gallon of paint. One of the city's foremost professional auctioneers was engaged and the prizes were auctioned from the stage of the theatre. The combination radio brought $3,300; a total of $8,700 was realized from the sale.

$1,000 BOND FOR DINNER

The campaign used in Michigan City, Ind., for the War Bond Drive was so successful that, although the town's quota for the whole month was $180,000 worth of Bonds, total sales were $302,575 in one night alone.

The occasion which raised this amount was a dinner in honor of James Cagney who visited Michigan City. The entire dinner and the promotion were paid for by The Dunelake Corp., which operates the theatres in Michigan City. Maurice Rubin is president of the company; Alex Manta is vice-president; Harry Rubin is secretary, and Jack Rose is treasurer.

A ticket to the dinner was given to each person who bought a $1,000 Bond. Harry Rubin, who sent us the details on the affair, says: "We realize this is nothing new but, in sending you this, it is our desire to show other small towns that it can be done there also." The population of Michigan City is 26,000.

THESE SHOWMEN SOLD BONDS

Those listed below aided the September "Salute to Our Heroes" in reaching the huge total of sales achieved; their showmanship efforts were largely devoted to the sale of War Bonds and Stamps during September. They are all candidates for the Quigley War Showmanship Award.

PHIL ARBEIT
Rogers, Brooklyn, N. Y.

JOSEPH BOYLE
Broadway, Norwich, Conn.

CHRIS CHAMALES
Roxy, Delphi, Ind.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

FRANCIS DEERING
Loew's State, Houston, Tex.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

ZEB EPSTIN
Strand, New York City

JAMES ESTES
Palace, Childress, Tex.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

DON H. JACOBS
Sherman, Chillicothe, Ohio

A. J. KALBERER
Switow's Indiana
Washington, Ind.

ABE KAUFMAN
Fountain, Terre Haute, Ind.

SIDNEY KLEPER
Poli-Bijou, New Haven, Conn.

PHIL LAUFER
Criterion, New York City

KEN MEAD
Main, Pueblo, Colo.

JOSEPH D. NEVISON
Bromley, Philadelphia, Pa.

RAY PARKER
Avalon, St. Louis, Mo.

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

HARRY RUBIN
Dunelake Theatres
Michigan City, Ind.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

FRANCIS SCHLAX
Kenosha, Kenosha, Wis.

EDWARD SELETTE
Strand, New Bedford, Mass.

DWIGHT SEYMOUR
Erie, Hugo, Okla.

W. CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

H. S. TWEDT
Lido, Manly, Ia.

BILL YURASKO
Sedgwick, Philadelphia, Pa.

Jacobs Gets Publicity for His Part in Chillicothe Campaign

Considerable publicity was obtained by Don H. Jacobs of the Sherman theatre, Chillicothe, Ohio, for the opening of "Salute to Our Heroes Month" in that city. On the day after the opening gun was fired, a three-column picture appeared on the front page showing the Mayor buying a Bond from two sorority sisters who were assisting in the theatre's campaign.

In the same paper appeared a full-page ad plugging the "Salute to Our Heroes." This ad was sponsored by a number of merchants in town whose names were carried in a panel alongside.

Don also obtained the services of the county war savings chairman, who spoke from the stage urging the purchase of War Bonds and Stamps. The Miller Sisters, a local quartette, sang "Any Bonds Today?"

Full Page Ad Plugs Bond Premiere, "Battle of Midway"

All the Fox theatres in Kenosha, Wis., got together on a full page ad in the local newspapers to plug a Bond premiere and the simultaneous showings of the "Battle of Midway." Francis B. Schlax, manager of the Kenosha, sent us a tear sheet which shows that general admissions at the premiere of "Eagle Squadron" cost a $25 War Bond; special reserved sections were roped off for purchasers of $50 and $100 War Bonds.

Free tickets were given with every purchase of a War Bond. The ads carried a large reverse slug at the bottom: "Remember December—Buy a Bond in September."

Meeting Stars Omaha Drive

An enthusiastic meeting of 250 employees of local theatres and film exchanges started off the War Bond Drive in Omaha with a bang, according to Ted Emerson of the Omaha theatre, who was one of the eaders in the campaign. The newspaper cooperated by running a photograph and story of the meeting. Joseph Kinsky, district manager of Tri-States Theatres and Joseph Jacobs, Columbia branch manager, were in charge of the affair.

By Anthony Hansen, Jr.

ving Levine, manager of the Little Neck heatre, Little Neck, N. Y., sends us this hoto of his lobby showing the Bond booth anned by Junior A.W.V.S. members. he Nail-a-Jap stunt on the left boosted tamp sales, according to Irving.

Fabian's Own Circuit Stages Top Bond Selling Drive

Si Fabian, head of the Fabian Circuit of theatres, is chairman of the industry's War Activities Committee, so it is natural that showmen looked to the Fabian Circuit to see what type of War Bond campaign was put on.

In Paterson, N. J., Abbott and Costello made a personal appearance which aided greatly in the sale of Bonds. Costello is a Paterson man and his appearance therefore had the nature of a homecoming.

A luncheon was held at the Alexander Hamilton Hotel and Bonds were sold at the door. Sales at this point alone were $204,000. A crowd of over 2,400 people each bought a 25-cent Stamp to attend a special program at an athletic field.

The comedians toured a number of industrial plants in the Paterson area and were rewarded with thousands of pledges by employees to take 10 per cent of their salaries or wages in War Bonds.

Newspapers cooperated in fine style giving front page publicity to everything that the comedians did during their stay in the area. Before their arrival interest was built up and maintained by a series of stories in the press.

Boyle Sells $3,375 in One Day

A total of $3,375 in Bonds was sold in one night at Loew's Poli-Broadway theatre, Norwich, Conn., reports Joseph Boyle, manager. He obtained ample newspaper coverage on his sales which were reported regularly by the *Bulletin*.

Commander Charles M. Morgan and a color guard of the American Legion post took part in the "Salute to Our Heroes" from the stage of the Loew house.

Girl Scouts Aid Elder's Sale of War Bonds

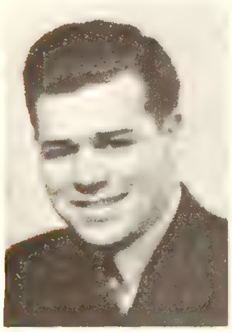
Stamps worth 1,500 were sold in two hours at the Riverside Amusement Park near Indianapolis by Bill Elder's crew from Loew's Indianapolis, by offering free rides in the park to people who bought $2.50 worth of stamps. Bill has also had a gallery of heroes in his lobby and a display of miniatures including boats, guns, planes and tanks.

BUY
WAR BONDS STAMPS
BUY
HERE
WEAR IT!

By Anthony J. Rinaldi

Philip Arbeit, manager of the Rogers theatre, Brooklyn, poses with the ladies of the local Civilian Defense organization who aided him in the September War Bond Drive. Phil was in the Army but was hurt and honorably discharged.

Bill Romanoff's Whole Career Spent with M & P Circuit



William H. Romanoff, known in most places as Bill, is one of the newest Round Table members. Bill is at present managing the Park Theatre in Rockland, Maine, for the M. & P. Circuit. He was born in New Haven, June 13, 1917, and started to work as an usher at the State theatre in Portland, Maine, in 1934. In 1936, he was promoted to chief usher and in five years he was appointed assistant manager. In April of this year he was given his present assignment. Bill is married and on September 2nd of this year became the father of Diane Marie Romanoff.

Sedlack Runs Theatre Gamut From Usher to Manager

Ervin J. Sedlack, manager of the Frolic theatre in Chicago for the Warner Circuit, has run the gamut of the theatre business from usher right up. He is a native of the Windy City having first seen the light of day there on Dec. 13, 1913. Before he was 16 years old, he had a job at the Hamilton theatre as an usher. He worked there for seven years, being promoted to doorman and then to chief of service. In 1936, he was transferred to the Lexington theatre and promoted to assistant manager. He was assistant manager at several theatres in the Chicago zone including the Oakland Square, Symphony, Shore and Jeffrey. Last Spring, he was promoted to manager and assigned to the Frolic.

Gillespie's Window Display

Starting his publicity on "Blues in the Night" well in advance of his opening date, Stewart Gillespie at the Marks theatre, in Oshawa, Ontario, featured a special window display of a cutout orchestra. The title letters in neon lighting were also used on the stage and boxoffice. For his street ballyhoo, Gillespie rigged up two cutout bull fiddles sandwich board style, which were carried about town by one of the staff.

MR. & MRS. SHOWMAN

BARBARA WILKINS to MARK R. CHARTRAND. The groom is the manager of the Miami theatre, in Miami, the bride is employed in the Wometco Main Office.

BIRTHDAY GREETINGS

October 2nd
E. J. Bresendine
Howard W. Kelley
G. G. Fryberg
John Stanfill
John Judge
S. J. Poppay
Clarence A. Smith
Norman Schwartz
John A. Buckley
Paul M. Johancen
Andrew R. Magazzu

3rd
Paul Binstock
H. S. McGinnis
C. Dale Pickell
W. Clyde Smith
Robert H. Guenther

4th
Robert Stratton
Herbert O. Chenoweth
Charles L. Baker
M. H. Chakeres
Milton A. Zimmerman
Frank L. Wahler

5th
R. L. Nippert
Howard Pettengill
Frank Templin
Edward McLaughlin

October 5th
Robert C. Pearson
Ben Stern
Abe Weinstein
Paul A. Volkman
Lorenz Heller
W. S. Ward
J. A. Sanders

6th
Ronald E. Warren
Cecil S. Houck
Ferry Lohr
Willard A. Hatch
Igo Kron
Charles Prickett
Thomas A. Mangan
John Kucz, Jr.

7th
Otto Schmidt
William H. Koch
Tomas B. Estacio
William C. Daye
Howard Busey

8th
Ward Van Hook
Kermit High
C. H. O'Rae
R. C. Pence
Duke Prince

Doctor's Prescription Sells "Juke Girl"

A gag herald distributed by D. M. Dillenbeck at the Rialto theatre, in Bushnell, Ill., ahead of "Juke Girl" consisted of "Dr. I. Cureall's " prescription blank. Made out "For Your Own Good," the prescription read: "For a sure-cure for those blues, suggest you see a good show. As your doctor, I heartily recommend 'Juke Girl' starring Ann Sheridan and Ronald Reagan."

In New Posts

LEO HANEY, who has been manager of the Bucklen theatre, in Elkhart, Ind., has assumed city managership of the Indiana-Illinois theatres there, including the Elco, Bucklen and Orpheum. O. V. Flint, formerly employed as house manager at the Colfax theatre, South Bend, becomes manager of the Bucklen, Chick Tompkins, district manager for the Indiana-Illinois theatres in Elkhart and Goshen, announced.

JACK ARTHUR, Toronto district manager for Famous Players Canadian, has resigned to enter Government service as civilian in charge of organization of Army shows to tour Canadian camps and to appear on the air.

BIRK BINNARD of the Warner Grand, in Camden, N. J., has been transferred to the Capitol, in York, succeeding Gil Fradeneck, who joined the Army. Otis Kyger of the Lion, Red Lion, Pa., also has been shifted to York, Pa., to succeed George Roberts, resigned, as manager of the Rialto there. I. Perlin, for the past 10 years manager of the Colonial, in Atlantic City, has been transferred to the Grand, in Camden, N. J., and Clifford Gunnett, assistant manager of the Lion, has been promoted to manager.

JACK SINGER has been named assistant manager of the Warner Orpheum, in Philadelphia, and J. Stewart Silver has resigned as student manager at the Liberty, Tacony. In the circuit's offices, Wally Maokwski was named purchasing head, succeeding Bob Nydic, resigned and Bill Shugard, formerly with the defunct *Evening Ledger*, has joined the advertising staff.

JACK BIBEN, former theatrical manager, has joined the William Goldman circuit as night manager at the *News*, while Ed Coyle was named manager of David Barrist's Airport.

SEYMOUR BAGATELL is the new manager at the Varbalow Broadway theatre, in Camden, N. J., succeeding Pete Trado, wh left to join the Coast Guard.

FRANK FLYNN is the new manager o the Esquire theatre, in Indianapolis, Ind.

BOB SWANSON, of Miami, has replace Corbin Shield as manager of the Princes theatre, in Washington, D. C.

Window Displays Promoted By Sparrow for "Cairo"

Numerous window displays were pr moted by Allan Sparrow for his date "Cairo" at Loew's theatre, in Richmon Va., one of which plugged former Jeannet MacDonald song hits and those in the pi ture. One of the leading department stor featured a display of evening gowns wi scene stills, while a men's haberdasher ca ried fall clothes with Robert Young stil

Heralds were distributed in a house-t house canvass, displays landed in the publ library calling attention to reference and fi tion books on Egypt, and four color windo cards were planted in hotels and stores.

You, too can join

Fill out the application; managers and publicity men will receive a certificate attesting their membership in the country's biggest and best known organization of showmen. Absolutely No Dues or Fees.

Just clip and send to

MANAGERS' ROUND TABLE • ROCKEFELLER CENTER • NEW YORK

Name .... *Position* ....

Theatre .... *Circuit* ....

City .... *State* ....

Uncle Sam Demands—

1. Accurate Record of Defense Tax Collections
2. Accurate Record of Daily Income
3. Accurate Record of Admission Ticket Numbers
4. Accurate Record of Daily Disbursements
5. Accurate Record of Payments to all Employees
6. Accurate Summary of All Expenditures
7. All This and Many Other Records

Theatre Management Record and Tax Register

Provides—A Practical and Simple Accounting System—Requires no Bookkeeping Experience —Eliminates Tax Headaches—Daily—Weekly—Monthly—Defense Tax Record—Meets All Bookkeeping Requirements

**MAIL
COUPON
NOW**

$2.00
POSTPAID

**SOLD WITH A
MONEY BACK
GUARANTEE**

QUIGLEY BOOKSHOP,
ROCKEFELLER CENTER, NEW YORK

Here is my check for $2.00 Send me "Theatre Management Record and Tax Register."

Name ....

Address ....

City and State....................................

Theatre ....

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

THEATRES WANTED WESTERN PENNSYLvania or Eastern Ohio, buy or lease, independent exhibitor. BOX 1564, MOTION PICTURE HERALD.

FOR SALE: TWO THEATRES, TOWN 7500 adjoining larger city. No competition. $7500, balance terms. Money back four months if not satisfied. Owner has greater investment 250 miles away needs personal attention. Address BOX 184, Pine Bluff, Ark.

HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

WANTED: MANAGER FOR PALACE THEATRE, Winchester, Va. Fine opportunity right man. HERMAN H. HABLE.

POSITION WANTED

MANAGER NOW EMPLOYED WISHES TO make change. 15 years experience, a go-getter. Married, with children. BOX 1568, MOTION PICTURE HERALD.

THOROUGHLY EXPERIENCED ALL PHASES of theatre management. Employed in present position 9 years. Wish to make change. Go anywhere. American, 33 years old, married, draft exempt. BOX 1567, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE EQUIPMENT OF CLOSED THEAtre, ideal for defense location. WALDRON, Lindsay, Oklahoma.

PEERLESS MAGNARC LAMP, $275, HALL-CONnelly HC-10 High Intensity, $350, Demonstrators. Brandt direct coin machines, $89.50. S.O.S. CINEMA SUPPLY CORPORATION, New York.

WANTED: THEATRE ORGAN CONSOLE. M. MAYNARD, 11 Kramer Avenue, Caldwell, N. J.

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PRESS OF
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PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Forest Rangers

(Paramount)

Comedy-Melodrama in Color

Flames lick at the brush, sweep onward and upward through the forest, and from this opening scene the picture moves with the rapidity of the flames its cameras have caught so glowingly. Filmed in color among the tall timber, "The Forest Rangers" is a lot more than the title implies. Along with the gorgeous background are liberal manifestations of romance, comedy, music and melodrama expertly blended. It is escapist entertainment at its best.

The right cast has been chosen to make this possible. Fred MacMurray looks and acts the part of the District Ranger; Paulette Goddard is stunning as the eastern girl who proves her merit in the great forest; Susan Hayward is right out of the mold as the intensely vital girl who runs the small lumber mill she inherited, and that consummate actor, Lynne Overman, performs true to form as the crabby old guy with the heart of gold. Add to this list the names of Albert Dekker, Eugene Pallette, Regis Toomey and the others, and the showman has something to show and shout about.

The comedy scenes have been handled with a deft touch. The meeting of MacMurray and Miss Goddard, who is dressed up as a dude rancher, while a rodeo parade is in progress is something to laugh merrily about. Then again after their swift courtship and marriage the scene in the forest where MacMurray, Miss Goddard and Miss Hayward find themselves forced to spend the night, is memorable. There are others.

The familiar "Jingle, Jangle, Jingle" is a sort of theme song here. For good measure there's a song "Tall Grows the Timber" sung by MacMurray which you will be hearing more about.

There are two big fire scenes, one blazing at the start of the picture and one at the climax. The first fire is discovered to have been deliberately set and the identity of the culprit comes as a surprise. It is good melodrama.

Robert Sisk the associate producer and eorge Marshall, director, are to be complinented for making this the entertaining picure it is. Harold Shumate wrote the screenlay from a story by Thelma Strabel.

Previewed at the Paramount home office proection room in New York. The comedy scenes rew many a laugh from a usually reticent rade press coterie. Reviewer's Rating: Exellent.—Paul C. Mooney, Jr.

Release date, Block 2. Running time, 87 min. CA No. 8157. Adult audience classification.
on Stuart..............................Fred McMurray
elia Huston..............................Paulette Goddard
ana Mason..............................Susan Hayward
lbert Dekker, Lynne Overman, Eugene Pallette, egis Toomey, James Brown, Clem Bevans, Rod ameron, Sarah Edwards, Chester Clute, Kenneth riffith, Keith Richards, William Cabanne, Jimmy Con-

---

Road to Morocco

(Paramount)

Laugh Fest with Music

Bing Crosby and Bob Hope, after recent solo efforts in their individual specialties, are back on the "Road" with no loss of humor or momentum. In fact, laughs follow one another so furiously during the first 15 minutes or so that it seems entirely possible the audience will give out first.

During this time the perennial vagabonds have been shipwrecked on a desert shore, discovered by a camel and transported to town where they wine and dine at the expense of Hope whom Crosby, in superb pantomime, has sold to the fat man with the beard for $200. His fate is not torture night and day, as he intimates to Crosby in a message urging him to "flea," but a life of langourous splendor as the future husband of the Princess Shalmar.

While the pace slows down, the picture remains funny, hilariously so in spots as the Yanks in Africa mix with harems, oracles, tribal feuds and desert mirages, rarely taking them seriously enough to stop kidding the picture or themselves.

Musically, the songs by Johnny Burke and James Van Heusen may not be up to previous hits from the series, but the title song "Road to Morocco" sets the tone of the picture with gay lyrics and "Moonlight Becomes You" should prove a popular ballad. Two others are featured—"Constantly" and "Ain' Got a Dime to My Name."

The formula for this series shows few signs of becoming threadbare, and where it's just a bit shiny impudent patches are applied in full view of the audience.

Paul Jones was associate producer and David Butler directed from an original screen play by Frank Butler and Don Hartman. The gaiety which must have marked the collaboration of all concerned should be contagious.

Previewed in a projection room. Reviewer's Rating: Good.—E. A. Cunningham.

Release date, not set. Running time, 83 minutes. PCA No. 8255. General audience classification.
Jeff .... Bob Crosby
Turkey Jackson..............................Bob Hope
Dorothy Lamour, Anthony Quinn, Dona Drake, Vladimir Sokoloff, Mikhail Rasumny, Jamiel Hasson, Monte Blue.

Street of Chance

(Paramount)

Amnesia and Murder

Few pictures to come out of Hollywood in a year can compare in sustained suspense with this. It is a thrill-packed drama of a man suddenly awakened to the fact that he has been the victim of amnesia for a year and that he is wanted for a murder of which he remembers nothing. In its characterizations and its suspense the picture is reminiscent of "Night Must Fall," of several years ago.

The suspense is built up with unerring skill. The audience is left to grope its way through the maze of plot and get its clues along with the chief character—the amnesia victim—as he backtracks on that missing year in his memory. It is calculated to hold the attention of audiences and leave them limp at the finish from concentration.

Teamwork all down the line seems to have made this possible, but there is no denying that Burgess Meredith has just about made this a tour de force. The intensity of his portrayal as the amnesia victim overshadows everything else. In a lesser role Sheldon Leonard has the same intensity and directness of purpose as "Joe Marucci," a veritable bloodhound of a detective.

Outdistanced by the superlative performances of these two but giving a good account of themselves in their lesser roles are Claire Trevor, Jerome Cowan, Louise Platt, Frieda Inescort and Adeline De Walt Reynolds.

One of the most interesting scenes in the picture takes place at the country estate of the murdered man, where Meredith has retraced his steps to refresh his memory. There he questions the murdered man's dumb grandmother by having her blink her eyes—once for yes, two for no. It is she who solves the murder for him.

It is an unusual and interesting picture and right in the groove for those who like their melodrama straight and their mystery just that. The fact that it demands more than is usual of its audience may restrict its appeal but will intensify the enthusiasm of its admirers.

Sol C. Siegel, producer; his associate, Burt Kelly; Jack Hively, director, and scenarist Garrett Fort share the credit with actor Meredith for able handling of a difficult task.

Previewed at the Paramount home office projection room for the trade press. The picture had the reviewers' undivided attention. Reviewer's Rating: Excellent.—P. C. M., Jr.

Release date, not set. Running time, 74 minutes. PCA No. 8107. General audience classification.
Frank Thompson..............................Burgess Meredith
Ruth Dillon..............................Claire Trevor
Joe Marucci..............................Sheldon Leonard
Jerome Cowan, Frieda Inescort, Adeline De Walt Reynolds, Louise Platt, Arthur Loft.

Get Hep to Love

(Universal)

'Teen Age Comedy

Gloria Jean eclipses past performances in this comedy of appeal to youngsters in their 'teens and to adults concerned with juniors and their affairs. She is seen as a 14-year-old concert star whose aunt refuses her a vacation from the pursuit of fame and riches, whereupon the youngster runs away and gets herself adopted by a childless couple who learn to love her. To them, by a twist of story which packs something of a wallop, she is given in adoption with benefit of legality by a jurist who knows where in the books to look for the ruling which the audience wishes to see applied.

The script by Jay Drattler from a story by M. M. Musselman gives Miss Jean opportunity for the singing of some arias from the classics, delivered under Charles Previn's musical direction, and provides a spot, also, for some cutting of rug by the Jivin' Jacks and Jills to a swingtune about hitching the horse to an automobile, which is not named or signed in the credits but which highlights the comedy and brings the music in whole down to the level of today's juveniles. This is sung by Peggy Ryan, seen in many of Universal's musicals, with all the stops open.

Jane Frazee and Robert Paige portray the fosterparents with restraint and humor, Nana Bryant making the aunt a tyrant without making her incredible.

Charles Lamont, directing for associate producer Bernard W. Burton, inserted in the flow of incident many touches of humor which prosper the enterprise.

Previewed at the Ritz theatre, Hollywood, on a Friday night to an audience drawn by Glenn Miller's music to an exhibition of "Orchestra Wives." This turnout, juniors in the main and naturals for this type of offering, displayed their enthusiasm in a manner to test the stability of the edifice. Review's Rating: Good. —WILLIAM R. WEAVER.

Release date, Oct. 2, 1942. Running time, 77 min. PCA No. 8656. General audience classification.

Doris Stanley	Gloria Jean
Jimmy Arnold	Donald O'Connor
Ann Winters	Jane Frazee
Stephen Winters	Robert Paige

Peggy Ryan, Edith Barrett, Cora Sue Collins, Nana Bryant, Irving Bacon, John Abbott, Willard Mitchell, Tim Ryan, Douglas Scott, the Jivin Jacks and Jills.

Henry Aldrich, Editor

(Paramount)

Henry Catches a Firebug

Radio fans who follow the fortunes of the Aldrich family will find son Henry in trouble again in the latest Paramount screen report on the bad boy of Centervile High School. It takes 72 minutes of laughter and excitement to get him out of this firebug scrape. Family audiences should like the Sol Siegel production.

Jimmy Lydon again plays Henry, abetted by Charles Smith as Dizzy. They still drive their battered car. Rita Quigley is winsome as the high school sweetheart who aids his election to the editorship of the school paper. To give zip to his paper Henry fabricates a sensational arson story, and lands in trouble up to his ears.

Henry himself is accused of being a firebug and is brought to trial. But in the last reel he catches Nero Smith, a pleasant little pyromaniac, portrayed by Francis Pierlot. There is an exciting climax in a blazing warehouse. Hugh Bennett's direction adds many laughs and keeps the story by Muriel Roy Bolton and Bal Burton moving rapidly. Parents and youngsters should both find the picture fun.

Previewed at the home office projection room where it evoked a few early morning laughs from a trade press and office audience. Reviewers Rating: Good.—JOHN STUART, JR.

Release date, Block 2. Running time, 72 min. PCA No. 8208. General audience classification.

Henry Aldrich	Jimmy Lydon
Dizzy Stevens	Charles Smith
Martha Daley	Rita Quigley
Nero Smith	Francis Pierlot

John Litel, Olive Blakeney, Charles Halton, Vaughn Glaser, Maude Eburne, Cliff Clark, Oscar O'Shea.

Youth on Parade

(Republic)

Musical Comedy

This musical comedy, based on college life, departs in one instance from the run-of-the-mill plots for such type of entertainment, and that is in the selection of the principal character. The students, boys and girls, who have been placed in a special psychology class conducted by a new and young professor, create a mythical student who happens, by dint of the pupils' combined efforts, to win the scholarship award of the college. Forced to produce the student or face expulsion, which would prevent their putting on the annual class show, they hire a would-be New York actress who, with her brother, is being sought by the police. She manages to solve their problems, and those of the professor, but not without complications.

As the slangy actress, Ruth Terry is outstanding. John Hubbard plays the role of the professor; Martha O'Driscoll, the co-ed with whom he falls in love; Tom Brown, one of the student leaders. Ivan F. Simpson, Charles Smith, Lynn Merrick, Nana Bryant, Bruce Langley, Chick Chandler and Marlyn Schild are seen in support.

The picture ends on a note suggested by the OWI: that college students continue their studies until called by the draft.

Six songs—"You're So Good to Me," "If It's Love," "I've Heard That Song Before," "Mad," "Cotcha Too Ta Mee," and "You Got to Study, Buddy"—are used to good effect in the film, which was directed by Albert S. Rogell. "I've Heard That Song Before" is the best bet.

The Albert J. Cohen production has verve and freshness, although some of the situations telegraph themselves. George Carleton Brown wrote the original screenplay, with Frank Gill, Jr., doing additional dialogue.

Previewed at the Republic studios, Hollywood. Reviewer's Rating: Good.—V. K.

Release date, Sept. 10, 1942. Running time, 75 min. PCA No. 8643. General audience classification.

Prof. Payne	John Hubbard
Patty Flynn Betty Reilly	Ruth Terry
Sally	Martha O'Driscoll
Bingo Brown	Tom Brown

Ivan F. Simpson, Charles Smith, Lynn Merrick, Nana Bryant, Bruce Langley, Chic Chandler, Marlyn Schild.

The Bowery at Midnight

(Monogram)

Murder in Multiple

Deaths occur at the drop of a hat, and no hat, in the telling of this tale about a psychologist of the classroom who operates a soup kitchen on the Bowery under an alias whilst working out his destiny as a homicidal maniac. It turns out at the end of the picture that a doctor in his service as a janitor has restored some of his victims to life, and these dispatch him in revenge, but this arrangement doesn't impair the production as a demonstration in destruction for the folks who like their killings in multiple.

Bela Lugosi plays the murderer with polish and without makeup, keeping the film in the province of plausibility when he is on the screen. It gets out of that area now and again when others are carrying the action.

The film is a Sam Katzman-Jack Dietz production directed by Wallace Fox from a script by Gerald Schnitzer and with Barney A. Sarecky as associate producer. It is designed to give the murder fans a workout and does.

Previewed at Monogram studio to a tradepress audience. Reviewer's Rating: Fair.— W. R. W.

Release date, October 30, 1942. Running time, 63 min. PCA No. 8899. General audience classification.

Professor Brenner	Bela Lugosi
Richard Dennison	John Archer
Judy Malvern	Wanda McKay

Tom Neal, Vince Barnett, Anna Hope, John Berkes, J. Farrell MacDonald, Dave O'Brien, Lucille Vance, Lew Kelly, Wheeler Oakman, Ray Miller.

Sin Town

(Universal)

Outdoor Special

Another in the series of high budget outdoor action pictures Universal is releasing, "Sin Town" tells the story of two bunco artists, one a man and the other a woman, working together until their business and romantic partnership hits the rocks in an oil boom town. Constance Bennett and Brod Crawford enact the principal roles, with support being given by Anne Gwynne, Patric Knowles, Andy Devine, Leo Carrillo, Ward Bond, Arthur Aylesworth, Ralf Harolde, Charles Wagenheim, Billy Wayne, Hobart Bosworth, Bryant Washburn and Jack Mulhall.

Ray Enright directed with George Waggner attending to production with vigor, giving full play to the violent emotions. W. Scott Darling and Gerald Geraghty wrote the original screenplay; Richard Brooks, additional dialogue.

The partnership of the man and the woman dissolves temporarily when he, becoming half owner of the boom town's chief gambling and drinking parlors, falls in what he thinks is love with the daughter of a newspaper editor the criminal element has murdered. In reality, he is being used as a dupe by the leader of the town's gang who seeks to pin crimes on him. During the story, two lynchings are averted, a prolonged fist fight takes place, and the forces of law and order clash with those of crime.

Seen in a projection room at the Universal studio, Hollywood. Reviewer's rating: Good. —V. K.

Release date, Sept. 25, 1942. Running time, 73 min. PCA No. 8576. Adult audience classification.

Kye Allen	Constance Bennett
Dude McNair	Brod Crawford
Laura Kirby	Anne Gwynne
Wade Crowell	Patric Knowles

Andy Devine, Leo Carrillo, Ward Bond, Arthur Aylesworth, Ralf Harolde, Charles Wagenheim, Billy Wayne, Hobard Bosworth, Bryant Washburn, Jack Mulhall.

Mrs. Wiggs of the Cabbage Patch

(Paramount)

Slapstick and Sentiment

Alice Hegan Rice's story of the indomitable Mrs. Wiggs and her struggle to raise five children in the Cabbage Patch has found an audience for each of its several screen versions, and it is possible that the latest Paramount revival will be equally fortunate. The basic drama of a courageous mother, the charm of five innocent children, the elemental comedy of a husband-seeking spinster, the romantic interest of a struggling young physician are all there again. But the popularity of the book is with an older generation who may go, out of sentiment, and find it in abundance, not with the youngsters for whom it was originally intended.

Fay Bainter has strength and charm as Mrs. Wiggs and makes a valiant attempt to put forward the timeless quality of the heroine. But few others in the cast make the effort. Hugh Herbert and Vera Vague seem intent on proving that an old gag never dies, while the children speak their lines in the manner reserved for entertainments put on for grown-ups.

Three writers are credited with the screen play, Doris Anderson, William Slavens McNutt and Jane Storm. They have preserved much of the original flavor of the book and the play by Anne Flexner, making one concession to time in substituting the Children's Protective Society for the wicked mortgage-holder as chief menace. Sol C. Siegel produced and Ralph Murphy directed.

Previewed in the home office projection room Reviewer's Rating: Poor—E. A. C.

Release date, Block 2. Running time, 80 minutes PCA No. 8140. General audience classification.

Mrs. Elvira Wiggs	Fay Bainte
Miss Tabita Hazy	Vera Vagu
Marcus Throckmorton	Hugh Herber
Europena	Carolyn Le

Barbara Britton, John Archer, Betty Brewer, Mar Thomas, Billy Lee, Carl "Alfalfa" Switzer.

The Falcon's Brother

(RKO Radio)

Mystery Melodrama

The original "Falcon" bows out of the series in this film as, heroically saving a South American diplomat from death, he himself is killed. The adventures will be continued for the "Falcon's" brother is taking over, as he did for the greater part of this picture. The film is about on a par with the others of the series, which means that it provides an hour's pleasant entertainment.

The passing of George Sanders as the amateur criminologist brings in his place Tom Conway, a newcomer who greatly resembles him in voice and manner. For George Sanders and Tom Conway (Thomas Charles Sanders) are brothers in real life as well. Tom does a neat imitation of brother George but shows promise also of an individual personality.

The direction by Stanley Logan keeps the picture flowing smoothly and the humor written into the script takes care of the lulls. The action starts on a boat, shifts to a dressmaking establishment and winds up at a New England shore town. The plot involves Axis agents and counter-espionage South American agents. The agents are no match for the "Falcon" or his brother. Jane Randolph is the girl fashion reporter who becomes the shadow of the brother, for it is he who manages most of the detecting.

Reviewed at the RKO Radio exchange in New York. Reviewer's Rating: Good.—P. C. M. Jr.

Release date, not set. Running time, 63 min. PCA No. 8573. General audience classification.

Gay Lawrence .... George Sanders
Tom Lawrence .... Tom Conway
Marcia Brooks........................Jane Randolph
Don Barclay, Cliff Clark, Edward Gargan, Eddie Dunn, Charlotte Wynters, James Newill, Keye Luke, Amanda Varela, George Lewis, Gwili Andre, Andre Charlot, Mary Halsey, Charles Arndt.

The Yanks Are Coming

(Producers Releasing)

Musical Comedy

Stocked with five song numbers that stay on in memory as tunes of the times to be whistled or danced to, this comedy of enlistees and bandsmen is a triumph of score over budget and pleases beyond the promise of its price.

The numbers are "The Yanks Are Coming," "I Must Have Priorities On Your Heart," "There Will Be No Blackout of Democracy" and "Zip Your Lip," with music by Lew Pollack and Tony Stern and lyrics by Herman Ruby and Sidney Claire, and "Don't Fool Around With My Heart," by Kay Crothers and Dr. Arthur Garland.

Henry King and his band perform the numbers, participating also in the story, which is about the staging of a show for the men in the service. King, Jackie Heller, Mary Healy, William Roberts and Maxie Rosenbloom are the principals featured.

Production is by Lester Cutler, reflecting sagacity in planning and execution, with C. A. Beute acting as associate and Alex Thurn-Taxis directing. Stern, Pollack, Edward Kaye, Arthur St. Claire, Sherman Lowe and Edith Watkins share credit for the script.

Previewed at Talisman studio to a press and professional audience which responded approvingly to the musical numbers and to some of the comedy. Reviewer's Rating: Good.—W. R. W.

Release date, October 12, 1942. Running time, 65 min. PCA No. 8728. General audience classification.

Gil Whitney........................Henry King
Rita Edwards........................Mary Healy
Jackie Heller, Maxie Rosenbloom, William Roberts, Parkyakarkus, Dorothy Dare, Lynn Starr, Jane Novak, Charles Purcell, Forrest Taylor, David O'Brien, Lew Pollack.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

The Sombrero Kid

(Republic)

Western

Although suffering from a somewhat complicated plot, this picture should hold the interest of the average Western fan who demands action.

Don "Red" Barry is the hero in this tale. He first turns up as one of the two sons of Robert Homans, who is cheated of his mine by a banker. Homans is then killed at the banker's instigation and his will names Barry as the son of an outlaw. Barry then becomes an outlaw, until, with the aid of his foster brother, he rights all the wrongs.

The plot is complicated by several other elements, some of which, it would seem, could have been saved for some other Western picture. There are the requisite number of gun battles and the usual number of fist fights expected in pictures of this type.

In addition to Barry, John James, Joel Friedkin and Rand Brooks have the principal roles; Lynn Merrick has a trivial part as the ingenue. George Sherman was associate producer and director.

A morning audience at the New York theatre snickered once or twice. Reviewer's Rating: Fair.—Bob Wile.

Release date, July 31, 1942. Running time, 56 min. PCA No. 8570. General audience classification.

Jerry Holden........................Don "Red" Barry
Dorothy Russell........................Lynn Merrick
Tommy Holden........................John James
Joel Friedkin, Rand Brooks, Robert Homans, Stuart Hamblen, Bob McKenzie, Slim Andrews, Stanford Jolley, Frank Brownlee, Anne O'Neal.

A Yank in Libya

(Producers Releasing Corp.)

Synthetic Action

The synthetic plot which handicaps this effort will tax the imagination even of the audiences who are looking only for action. The acting and direction are all that could be expected of the story.

The picture revolves around a Libyan village peopled by Arabs. Although the war is already under way, there is a British consul there. The fact that Libya was an Italian possession is quite ignored. Sheik David is trying to keep a peace treaty he made with the British, while Sheik Ibrahim is attempting to incite the natives to rise with the assistance of Germany. The badly labored climax comes when British troops defend the village against the Arabs.

H. B. Warner is miscast as a silly-ass Englishman. It's a small role but he is billed as a star. Walter Woolf King overplays the role of an American reporter. Joan Woodbury is the ingenue and Parkyarkarkus has a comedy role. George M. Merrick produced; Albert Herman directed from an original story and screenplay by Arthur St. Claire and Sherman Lowe.

Seen at the New York theatre before an audience attracted by the title, the picture was received in stony silence. Reviewer's Rating: Poor.—R. A. W.

Release date, July 24, 1942. Running time, 67 min. PCA No. 8495. General audience classification.

Herbert Forbes........................H. B. Warner
Mike Malone........................Walter Woolf King
Nancy Brooks........................Joan Woodbury
Benny Sykes ....Parkyarkarkus
Duncan Renaldo, George Lewis, William Vaughn, Howard Banks, Amarilla Morris.

Thunder Rock

(Charter Film-Metro)

Social Fantasy Drama

Conversational dramas—particularly those based on or inspired by stage plays—need to be something more than disquisitory to reach the broad and general public of the motion picture theatre. It is highly to the credit of John and Roy Boutling that this adaptation of Robert Ardrey's play is emphatically motion picture art and motion picture entertainment of a most unusual quality.

The theme is discursive and the subject matter serious, but thanks to an imaginative screenplay by Jeffrey Dell and Bernard Miles, and to the sensitive directorial hand of Roy Boulting, the picture is also an emotional and dramatic bullseye.

It has a topical flavor for all its philosophical profundities, and its performances are Grade One. The absence of any audience-drawing star names is, of course, a disadvantage to the showman, but its unusual character and quality, plus any repute the play may have acquired, suggest exploitable factors. It certainly will stir word of mouth publicity, although probably not among the patrons of Old Mother Riley and Tom Tyler.

"Thunder Rock" is a lighthouse on Lake Michigan, where a disenchanted newspaperman has sought refuge from the follies and futilities of the world. There he creates in his mind dream characters from the log of a ship wrecked there 90 years ago, people who have left the Old World for the New, to seek solace and sanity.

In their life stories, and in his own reaction to them, he finds again faith in life, learns that for all its follies humanity ever goes forward to a greater future. It is a fascinating theme, provocative and purposeful. Although the people of Charleston's dream world are mere fantasies, there is no sentimentality or cheapness in Bouting's treatment of the situation. There is strong emotional punch in their stories, and plenty of social commentary. Flashes of Fascist braggadocio and appeasement link the theme with today. The net conclusion is optimistic rather than defeatist.

Telling the story and weaving the pattern, Boutling has kept his subject a motion picture and his touch shows great imagination and much sensibility. Mutz Greenbaum's camera work is flawless and the sets and costumes without a fault.

Michael Redgrave and Barbara Mullen, he as the disenchanted Charleston, and she as an early Victorian feminist, are best known of the cast, but Frederick Valk as the persecuted Vienna doctor, Findlay Currie as Captain Joshua, and Lilli Palmer as his daughter, are no less moving in their portrayals.

Metro has done well to sponsor the picture, which is without doubt one of the prestige productions of the year, a prestige built not only on its production and entertainment qualities but no less on its high moral and intellectual flavor.

Despite 111 minutes of screening the film obviously enchanted a normal trade audience although there was criticism of its verbose opening. The emotional passages drove home with both sexes. Whether the film is box office in the accepted sense was the major consideration among exhibitors, but that it will attract and stimulate great attention and that it enriched the screen few seemed to doubt. Reviewers Rating: Excellent.—Aubrey Flanagan.

Release date, not set. Running time, 111 min. Adult audience classification.

David Charleston........................Michael Redgrave
Ellen Kirby........................Barbara Mullen
Streeter........................James Mason
Melanie........................Lilli Palmer
Findlay Currie, Frederick Vaulk, Sybilla Binder, Frederick Cooper, Jean Shepeard, Barry Morse, George Carney, Miles Malleson, Bryan Herbert, James Pirrie, A. E. Matthews, Olive Sloane, Tommy Dugan, Tony Quinn, Harold Anstruther, Alfred Sangster.

ADVANCE SYNOPSES and information

SHADOW OF A DOUBT
(Universal)

Melodrama

PRODUCER: Jack H. Skirball. Directed by Alfred Hitchcock.

PLAYERS: Teresa Wright, Joseph Cotten, Macdonald Carey, Henry Travers, Patricia Collinge, Edna May Wonnacott.

SYNOPSIS

The synopsis of "Shadow of a Doubt" reads like typical Hitchcock fare. To a little California town comes a man to visit his brother, sister-in-law and their daughter. The town grows to like the stranger who builds an addition to the local hospital and is looked upon as a force for good. Two strangers show up later, and appear interested in his movements. The man's niece discovers that the public benefactor is a murderer, and prevails upon the two strangers, who are detectives, to arrest him outside the city so that the people's faith is not destroyed. The killer knows his niece has found him out, and also knows that she will not expose him. The struggle between them goes on, all but the two policemen unaware of it.

Miss Wright is one of the Stars of Tomorrow, as selected by exhibitors through the MOTION PICTURE HERALD poll.

GENTLEMAN JIM
(Warner Bros.)

Biography of James Corbett

PRODUCER: Robert Buckner. Directed by Raoul Walsh.

PLAYERS: Errol Flynn, Alexis Smith, Jack Carson, Alan Hale, John Loder, Dorothy Vaughn, Ward Bond, Arthur Shields.

SYNOPSIS

From many a printed biography of the late James J. Corbett, from many newspaper files and, finally, from the accountings of persons still living who knew the fighter at first hand, has been assembled a life story considered as nearly authentic as need be without limiting unnecessarily the devices of screen entertainment.

THE ADVENTURES OF MARK TWAIN
(Warner Bros.)

Biography

PRODUCER: Jesse Lasky. Directed by Irving Rapper.

PLAYERS: Fredric March, Alexis Smith, Donald Crisp, Alan Hale, John Carradine.

SYNOPSIS

Author Mark Twain's life is brought to the screen for the first time in this Warner production by Jesse L. Lasky, whose last cinematic endeavor was "Sergeant York," another biography. Including much Americana, the picture traces the tragic life of Samuel L. Clemens, whose nom de plume was Mark Twain. It takes form through his misfortunes, and his happy moments, from his love for his wife, to the death of his son, his gaining of fortune and his bankruptcy. Painstaking effort in authenticity of Americana was made.

AIR FORCE
(Warner Bros.)

War Melodrama

PRODUCER: Hal B. Wallis. Directed by Howard Hawks.

PLAYERS: John Garfield, Gig Young, George Tobias, John Ridgely.

SYNOPSIS

Filmed in full cooperation with the military authorities and without restraint in the matter of subject material which governed production prior to American entry into the war, this production undertakes to portray to the screen public the branch of the service named in the title as it exists and functions today, all as background to a fictional narrative naturally.

FOREVER YOURS
(Universal)

War Comedy-Drama, with Music

PRODUCER: Bruce Manning. Directed by Jean Renoir.

PLAYERS: Deanna Durbin, Edmund O'Brien, Barry Fitzgerald.

SYNOPSIS

In her return to the screen after a long absence Deanna Durbin is seen as a young teacher stationed in the Pacific war zone who returns with a boatload of survivors to San Francisco. A romance with an aviator which begins in the Pacific is concluded on the mainland of the United States at the picture's end.

DR. RENAULT'S SECRET
(20th Century-Fox)

Horror Drama

PRODUCER: Sol Wurtzel. Directed by Harry Lachman.

PLAYERS: John Shepperd, Lynne Roberts, J. Carrol Naish, George Zucco.

SYNOPSIS

This is 20th Century-Fox's first horror picture, at least in recent years. It is about a scientist who through an operation transforms an ape into a caricature of a man. The creature than falls in love with the doctor's daughter and vies with a young man for her.

SILVER QUEEN
(Paramount)

Costume Drama

PRODUCER: Harry Sherman. Directed by Lloyd Bacon.

PLAYERS: George Brent, Priscilla Lane, Bruce Cabot, Lynne Overman, Eugene Pallette, Eleanor Stewart, Janet Beecher, Guinn Williams.

SYNOPSIS

Against a background of old San Francisco and New York, the film tells the story of a society girl who determines to wipe out the family debts. Her equipment is a natural gift of sleight-of-hand and of handling men. The men in question are principally George Brent and Bruce Cabot.

THAT OTHER WOMAN
(20th Century-Fox)

Comedy-Drama

PRODUCER: Walter Morosco. Directed by Ray McCarey.

PLAYERS: Lynn Bari, James Ellison, Janis Carter, Dan Duryea.

SYNOPSIS

This concerns the efforts of a pretty stenographer, in love with her boss, to make him cognizant of her. To her dismay, he is unmoved, until a farcical climax.

CASABLANCA
(Warner Bros.)

War Melodrama

PRODUCER: Hal B. Wallis. Directed by Michael Curtiz.

PLAYERS: Ingrid Bergman, Humphrey Bogart, Claude Rains, Paul Henried, Conrad Veidt.

SYNOPSIS

An unproduced play by Murray Burnett and Joan Ellison, entitled "Everybody Comes to Rick's," furnished the material for this treatment of a widespread war problem. "Rick's" is a house in French Morocco to which come war refugees for safety and assistance. A variety of individual stories is woven into the whole.

KEEPER OF THE FLAME
(Metro-Goldwyn-Mayer)

Drama

PRODUCER: Victor Saville. Directed by George Cukor.

PLAYERS: Spencer Tracy, Katharine Hepburn, Donald Meek, Frank Craven.

SYNOPSIS

As the story opens, an American patriot is murdered under mysterious circumstances. Tracy as a newspaperman tracks down clues leading to his death, and finds that the man's wife, played by Miss Hepburn, had sent him knowingly to his fate. Clues point to the fact that the so-called patriot was in league with the Nazis, and the secret is kept by both. This re-teams the starring pair of "Woman of the Year."

THE UNDYING MONSTER
(20th Century-Fox)

Horror Story

PRODUCER: Bryan Foy. Directed by John Brahm.

PLAYERS: John Howard, James Ellison, Aubrey Mather, Heather Angel.

SYNOPSIS

Mysterious murders near a large lodge in England arouse the suspicions of Scotland Yard and the apprehensions of the village folk as to the truth of the existence of the Hammond legend which says that all the male members of the Hammond family inherit the traits of a werewolf. With all the accoutrements of a horror story—secret passages, clanking chains eerie figures, the story is unfolded to a climax which has the murderer, in wolf form, slain and then turn back to a human being in death

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	*Title*	*Release Date*
....	Counter Espionage	Sep. 3,'42
....	The Spirit of Stanford	Sep. 10,'42
....	A Man's World	Sep. 17,'42
....	Lucky Legs	Oct. 1,'42
....	Riding Through Nevada	Oct. 1,'42
....	The Daring Young Man	Oct. 8,'42
....	The Lone Prairie	Oct. 15,'42
....	Smith of Minnesota	Oct. 15,'42
....	You Were Never Lovelier	Oct. 22,'42
....	The Boogie Man Will Get You	Oct. 29,'42
....	The Cover Girl	Not Set
....	Stand By All Networks	Not Set
....	A Tornado in the Saddle	Not Set
....	Law of the Badlands	Not Set
....	Boston Blackie Goes Hollywood	Not Set
....	The Fighting Buckaroo	Not Set
....	Laugh Your Blues Away	Not Set
....	Something to Shout About	Not Set
....	Commandos Strike at Dawn	Not Set
....	Underground Agent	Not Set
....	Law of the Northwest	Not Set
....	How Do You Do	Not Set
....	The Frightened Stiff	Not Set
....	Ride, Mountie Ride	Not Set
....	Junior Generals	Not Set
....	City Without Men	Not Set
....	Silver City Raiders	Not Set
....	The Desperados	Not Set
....	Hail to the Rangers	Not Set
....	One Dangerous Night	Not Set
....	Merry Go Round	Not Set
....	Power of the Press	Not Set
....	13 Steps to Heaven	Not Set
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Rhythm Parade	Not Set
....	Dead Men Don't Ride	Not Set

MGM

Prod. No.	*Title*	*Release Date*
302	Tish	Sep.-Oct. '42
305	A Yank at Eton	Sep.-Oct. '42
306	The War Against Mrs. Hadley	Sep.-Oct. '42
307	Cairo	Sep.-Oct. '42
308	Seven Sweethearts	Sep.-Oct. '42
...	Apache Trail	Sep.-Oct. '42
...	Somewhere I'll Find You	Sep.-Oct. '42
...	Panama Hattie	Sep.-Oct. '42
...	For Me and My Gal	Sep.-Oct. '42
...	Eyes in the Night	Sep.-Oct. '42
...	White Cargo	Sep.-Oct. '42
...	Omaha Trail	Sep.-Oct. '42
...	Andy Hardy Steps Out	Not Set
...	Random Harvest	Not Set
...	Reunion	Not Set
...	Journey for Margaret	Not Set
...	Whistling in Dixie	Not Set
....	Dr. Gillespie's New Assistant	Not Set
....	Presenting Lily Mars	Not Set
....	Lassie, Come Home	Not Set
....	Keeper of the Flame	Not Set
...	Tennessee Johnson	Not Set
...	Northwest Rangers	Not Set
...	Pilot No. 5	Not Set
...	Cargo of Innocents	Not Set
...	Assignment in Brittany	Not Set
...	Cabin in the Sky	Not Set
...	Du Barry Was a Lady	Not Set
...	Three Hearts for Julia	Not Set
...	The Human Comedy	Not Set
...	Nothing Ventured	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
....	One Thrilling Night	June 5,'42
...	Isle of Missing Men	Sept. 18,'42
...	Foreign Agent	Oct. 9,'42
...	Texas to Bataan	Oct. 16,'42
...	Criminal Investigator	Oct. 23,'42
...	Bowery at Midnight	Oct. 30,'42

PARAMOUNT

Block 1

Prod. No.	*Title*	*Release Date*
....	Wake Island	
....	The Major and the Mnior	
....	The Glass Key	
....	Wildcat	
....	Priorities on Parade	

Block 2

Prod. No.	*Title*	*Release Date*
....	Henry Aldrich, Editor	
....	Mrs. Wiggs of the Cabbage Patch	
....	Road to Morocco	
....	Street of Chance	
....	The Forest Rangers	

Prod. No.	*Title*	*Release Date*
....	American Empire	Not Set
....	Palm Beach Story	Not Set
....	I Married a Witch	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Young and Willing	Not Set
....	Happy Go Lucky	Not Set
....	Border Patrol	Not Set
....	Wrecking Crew	Not Set
..	Silver Queen	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set
....	Missing Men	Not Set
....	Submarine Alert	Not Set
....	Lost Canyon	Not Set
....	Leather Burners	Not Set
....	Star Spangled Rhythm	Not Set
....	The Crystal Ball	Not Set
....	Lucky Jordan	Not Set
....	Hoppy Serves a Writ	Not Set
....	Henry Aldrich Gets Glamour	Not Set
....	Buckskin Frontier	Not Set
....	High Explosive	Not Set
....	Night Plane to Chungking	Not Set
....	True to Life	Not Set

PRODUCERS REL. CORP.

Prod. No.	*Title*	*Release Date*
...	Baby Face Morgan	Sep. 15,'42
...	Tomorrow We Live	Sep. 29,'42
...	The Yanks Are Coming	Oct. 12,'42
...	City of Silent Men	Oct. 26,'42
...	Secrets of a Co-Ed	Nov. 9,'42
...	Miss V from Moscow	Nov. 23,'42
...	Boss of Big Town	Dec. 7,'42
...	A Night for Crime	Not Set
...	Permit to Kill	Not Set
...	Dead Men Walk	Not Set

RKO

Prod. No.	*Title*	*Release Date*
...	The Magnificent Ambersons	July 10,'42
...	The Big Street	Sep. 4,'42
...	Mexican Spitfire's Elephant	Sep. 11,'42
...	Wings and the Woman	Sep. 18,'42
...	Bandit Ranger	Sep. 25,'42
...	Highways by Night	Oct. 2,'42
...	Here We Go Again	Oct. 9,'42
...	Journey Into Fear	Not Set
...	Army Surgeon	Not Set
...	Scattergood Survives a Murder	Not Set
...	The Navy Comes Through	Not Set
..	Pride of the Yankees	Not Set
...	Once Upon a Honeymoon	Not Set
...	The Falcon's Brother	Not Set
...	Seven Days Leave	Not Set
...	Ladies Day	Not Set
...	Seven Miles from Alcatraz	Not Set
...	Cat People	Not Set
...	Tarzan Triumphs	Not Set
...	Stand By to Die	Not Set
...	Bombardier	Not Set
...	The Great Gildersleeve	Not Set
...	They Got Me Covered	Not Set

REPUBLIC

Prod. No.	*Title*	*Release Date*
201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
...	Ice-Capades Revue	Not Set
...	Johnny Doughboy	Not Set
...	The Crooked Circle	Not Set
...	Secrets of the Underground	Not Set
...	Heart of the Golden West	Not Set

20TH CENTURY-FOX

Block 1

Prod. No.	*Title*	*Release Date*
301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

Prod. No.	*Title*	*Release Date*
308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

Block 3

Prod. No.	*Title*	*Release Date*
...	Tales of Manhattan	Not Set

Block 4

Prod. No.	*Title*	*Release Date*
309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
316	The Young Mr. Pitt	Oct. 30,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

Prod. No.	*Title*	*Release Date*
...	Thunder Birds	Nov. 13,'42
...	Dr. Renault's Secret	Nov. 20,'42
...	The Black Swan	Nov. 27,'42
...	The Undying Monster	Dec. 4,'42
...	That Other Woman	Dec. 11,'42
...	The Ox-Bow Incident	Not Set
...	China Girl	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Crash Dive	Not Set
...	Life Begins at 8:30	Not Set
...	The Meanest Man in the World	Not Set
...	Over My Dead Body	Not Set
...	Brasher Doubloon	Not Set
...	Quiet Please, Murder	Not Set
...	Dixie Dugan	Not Set
...	Seventh Column	Not Set

UNITED ARTISTS

Prod. No.	*Title*	*Release Date*
...	One of Our Aircraft Is Missing	Not Set
...	Love on the Dole	Not Set
...	The Keys of the Kingdom	Not Set
...	The Moon and Sixpence	Not Set
...	Mr. & Mrs. Brooklyn	Not Set
...	The Devil with Hitler	Not Set
...	Calaboose	Not Set
...	The Big Blockade	Not Set
...	Taxi, Mister	Not Set
...	Prairie Chickens	Not Set
...	Fall In	Not Set
...	Nazty Nuisance	Not Set
...	Jacaré	Not Set

UNIVERSAL

Prod. No.	*Title*	*Release Date*
....	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
....	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
....	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
....	Moonlight in Havana	Oct. 16,'42
....	Arabian Nights	Oct. 30,'42
7072	Little Joe the Wrangler	Nov. 13,'42
....	Nightmare	Not Set
....	Forever Yours	Not Set
....	The Great Impersonation	Not Set
....	Destiny	Not Set
....	Strictly in the Grove	Not Set
....	The Mummy's Tomb	Not Set
....	Who Done It?	Not Set
....	Off the Beaten Track	Not Set
....	Raiders of San Joaquin	Not Set
....	Night Monster	Not Set
....	On the Beam	Not Set
....	Shadow of a Doubt	Not Set
....	Flesh and Fantasy	Not Set
....	Tenting Tonight on the Old Camp Ground	Not Set
....	The Old Chisholm Trail	Not Set
....	Sherlock Holmes in Washington	Not Set
....	Passing the Buck	Not Set
....	Corvettes in Action	Not Set
....	White Savage	Not Set
....	Pittsburgh	Not Set
....	Cheyenne Roundup	Not Set

WARNER BROS.

Prod. No.	*Title*	*Release Date*
202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
...	Yankee Doodle Dandy	Not Set
..	The Hard Way	Not Set
..	George Washington Slept Here	Not Set
..	Casablanca	Not Set
..	Gentleman Jim	Not Set
..	Watch on the Rhine	Not Set
..	Princess O'Rourke	Not Set
..	Adventures of Mark Twain	Not Set
...	Flying Fortress	Not Set
...	The Hidden Hand	Not Set
...	Arsenic and Old Lace	Not Set
...	Edge of Darkness	Not Set
....	The Mysterious Doctor	Not Set
..	The Desert Song	Not Set
..	Air Force	Not Set
..	The Constant Nymph	Not Set
...	Action in the North Atlantic	Not Set
...	Murder on Wheels	Not Set
...	Background to Danger	Not Set
...	One More Tomorrow	Not Set
...	Mission to Moscow	Not Set
...	The Gorilla Man	Not Set

Here We Go Again

(RKO Radio)

Radio Talent Parade

Designed to attract and entertain radio listeners, this amassing of microphone personalities presents them in material which is practically an extension of their several and varied air wave programs.

It opens with Fibber McGee and Molly at home in Wistful Vista doing and saying the things they do on their network show. Later they join their intimates, Gildersleeve, Wimple and Mr. Uppington, elsewhere, in somewhat less typical adventures, but in character.

Edgar Bergen, Charlie McCarthy and Mortimer Snerd, later also Ray Noble and band pursue separate courses to the same destination and converge with the McGees upon a story which is no more strain upon the imagination than most radio comedy material. Ginny Sims is an additional entry, singing some and figuring in a romance with Bergen.

Reviewer's Rating: Good.

Fibber McGee and Molly, Edgar Bergen, Charlie McCarthy, Mortimer Snerd, Ginny Simms, Roy Noble and his orchestra.

Complete review published August 29, 1942

Tish

(Metro-Goldwyn-Mayer)

Corn for the Customers

Marjorie Main in the title role, flanked by Zasu Pitts and Aline MacMahon, portrays the small town spinster with a whim of iron and a genius for mismanaging other people's affairs. For most of the distance these three entertain at quasi-slapstick predicated upon efforts to promote a match between young people who are in love but not with each other. Toward the end the picture turns serious when a quirk of circumstances puts a baby into custody of "Tish" under conditions which impel her to claim it as her own in the belief that she is shielding loved ones. A touch of war colors the picture at this point, accounting for the clarification of issues which restores to "Tish" her command of all she surveys.

Performances by all hands, production by Orville O. Dull, direction by S. Sylvan Simon and the script by Harry Ruskin are all in the interests of broad strokes crudely drawn with the likings of the multitude in consideration.

Reviewer's Rating: Fair.

Tish	Marjorie Main
Aggie	Zasu Pitts
Lizzie	Aline MacMahon

Susan Peters, Lee Bowman, Guy Kibbee, Virginia Grey, Richard Quine, Ruby Dandridge, Al Shean.

Complete review published July 25, 1942

Highways by Night

(RKO Radio)

Gangsters and Truckers

RKO Radio presents two of its newcomers, Richard Carlson and Jane Randolph, in this story adapted from Clarence Buddington Kelland's *Saturday Evening Post* serial, "Silver Spoon." They acquit themselves well in a story that has sufficient action to hold interest, despite its lack of expansive treatment.

The problem is an old one, the transformation of a young millionaire into a man.

It leads to complications with gangsters, and the necessity of trying to make his way under a new name. He takes a job with the Fogarty family, truckers who are fighting racketeers.

Herman Schrom was the producer. Peter Godfrey's direction is routine and the dialogue and screenplay do not improve the Kelland original. The comedy does not measure up to the action.

Reviewer's Rating: Mediocre.

Tommy Van Steel	Richard Carlson
Peggy Fogarty	Jane Randolph
Grandma Fogarty	Jane Darwell
Leo Bronson	Barton MacLane

Ray Collins, Renee Hall, Gordon Jones, John Maguire.

Complete review published August 8, 1942

Tabloid Reviews

Reviews appearing on this page are condensed versions of previous reviews of 1942-43 product appearing in Product Digest prior to the issue of September 5, 1942. They are carried for their reference value.

The Old Homestead

(Republic)

Comedy with Music

This should be just down the alley of the fans of homespun humor. Featuring the Weaver Brothers and Elviry, and a capable supporting cast of Dick Purcell, Jed Prouty, Anne Jeffreys, Maris Wrixon, Robert Conway and Linda Brent, "The Old Homestead" presents "Elviry" as the mayor a small town and her husband as the chief of police. A crime wave starts and the mayor makes a deal with a city gangster to clean out the local criminals, thinking that when that is accomplished she can rid the town of a new crop of crooks. However, she becomes implicated in the mess herself, but her husband manages to straighten out matters.

Reviewer's Rating: Good.

Abner	Leon Weaver
Cicero	Frank Weaver
Elviry	June Weaver

Dick Purcell, Jed Prouty, Anne Jeffreys, Maris Wrixon, Robert Conway, Linda Brent.

Complete review published August 29, 1942

The Magnificent Ambersons

(RKO Radio)

Late Victorian Tragedy

Producer - director - screenplaywright, Orson Welles has assembled an excellent cast for a famous story by a popular author. He has produced it with striking sets and fine photographic effects. But the total impression of "The Magnificent Ambersons" is somehow less than the sum of its parts.

George Amberson, the spoiled son of a declining fortune, remains arrogant and selfish long past the endurance of the audience, although presumably not of the women who love him. Their long-suffering understanding, too, evokes little sympathy. The essential tragedy of the son of wealth and a loveless marriage, who has been coddled by his mother and encouraged by his family, seems of another era and not to be seriously considered today.

With all this, an unusual and intelligently-chosen cast has performed admirably.

George	Tim Holt
Isabel	Dolores Costello
Eugene	Joseph Cotten

Anne Baxter, Agnes Moorehead, Ray Collins, Erskine Sanford, Richard Bennett, Don Dillaway.

Complete review published July 4, 1942

Little Tokyo, USA

(Twentieth Century - Fox)

Los Angeles Spy Hunt

Preston Foster plays a detective in Los Angeles' Little Tokyo, who senses schemes afoot in November, 1941. His clues lead to Takimura (Harold Huber), an importer who has just returned from Tokyo to head the coast spying. Foster suspects a secret radio station. But influential Japanese contrive his transfer to another precinct on the eve of Pearl Harbor.

There is a framework of fast action in George Bricker's screenplay. But it is lost under snail-pace dialogue and excessive detail. Otto Brower directed this Bryan Foy production

Michael Steele	Preston Foster
Maris Hanover	Brenda Joyce
Takimura	Harold Huber

Don Douglas, June Duprez, George E. Stone, Abner Biberman, Charles Tannen, Frank Orth.

Complete review published July 11, 1942

Call of the Canyon

(Republic)

Western

This is one of the best Gene Autry has made, which is by way of saying that it is a very good picture. Listed as a special by Republic, the production shows the extra effort and attention given it and profits thereby. It has the usual western igredients, plus comedy and song.

The purely western part of the story is concerned with a fight between the cattlemen, led by Autry, and a racketeering purchasing agent of a large packing company. The cattlemen refuse to sell their cattle to the price cutting purchasing agent and trail herd their stock across country. This leads to violence and a death before the criminals are caught. The other part of the plot has to do with Miss Terry, who herds her radio troupe to the Autry ranch in an effort to sell a western radio program to the big meat packer.

*Reviewer's Rating: **Excellent.***

Gene	Gene Autry
Frog	Smiley Burnette

The Sons of the Pioneers, Ruth Terry, Thurston Hall, Joe Strauch, Jr. Cliff Nazarro, Dorothea Kent.

Complete review published August 22, 1942

Apache Trail

(Metro-Goldwyn-Mayer)

Lloyd Nolan in a Western

MGM has prepared a screen antidote for midsummer and war headline blues which film patrons are going to like. They've set producer Samuel Marx, director Richard Thorpe and a good cast of feature players to work on a fast-moving adventure picture with Lloyd Nolan, fugitive from a long series of thug and killer parts, in the role of a bad man of the West.

In "Apache Trail" he plays "Trigger" Bill, outlaw and bandit who attempts to steal a gold shipment from a Wells Fargo stagecoach post situated in the heart of Apache Indian territory. Bill's brother, played by William Lundigan, is head of the post. The two, representing opposite poles of the social and moral code, are mutually distrustful of each other.

Nolan and Lundigan are good in their parts; Miss Reed does not have very much to do and is additionally impeded by a Spanish accent with which she struggles. Miss Ayars makes the most of her role and gives a creditable performance.

"Trigger" Bill	Lloyd Nolan
Rosalia Martinez	Donna Reed
Tom Folliard	William Lundigan
Constance Selden	Ann Ayars

Connie Gilchrist, Miles Mander, Gloria Holden, Grant Withers, Fuzzy Knight.

Complete review published June 27, 1942

Wildcat

(Paramount)

Oil Melodrama

This is a mild melodrama that never quite reaches the goal obviously set for it. That goal was suspense, the kind to keep the audience on its toes as the "wildcatters" have one misfortune after another in bringing in their oil well.

Arlen plays a penniless oil man who puts on a big front with an expensive car and big talk. With a hitch-hiker, Elisha Cook, Jr., that he picked up, Arlen sets out to drill for oil, obtaining the necessary money and equipment through his impressive talk. The trouble commences at once. Cook dies in an accident at the derrick, which brings Arline Judge to the oil camp posing as the dead man's sister in order to claim his 50 per cent in the well.

Reviewer's Rating: Fair.

Johnny Maverick	Richard Arlen
Nan Dearing	Arline Judge
Oliver Westbrook	William Frawley
Mike Rawlins	Buster Crabbe

Arthur Hunnicutt, Elisha Cook, Jr., Ralph Sanford.

Complete review published August 29, 1942

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 924-925.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 937.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED*		*Advance Synopsis Page*	*Service Data Page*
						M. P. Herald Issue	*Product Digest Page*		
•ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	612	...	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	...	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	936	...
•Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	...	575	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	....	....	...	871	...
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	Oct. 30,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	873
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	....	....	...	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	....	....	...	...	...
•Bambi (color)	RKO	....	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	...
Bandit Ranger	RKO	....	Tim Holt	Sept. 25,'42	....	....	...	...	...
•Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	563	487	795
•Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Not Set	61m	July 5,'41	840	...	...
Battle for Siberia	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	795
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	....	...	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The (color)	20th-Fox	....	Tyrone Power-Maureen O'Hara	Nov. 27,'42	....	....	...	855	...
•Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	750	575	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	....	...	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
•Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	....	...	613	...
Boogie Man Will Get You, The	Col.	....	Boris Karloff-Peter Lorre	Oct. 29,'42	....	....	...	...	...
Boss of Big Town	PRC	....	John Litel-Florence Rice	Dec. 7,'42	....	....	...	...	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	Not Set	....	....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	...	...
•Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	634	...	...
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645	...	756
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CAIRO	MGM	....	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	...	...
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Cargo of Innocents (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	....	....	...	936	...
Cat People	RKO	....	Simone Simon-Tom Conway	Not Set	....	....	...	...	...

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	Not Set	....	....	...	872	...
City of Silent Men	PRC	308	Frank Alperson-June Lang	Oct. 26,'42	64m	Sept. 12,'42	898	...	...
●Come On, Danger	RKO	285	Tim Holt	June 5,'42					
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set					
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
●Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	....	Warren William-Eric Blore	Sept. 3,'42	....	....	...	871	...
Cover Girl, The	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	...	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	....	....	...	...	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	873
Crystal Ball, The	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	...	...	...
●Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	....	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	...
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deep in the Heart of Texas	Univ.	....	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	...	871	...
●Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	873
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	....	....	...	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	....	....	...	...	...
●Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	...	...	...
Dr. Renault's Secret	20th-Fox	....	Lynn Roberts-John Shepperd	Nov. 20,'42	....	....	...	936	...
●Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	809	...	...
●Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
●EAGLE Squadron	Univ.	...	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	873
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	...	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
●Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	Sept.-Oct.,'42	79m	Sept. 12,'42	898	797	...
●FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	....	George Sanders-Jane Randolph	Not Set	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Not Set	....	....	...	796	...
●Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	494	2	590
●Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	674	364	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
●Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	549	526	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	...	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	...
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	68m	June 27,'42	914	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	....	....	...	936	...
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Sept.-Oct.,'42	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
●Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	622	...	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	...	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	873
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	...	936	...
George Washington Slept Here	WB	....	Jack Benny-Ann Sheridan	Not Set	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	....	Jane Frazee-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
●Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	622	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
●Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	551	...	795
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
●Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Not Set	....	....	...	912	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795

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Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
•Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	612	...	...
HALF Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	...	...
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	....	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,'42	923	796	...
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	...	...
•Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	810	...	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	...	...
•Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
•Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	....	Craig Stevens-Elizabeth Fraser	Not Set	67m	Sept. 19,'42	910	...	...
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	...
•Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	633	...	...
•House of Errors	PRC	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	...	539	...
How Do You Do?	Col.	....	Jinx Falkenberg-Bert Gordon	Not Set	....	....	...	...	...
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	Not Set	....	....	...	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	...
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
•I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	873
I Married a Witch	Para.	....	Fredric March-Veronica Lake	Not Set	....	....	...	797	...
•In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
•Inside the Law	PRC	218	Wallace Ford	May 8,'42	97m	Sept. 26,'42	922	613	...
•In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	795
•Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	537	...	795
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
•It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	...
•I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	599	574	...
•JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	795
•Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Johnny Doughboy	Rep.	....	Jane Withers-Patrick Brook	Not Set	....	....	...	...	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	....	....	...	912	...
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	69m	Aug. 8,'42	903	796	...
•Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	873
•Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	573	396	873
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	....	...	...	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	....	...	936	...
•Kid Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	551	495	873
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
•Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	429	320	705
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	....	...	...	...
•Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
•Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	795
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Not Set	....	....	...	...	...
•Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	407	387	...
•Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Laugh Your Blues Away	Col.	....	Bert Gordon-Margaret Lindsay	Not Set	....	....	...	...	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
•Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Life Begins at 8:30	20th-Fox	....	Monty Woolley-Ida Lupino	Not Set	....	....	...	...	...
Little Joe, the Wrangler	Univ.	....	Johnny Mack Brown	Nov. 13,'42	....	....	...	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Lone Prairie, The	Col.	....	Russell Hayden-Bob Wills	Oct. 15,'42	....	....	...	...	...
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
•Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Not Set	....	....	...	...	...
Lucky Legs	Col.	....	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
•Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	....	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	756
Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	...
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	537	464	795
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...

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●Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	....	M. Chapman-Wm. Wright	Sept. 17,'42	....	....	...	...	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	....	....	...	...	...
●Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
●Meet the Mob	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
(formerly So's Your Aunt Emma)									
●Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
●Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
●Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	873
Miss V from Moscow	PRC	....	Lola Lane-Noel Madison	Nov. 23,'42	....	....	...	...	...
●Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	611	...	...
●Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr.. .'42	88m	Mar. 28,'42	574	...	...
Moonlight in Havana	Univ.	....	Allan Jones-Jane Frazee	Oct. 16,'42	....	....	...	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	795
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	....	....	...	...	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	661	527	795
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	Not Set	....	....	...	...	...
●Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	598	575	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	...	...
●My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	795
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	....	....	...	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	...
●Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	597	507	...
NAVY Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	....	....	...	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	....	....	...	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Not Set	....	....	...	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Not Set	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	....	....	...	...	...
●North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	...	575	...
●Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	Sept. 19,'42	910	...	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	...
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail	MGM	....	James Craig-Dean Jagger	Sept.-Oct.,'42	61m	Sept. 19,'42	923	796	...
(formerly Ox Train)									
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Not Set	....	....	...	855	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	903	...	...
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
(formerly Do Not Disturb)									
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	...
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	....	Don Barry-Lynn Merrick	Not Set	....	....	...	...	...
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train	MGM	....	James Craig-Dean Jagger	Not Set	....	....	...	796	...
(now Omaha Trail)									
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	....	....	...	663	...
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	...
●Panther's Claw, The	PRC	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	563	...	...
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	...
●Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	599	...	...
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	....	...	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	873
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	...	...
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pittsburgh	Univ.	....	Constance Bennett-Brod Crawford	Not Set	....	....	...	...	...
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	....	....	...	800	...
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	....	...	...	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	873
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	....	...	...	...

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Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
●Prison Girls (formerly Gallant Lady)	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	Sept. 26,'42	923	648	...
●Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	...
●Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...
RANDOM Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	....	....	...	796	...
●Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	795
●Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
●Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
●Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
●Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Riding Through Nevada	Col.	....	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	...	...
●Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	549	...	795
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	...
●Rolling Down the Great Divide	PRC	253	Bill (Radio) Boyd	Apr. 24,'42	60m	....	....	635	...
●Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	...
●Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	...
●SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
●Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	634	508	756
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
●Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	....	....	...	912	...
●Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	550	542	705
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Nov. 9,'42	67m	Sept. 19,'42	910	...	...
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	Not Set	....	....	...	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Not Set	....	....	...	...	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	...
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
●She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
●Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	795
●Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
●Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	Para.	....	George Brent-Priscilla Lane	Not Set	....	....	...	936	...
Sin Town	Univ.	....	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
●Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	...
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	Oct. 15,'42	....	....	...	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	...	...
Somewhere I'll Find You	MGM	....	Clark Gable-Lane Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	873
●Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
●Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
●SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	611	...	...
●So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
Spirit of Stanford, The	Col.	....	Frankie Albert-Marguerite Chapman	Sept. 10,'42	....	....	...	796	...
●Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	...
●Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	....	John Beal-Florence Rice	Not Set	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
●Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	...	...
●Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	586	...	705
●Strangler, The	PRC	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	647	613	...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	Not Set	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
●Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
●Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	622	...	705
●Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
●Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
●Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
●Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795
TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	873
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	118m	Aug. 8,'42	927	706	...
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	...
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	873
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	...	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	...	...

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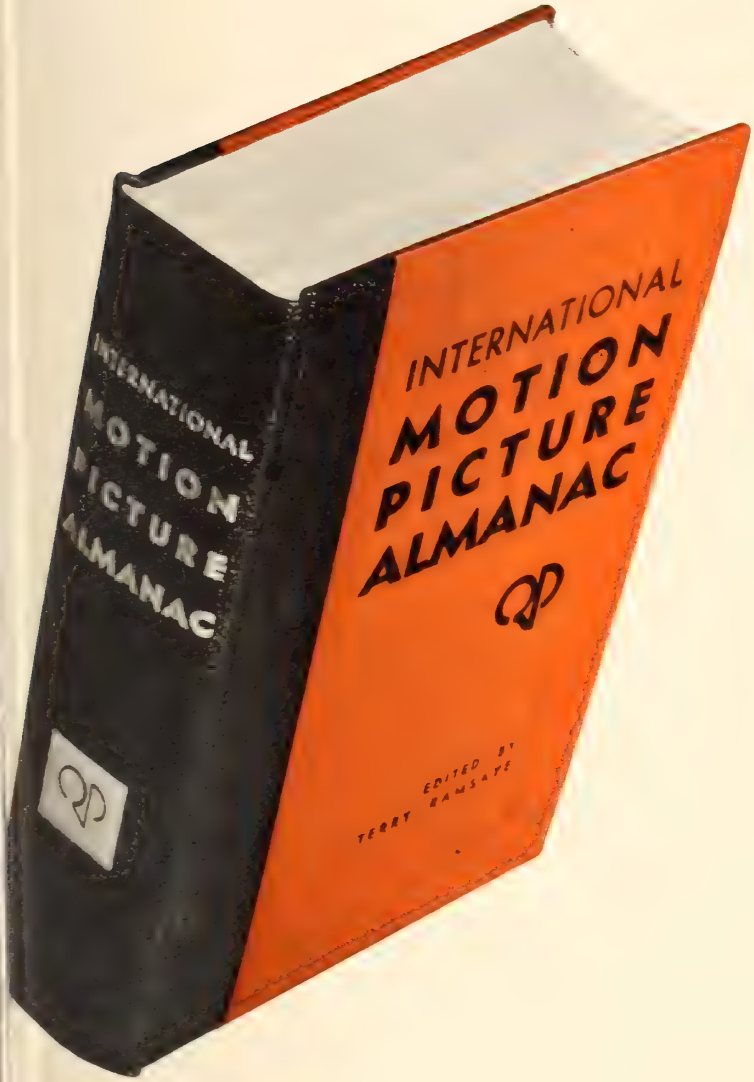
●Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
●Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
That Other Woman	20th-Fox	....	Lynn Bari-James Ellison	Dec. 11,'42	....	....	...	936	...
●There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
●They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	873
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
●They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
●This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	795
●This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
●Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	....	....	...	635	...
●Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	....	John Sutton-Gene Tierney	Nov. 13,'42	....	....	...	796	...
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
●Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
●Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	938	772	...
●Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
●Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	...	...
●Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	873
●To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	549	542	756
●Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
●Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	750	635	...
●True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
●Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
●Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	705
●Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	621	442	873
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
●Undercover Man	Para.	4140	William Boyd-Andy Clyde	Block 6	68m	May 9,'42	647	...	...
Underground Agent	Col.	....	Bruce Bennett-Leslie Brooks	Not Set	....	....	...	...	...
Undying Monster, The	20th-Fox	....	James Ellison-Heather Angel	Dec. 4,'42	....	....	...	936	...
●United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	795
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
●Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	585	...	...
●VENGEANCE of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	...
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	...
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	....	....	...	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	...	...
●Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	633	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	....	....	...	...	...
●Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
●Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	....	....	...	...	...
White Cargo	MGM	....	Hedy Lamarr-Walter Pidgeon	Sept.-Oct.,'42	89m	Sept. 19,'42	923	871	...
●Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	551	...	...
●Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	621	613	756
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
●Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	873
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Not Set	....	....	...	...	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	....	....	...	...	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,42	915	726	...
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	903	674	873
●Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Are Coming, The	PRC	....	Maxie Rosenbloom-Mary Healy	Oct. 12,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	...
●You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	Oct. 22,'42	....	....	...	796	...
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Oct. 30,'42	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...
●Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	647	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 937.

Now In Circulation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Edited by TERRY RAMSAYE

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On thousands of desks throughout the motion picture industry you will find copies of the new 1942-43 International Motion Picture Almanac already well thumbed, already in service, as it will continue to be daily during the coming year.

For producer, distributor, exhibitor and all the allied forces of the motion picture, the Almanac is a reference book of inestimable value, as necessary as the telephone and just as handy. It is the product of a score of diligent research workers, and twelve months of fact gathering, presenting a treasure-trove of industry information that every showman vitally needs.

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UIGLEY PUBLICATIONS
OCKEFELLER CENTER NEW YORK

You
Were never
Lovelier

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- You Were Never Lovelier
- Counter Espionage
- Billy the Kid in Law and Order
- Police Bullets
- War Dogs

WAR EFFECTS AT THE BOXOFFICE

First of a series of regional reports from correspondents across the nation—

With business on the upturn, exhibitors face staff problems as war takes workers

VOL. 149, NO. 2

OCTOBER 10, 1942

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智鳥擇樹而棲

Chinese Epigram:

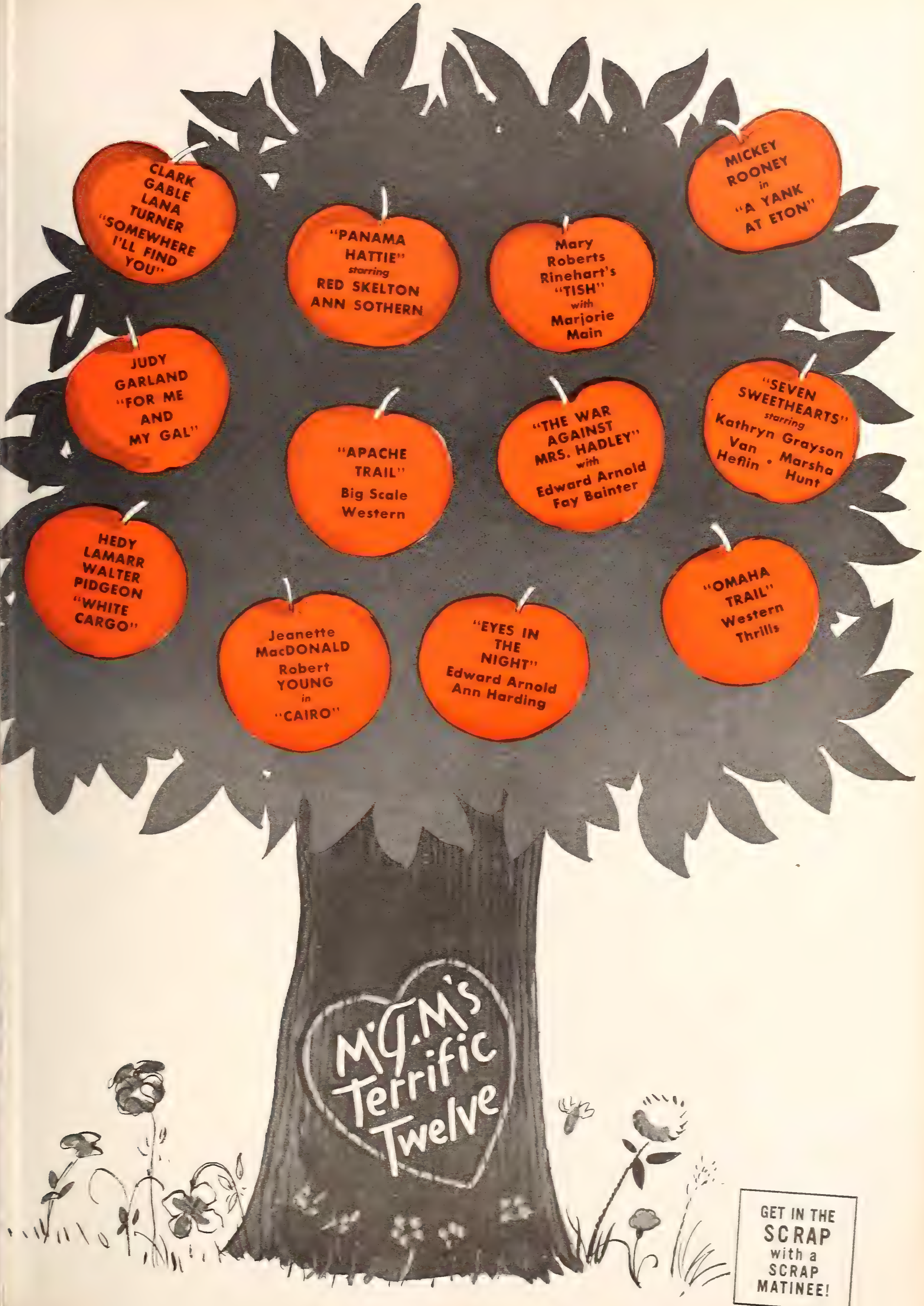
"A WISE BIRD SELECTS ITS TREE!"

American Translation:

"Feather Your Nest with an M-G-M Contract!"

Hold-overs have become an old M-G-M custom as "Somewhere I'll Find You" and "Panama Hattie" are followed by "Yank At Eton" and other sock shows in M-G-M's Terrific Twelve. "Mrs. Hadley" took Washington by storm and goes on to other conquests. "Seven Sweethearts," which in Grand Rapids hit near house record, was a sweetheart at the box-office in Salina, Kan., Holland, Mich. and other test runs. Delish "Tish" continues to delight audiences.

It's still early in the season but this week there was a hint of more Big things to come. The first screening in the East of "Random Harvest" (Ronald Colman, Greer "*Miniver*" Garson). M-G-M's Home Office did hand-springs. You'll call it one of the GREATEST in humanity's annals. Hollywood is buzzing with M-G-M talk! Every Film Row marvels at the consistency of M-G-M's New Season releases! The industry's leader is in top form!


CLARK GABLE LANA TURNER "SOMEWHERE I'LL FIND YOU"
"PANAMA HATTIE" starring RED SKELTON ANN SOTHERN
Mary Roberts Rinehart's "TISH" with Marjorie Main
MICKEY ROONEY in "A YANK AT ETON"
JUDY GARLAND "FOR ME AND MY GAL"
"APACHE TRAIL" Big Scale Western
"THE WAR AGAINST MRS. HADLEY" with Edward Arnold Fay Bainter
"SEVEN SWEETHEARTS" starring Kathryn Grayson Van Heflin • Marsha Hunt
HEDY LAMARR WALTER PIDGEON "WHITE CARGO"
Jeanette MacDONALD Robert YOUNG in "CAIRO"
"EYES IN THE NIGHT" Edward Arnold Ann Harding
"OMAHA TRAIL" Western Thrills
M-G-M's Terrific Twelve

GET IN THE
SCRAP
with a
SCRAP
MATINEE!

BETTE

Voy

The picture selected as big enough and strong enough to follow the 5-month New York run of Warner Bros.' 'Yankee Doodle Dandy'!

A HAL B. WA
PRODUCTIO
with
CLAUDE RA
GLADYS COOPER · B
GRANVILLE · ILKA
Directed by IRVING R
Screen Play by Casey Robinson • Fr
by Olive Higgins Prouty • Music b

GET IN THE SCRAP THIS MONTH! GET IN THE SCRAP TH

AVIS *and* PAUL HENREID

low

ger"

WARNER BROS
HOLLYWOOD
YANKEE DOODLE CANDY

VARNERS START THE EXTENDED ENGAGEMENT, CONTINUOUS AT POPULAR PRICES, OCTOBER 22.

HE SCRAP THIS MONTH! GET IN THE SCRAP THIS MONTH!

HOT! HIT! THIS IS IT!

Sonja **HENIE**
John **PAYNE**

ICELAND

JACK OAKIE

Felix Bressart · Osa Massen · Joan Merrill · Fritz Feld · Sterling Holloway

and

SAMMY KAYE

AND HIS ORCHESTRA

Directed by BRUCE HUMBERSTONE
Produced by WILLIAM LeBARON
Original Screen Play by Robert Ellis and Helen Logan · Lyrics and Music by Mack Gordon, Harry Warren · Skating Ensembles by James Gonzales

29% BIGGER

than "SUN VALLEY SERENADE" in the first nine engagements! Same theatres! Same number of days!

A
20
CENTURY-
PICTUR

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 149, No. 2 October 10, 1942

PROSPERITY & PROBLEMS

AS inevitably as night follows day the box office curve follows the payrolls of industry up and down, and now with war appropriated billions pouring into munitions factories admissions are rising in volume and tend upward in price.

Beginning in this issue of The Herald is a series of reports from all parts of the land on the state of the screen theatre in wartime. So far the indications are toward a peak gross beyond any previous figures of the industry.

Two sets of related facts appear: most of the available workers are employed, and probably a majority of them at the highest wages they have ever enjoyed; the opening of many manufacturing operations to women, even in heavy industry, has greatly increased the number of wage earners. Meanwhile war restrictions have reduced and are further reducing the lines of merchandise for which these newly enriched workers can spend their money. The motion picture now has less competition for the loose pocket dollar than ever before.

Along with all this bright development the exhibitor does, however, face a number of intensified problems, in costs of maintenance, in inevitably rising payrolls, and most urgently right now, in the loss of trained employes to inviting jobs in war industries, as well as in the departure of his young men for military service.

Replacements are likely to include many in all manner of posts. For long woman's place in the theatre was in the cashier's cage and the usher's uniform. But today she can be found at the manager's desk and even in the projection booth. This initiates an occupancy that will most likely grow and continue after the war. The employment of women in business, rising since the turn of the century, has never receded.

The new mass buying power now finding expression at the box office is certain to make ultimate and probably early impress on the nature of production. The new and commanding dollar is in the hands of the emotion-hungry, unsophisticated people, who are much more interested in the glamours and splendors and triumphs of romance and adventure than in even the slightest coloring of intellectual content or ideas. This, to be sure, has been made considerably manifest in the season's product, and there will be a lot more of it to come, as evidenced by Hollywood's markedly increasing interest in the acquisition of vaudeville material and personages.

WE advance, obviously, into a period which will put the accent on volume attendance, with appeals in both production and selling painted with wide brushes and simple terms.

Just incidentally, it can be observed that the recent indications of policy from United Artists Corporation, under the merchandising guidance of Mr. Gradwell Sears, ever a volume merchandiser, denote the full swing of the movement. A large proportion of the product acquired and otherwise announced is more especially addressed at the mass demands of the new buying power of war-wage Americans. The development gains in accent because of the contrast between the market approach of United Artists in the founding days and now in wartime 1942.

In the large the indications are not only for a continued wartime prosperity for the motion picture, but also for a decided extension of the screen audience and the re-establishment of "the movie habit" which for many a year was the largest single asset of the business. That such permanent gains may be had will require, however, quite as much diligence in production and as much application of ingenuity and skill as would be needed were the screen working under really high competitive pressures. Once released from the restrictions of war, and with armies of salesmen returning to civilian life, the makers of luxuries and gadgets will be hotly in pursuit of every spender's every dollar. The motion picture box office will have ample competition then.

ANOTHER element of not so obvious peril exists now, too, covered in part by the rising flow of revenues. There is always a lulling influence in prosperity; but today perhaps more than ever before, the motion picture has occasion to give attention to the preservation of its status in freedom and independence. This and many other, if not all, industries may well be alert that the necessities of wartime controls be not translated into regulations and dictations in the peace-to-come. The newspaper industry is filled with the consciousness of such possibility, now.

It is with interest, tinted with a bit of amusement, too, that one reads how Colonel H. A. Cole, the white haired leader of the Allied Theatre Owners of Texas, regretting the demise of UMPI, observed: "I fear we are headed for Government regulation. You may have your own opinions, but I don't want to see this industry reporting to a Government bureau. . . ."

To some it would seem that the industry, or at least a considerable part of it, has been doing a lot of reporting to the anti-trust division of the Department of Justice. If that is not a bureau it is a reasonably accurate facsimile.

But speaking of government regulation of the industry, Colonel Cole can hardly be forgetting some of those Allied movements of the not so long ago in support of the Neely bill and sundry state legislations addressed at very considerable programs of regulation by government.

Clearly enough, none of the policies and practises of any component of the industry, great or small, which invite or inspire governmental interventions, or intrusions, are likely to contribute to the continued freedom of enterprise and operation for the screen. The midst of a war for a free nation in a free world is neither time nor place to lose the freedoms of the motion picture.

* * *

THE rapidly developing new pattern of purchasing power gets statistical attention in a report by *Advertising Age* on the results of some research by Macfadden Publications, finding, for example, that the percentage of urban families with incomes between $2,000 and $3,000 rose in the

[*Continued on following page*]

THIS WEEK IN THE NEWS

WAR booms business, but manpower problem is acute Page 13

TALENT to fight "inequities" under wage-fixing order Page 16

NO DECREASE in pictures or prints expected for a while Page 17

FILM news brightens daily press; ads rated as "blue chips" Page 20

ALMANAC records screen's vital part in war effort Page 22

FILM stars to entertain armed forces on all fronts Page 24

INDUSTRY mobilizes forces to assist scrap campaign Page 26

BOND drive over; Industry pledges continued aid Page 29

SCHINES sell only five of houses ordered dropped Page 30

APPEAL Board reverses arbitrator, orders run Page 40

CANADIAN exhibition policy remains static in war Page 43

FILM financing of plays is unaffected by war conditions Page 45

SERVICE DEPARTMENTS

Asides and Interludes Page 32

Hollywood Scene Page 35

Managers' Round Table Page 53

What the Picture Did for Me Page 50

PRODUCT DIGEST, including Reviews and Release Chart Page 63

Hollywood Tops: Army

HOLLYWOOD'S cooperation with the United States Army has been "extraordinary," Colonel Mason W. Wright, Jr., head of the pictorial branch of the public relations division of the War Department, declared Tuesday as he arrived on the coast for conferences with production executives.

"We have been given 100 per cent assistance," he said, in referring to Hollywood participation in the Army's training and public information film projects.

In line with this project, the Warner short subject, "Beyond the Line of Duty," made for exhibition only in Army camps, will be released for general exhibition. It probably will be distributed by the War Activities Committee.

Colonel Edward Kirby, in charge of radio for the Army public relations service, accompanied Colonel Wright. He met with network executives and spoke to a meeting of the Radio Writers Guild on Tuesday. "Command Performance," Army short wave radio program for troops overseas, will be broadcast domestically for the first time on Christmas Eve, he said. President Roosevelt will participate.

Colonel Wright is to confer with producers on scripts and pictures about the Army now in production, and on future films.

PROSPERITY AND PROBLEMS

[*Continued from preceding page*]

brief period between January and July, from 26.1 to 28.7. In 1937, such families amounted to 19.8 per cent. In that same January–July period the $1,000–$2,000 group declined from 35.7 to 32.0, and the group under $1,000 declined from 18.0 to 14.4. It is said that the examination covered more than twenty million family units.

Also this week significant income figures came out of Washington. The Department of Commerce said that payments to individuals, in wages and salaries, were one-fourth greater in August than for the same month of last year. Further, taking as a basis 1935-39, August, 1942, was at a high of 172 per cent. No increase was reported on dividends and interest, meaning investors' money.

The Department of Agriculture reported an increase in farm income, including government payments, of "about 45 per cent over 1941, and more than double the 1935-39 average".

This shows something about where the new money goes, and who is having it to spend. They are "movie" customers.

—*Terry Ramsaye*

Independents Worried

TREMENDOUS use of film by U. S. armed forces and Government agencies indicates possible further slashes by the War Production Board of raw stock allotments, and independent producers and laboratory owners must continue fighting for "parity" with the "11 majors," Charles Hirliman, president, told the National Association of Motion Picture Independents at a meeting in New York Wednesday afternoon.

He told members that the organization had secured WPB permission for each member to order 10,000 feet of film in emergencies, without priority, this amount to be deducted from an individual's permissible total. However, he reminded that the arrangement was temporary, stressing the possibility of sudden, drastic WPB action, remarking that, as an example of the gravity of the raw film situation, 16 mm film might "go out overnight"—and he advised members to "get yourselves tied to war work."

A clearing committee was recommended. Requests to the WPB will be passed by it.

Still More Taxes

THE FEDERAL tax of 10 to 15 per cent on unexposed film, plates and sensitized paper is retained, despite other changes, in the House-approved revenue bill which was referred to the Senate on Tuesday by the Finance Committee. The Senate group eliminated the five per cent tax on freight and express shipments approved by the House. But it added a five per cent levy on all amounts paid for admission, refreshment, service or any merchandise at roof gardens, cabarets or other places furnishing public performance for profit.

The Senate has accepted the House rate on income taxes, but substituted a "victory tax of five per cent on all taxable income in excess of $624 for the withholding tax It lowered the normal corporation tax fro the House figure of 45 per cent to 40 pe cent and accepted House rates on exces profits.

It provided that total normal surtax however, is not to exceed 80 per cent of th surtax net income before credits. It als called for the return of 10 per cent of exces profits tax after the war through bonds issued as receipts for payment of the full tax

Eliminated by the Senate were House in creases from 10 to 25 per cent of the ta on the manufacturer's price for camera weighing four pounds or less. It left the ta at 10 per cent regardless of wieght.

Quick passage of the revenue bill wa expected in Washington this week. Secre tary of the Treasury Morgenthau indicate

"Unity" Buried

FILES of the late United Motion Pictur Industry—"Unity"—which closed its office at the Hotel Astor, New York, last Mon day, have been sent to storage at the Loe Circuit warehouse, New York. Leon Bam berger, ex-executive secretary, will pay fin bills of the organization and submit a la financial statement to the committee of th whole. "Unity" was penniless when the en came; Loew's put up its burial expense

Any remnants of correspondence will concluded by William F. Rodgers, chai man, and Henderson Richey, chairman the finance committee, both Loew exec tives.

Selznick Decides

"DAVID O. SELZNICK is very much in the motion picture business,"or he was at mid-week, according to attorneys for John Hay Whitney. Previous reports have had Mr. Selznick selling his motion picture rights and properties, selling his interest in "Gone With the Wind" to Mr. Whitney, returning to production in the immediate future, and going into the Army. Mr. Selznick himself kept strict silence on all these subjects, but members of his organization indicated Wednesday that plans were near maturity for an early return to production. Conferences were being held in New York and Mr. Selznick, it was indicated, would return to Hollywood next week to start work on "Jane Eyre."

The Whitney attorneys denied that he was selling his interest in "Gone With the Wind," but said the report might have arisen from the current negotiations for the liquidation of Selznick International, begun some months ago when Mr. Selznick formed his own company, David O. Selznick Productions.

Wednesday afternoon United Artists promised a statement on Mr. Selznick's plans at four o'clock, but later said the statement had been postponed.

"Fireside" Movies?

POSSIBILITIES that President Roosevelt would "sit" for a series of "fireside chat" film shorts were being bruited about Washington this week, but with neither affirmation nor denial available in Administration circles.

The story that the pictures were in the air raised a number of questions, among them whether, if the films were made, they would be made by the newsreel companies or by the Navy photographers who accompanied the President on his recent cross-country trip.

Also up was the question of how the pictures would be released, it being pointed out that if they were made by the Government photographers they might be turned over to the newsreels for distribution or they might go to the industry's War Activities Committee.

Carr Fighting Mad

REFUSAL of certain unnamed British authorities in the U. S. to allow showing here of Michael Balcon's "Next of Kin" is "disgraceful"—and when he returns to England, shortly, Teddy Carr, United Artists managing director in Great Britain, will "tear the thing wide open," endeavoring to rectify the situation.

So he said in an interview at the company's New York home office Wednesday. The picture, described by Mr. Carr as showing the disastrous effects of careless talk, also portrays British officials unfavorably and depicts a landing in France in which many lose their lives. That is why it was denied distribution here, he said.

British theatres were doing "fantastic" business, Mr. Carr said, resulting from severe war work and the consequent need for relaxation, for which pictures remain a staple. Admissions have been "nearly doubled"—but the Government is taking 95 per cent of the increase.

Mr. Carr said the Noel Coward production, story, and work, "In Which We Serve," which depicts Lord Mountbatten, Commando leader, will be distributed by U. A. everywhere except in England.

Production in England is increasingly difficult, he noted. Where once 250 films were made, the English industry will make from 40 to 45 this year. Some studios have been destroyed. The draft is hampering others. Of 89 men in U. A.'s British accounting department, 74 were drafted, and 75 per cent of the women also were conscripted.

Australian Austerity

AID for Australia's "Austerity campaign" has been promised by the American motion picture industry. The slogan, "Live austerely" has been adopted throughout the British Empire as a rallying cry for the campaign to stimulate special sacrifices and self-deprivations of luxuries in order to aid the war effort. It is a word which will soon have wartime meaning to U. S. civilians.

At the request of Sir Owen Dixon, Australian Minister to the United States, the International Film Relations Committee, meeting at the Hays office on Monday, appointed Albert Deane of Paramount a committee of one to arrange participation in the campaign. Mr. Deane will prepare scripts for a dozen one-minute trailer appeals by Hollywood stars. Along with 20 radio transcriptions they will be sent to Australia.

"Austerity," with its emphasis on giving up luxuries and non-essentials in wartime, nowise means that citizens of the British Empire are being asked to forego screen entertainment, Mr. Deane said. Motion pictures, even in Axis squeezed Europe, are universally recognized as one of the best and cheapest ways to maintain morale, he said.

PICTURES ADVERTISED THIS WEEK

"Now, Voyager," Warners, Pages 4, 5
"Iceland," 20th-Fox, Page 6
"For Me and My Gal," MGM, Pages 19, 21, 23, 25, 27
"Girl Trouble," 20th-Fox, Page 33
"Flying Tigers," Republic, Pages 36, 37
"The Major and the Minor," Paramount, Page 39

Another Army Studio

U. S. ARMY motion picture makers are to have more studio room in the east. The motion picture unit of the Air Corps, it was reported in New York Wednesday, has arranged with Warner Brothers to take over their old Vitaphone studio in Brooklyn's Flatbush. It, too, will be used for making training and public relations films. The project is independent of the Signal Corps Photographic Center studio in Astoria.

The Vitaphone studio, at 1277 East 14th Avenue, Brooklyn, has been used only by the Warner laboratories, and by occasional independent producers since the company moved its short subject department to Hollywood. The Warner home office surrounded the deal with military secrecy, referring inquiries to "the Army." The several public relations offices of the Army in New York did not know officially about the project and passed inquiries from one to the other. There were signs, however, that the Warners were getting ready to vacate the offices at the studio.

Jack L. Warner, Warner vice-president, is a Lieutenant Colonel in the public relations branch of the Army Air Corps in California.

Aid for the Allies

AMENDED regulations, providing for changes in the Federal admission tax, have been issued by the U. S. Internal Revenue Bureau at Washington, giving effect, as of October 1, to legislation recently enacted by Congress to lift the tax from admissions to theatres operated by the Army and Navy on Government reservations.

Also, the new regulations provide that not only may members of the United States military or naval forces be granted the benefit of reduced taxes when cut-price tickets are provided for them, but also members of the military or Naval forces of any of the United Nations and members of the Civilian Conservation Corps when in uniform.

It is pointed out in the new regulations that where a theatre has a reduced or special price for any of the classes entitled to lower-rate or free admission, a separate form of ticket, serially numbered, should be used showing such reduced or special price.

$33,000,000 for OWI

CONGRESS was asked this week by President Roosevelt to appropriate $26,990,000 to carry the Office of War Information through the remainder of the current fiscal year and another $5,500,000 for the increased activities of the Coordinator of Inter-American Affairs. Both offices include extensive motion picture and radio activities. It is estimated that the yearly cost of the OWI, on its present scale, will be in the neighborhood of $33,000,000.

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THIS WEEK the Camera observes:

■ THE INDUSTRY concluded its September bond drive in New York with a star studded rally for 22,000 people who had jammed Madison Square Garden for the Army Relief show. Auctions of personal effects of a score of the stars who had participated in the show and in the month long Stars Over America tours swelled the final total by $10,000,000.

Below, Mayor Fiorello H. LaGuardia and ex-Mayor James J. Walker meet at the Garden

Above, Paulette Goddard auctions off her orchid corsage with William Gargan calling the bids at the War Bond rally in Madison Square Garden.

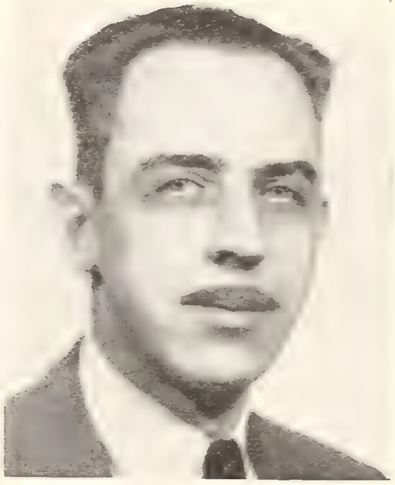
Above. Abe Lastfogel, executive assistant to the director of USO-Camp Shows, Inc., buys a $15,000 Bond and Ann Rutherford's handkerchief at the Garden.

STUDYING plans for the scrap drive in New York, the industry's task for October, are Herman Gluckman of the War Activities Committee; Dave Weinstock of the Weinstock circuit; Julius Joelson of J. & J. Theatres; Charles Moses, Moses circuit; and Mannie Frisch of the Randforce circuit, at a meeting of exhibitors in the New York office of the WAC.

All pictures by Staff Photographer

■ THE INDUSTRY'S Bond drive in Washington was concluded with a "United Nations" night at the Earle and Capitol Theatres. Above are the diplomats who addressed the audience at the Earle. Left to right: Leighton McCarthy, Minister from Canada; Senor Dr. J. M. Troncoso, Minister from the Dominican Republic; Liu Chieh, Minister from China; Senor Don Luis Quintanilla, Minister from Mexico; and J. B. Brigden, representing Australia.

AT LUNCHEON in the Mayfair Room of the Blackstone Hotel in Chicago, before the War Bond premiere of Paramount's "Wake Island," are F. Langdon Morgan of Motion Picture Herald; Bill Bendix, one of the stars of "Wake Island," and Lucia Perrigo, film critic of the Chicago *Herald American*.



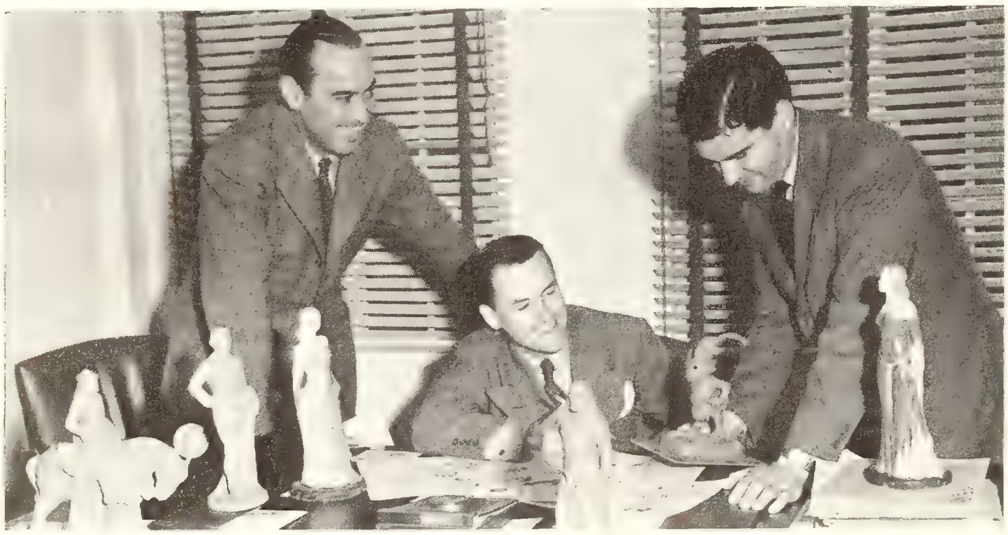
■ C. S. PERKINS, formerly Altec branch manager at Boston, has been named to take charge of the new Electronic Division.

IKE NEWMAN, manager of the Liberty eatre of the Evergreen circuit in Portland, re., is congratulated by City Commissioner illiam A. Bowes, seated, on the inauguration swing shift worker shows.

AT THE dedication of the Motion Picture Relief Fund's new Country House at Calabasas in the San Fernando Valley are Y. Frank Freeman, Jean Hersholt and R. J. O'Donnell in front of the new Y. Frank Freeman library.

COMPLETING 25 years with the Universal studio, Hannah Dennis, head of the negative cutting department, is presented with a wrist watch by Martin Murphy, production manager with the company for 28 years.

ENROUTE to Ireland on war assignments are Howard Winner, Pathe News cameraman, and Captain Jack LeVien, who left Pathe in February, 1941, to join the Army Public Relations office. Captain LeVien will head the newsree division abroad under General Eisenhower. Mr. Winner will be under the direction of the Navy.



■ CARTOON production may be saved by a raw stock saving plan devised by Hugh Harman Productions by which clay figures are modeled and animated when a production is planned instead of the previous method of making thousands of experimental drawings and photographing them. Here Charles McGirl, Mr. Harman and Melvin Shaw inspect figures for "King Arthur's Knights."

By Metropolitan

UH-UH, it's bad for his throat. Edgar Bergen frowns on the cigar being offered Charlie McCarthy by Ray Noble. The three, who appear in RKO's "Here We Go Again," arrived in New York this week for a broadcast series.

By S. E. Army Air Forces Training Cent

MAJOR RENFREW S. ALLEN, executive officer and director of training at the Navigation Pre-Flight School at Monroe, La., was promoted to that rank this month. A reserve officer, he went to active duty in 1940 from the home office of RKO Radio Pictures.

WAR BOOMS BUSINESS, BUT MANPOWER PROBLEM ACUTE

Motion Picture Herald with this issue starts a country-wide study of the effect of wartime conditions on the theatre. The regional studies will cover typical situations in key centers and their surrounding territories. Particular attention is paid to the immediate and future problem of theatre personnel; the effect of war industry on the box office in those areas where industry is booming and, conversely, in those areas depopulated by the draft and the rush to industrial centers; gasoline rationing in those states where it is now in effect; changes in admission scales, show hours and runs, and changes in audience character.

Personnel Replacement Disturbing Exhibitors, Survey Indicates

Manpower to replace the trained personnel drained off by the draft and by the competition of high wage war industry is the exhibitor's most pressing problem today and for the immediate future. Reports from New England and the booming south, from the urban and rural areas of the midwest, and from the great new ship and airplane building centers of the west coast, all show business spiraling upward but they all stress the immediacy of the manpower problem.

Other problems created by the rapidly hifting war economy are being solved wiftly and ingeniously by showmen everywhere, it is indicated in a survey of cross ections of typical areas throughout the ountry. Midnight and morning matinee hows are being run for the swing shift vorkers; admission prices are being in- reased gradually to meet heavier operating osts; there is some tendency toward fewer hanges and longer runs; and new and in- enious exploitation methods are being tried n those areas adversely affected by the hanges in national life.

When the draft first cut heavily into theatre staffs many theatre owners turned to ne employment of women and girls as a olution but reports now show that trained irls are leaving for higher paid factory obs almost as fast as the men. In many ituations showmen now are employing both nen and women over 60 and are training igh school students for part time work. here is as yet no serious problem in the rojection booths. Most projectionists are ast the draft age, or have dependents and ne scale is high enough to ward off com- etition from the factories.

eneral Tendency o Raise Prices

There is a general tendency to increase dmission prices, it is indicated, but in all ases this is being done gradually, the great- t single increase being recorded in Phila- elphia, where the average is reported to e up seven cents. Kansas City, New Haven nd Hartford report three to five cent in- eases, and Milwaukee a five cent jump. here was no unfavorable box office reac- on in any case.

In Kansas City and Buffalo there is a ndency toward two instead of three pro- am changes a week and many more hold- ers than usual in the first run theatres. ther cities also report successful longer ns for pictures.

Except in situations—serving an automo- e patronage almost exclusively little ef- t is noticeable from the gas and tire ra- ning now operating in the east and soon be extended to the rest of the country. ost territories report increased business both downtown and neighborhood houses, ributing the attendance to a lessening of competition from the traditional American "Let's go for a ride" complex. Evidence for this is adduced from the sharp and fatal drop in evening attendance at most roadhouses and out of town restaurants.

Grosses Boom in War Plant Areas

In general circuit operators and exhibitors in theatres in or near war work areas have found that tremendously increased business at most of their houses has been sufficient to offset any drop in others caused by rationing or by loss of patronage to the draft or to more booming areas. There is evidence that smaller operators of houses in entirely rural areas or in those far from boom centers are affected more adversely. In special cases, however, for instance the California fruit farm areas, added attendance has come from the influx of young farm workers.

Theatres near any of the numerous Army, Navy, Marine or Air Corps training centers report tremendously increased business with little competition from the 600-odd Army theatres now operating.

A city by city report follows:

City in South Tries "Hostess Staff"

by B. F. HENRY, JR.

in Knoxville

Gray-haired women where young doormen had been gives Knoxville film goers one of the few visible tokens of the war's effect on the theatres, but there are several things to add a gray hair or two to the managers' heads.

Shortage of help has been felt acutely by Knoxtenn Theatres (Wilby-Kincey), which operates seven of Knoxville's 16 theatres. Only one manager has gone into military service but three others are due to leave soon. Fourteen out of 110 employees in the seven theatres have gone into service.

"We have had to do considerable doubling over of projectionists," said Eugene Street, Knoxtenn manager. "And we just haven't got any assistant managers training to be managers any more."

Mr. Street has been trying out "hostess supervisors"—most of them women of middle age or past—to replace doormen, and has found them so satisfactory he plans a staff of 11. George L. Denton, operator of Denton Theatres (two houses), also tried the hostess plan but has dropped it.

No Changes Made In Show Hours

The war time change has brought no change in show hours at any of the houses here and there has been no change in price scale. Theatres object seriously to any producer demand for higher scale on any specific picture. Holdovers have been much more numerous, due partly to an effort to offset the loss of the European market for producers.

Attendance has been up all during 1942, and there has been little noticeable decrease in male attendance. Missing men are expected to be felt more this autumn..

The Central Labor Union is sponsoring petitions to the city council to legalize Sunday shows for Knoxville, using the long week-day hours of war workers as one chief talking point. The question has been referred to a 15-man committee of councilmen and citizens and it has been indicated some report may be made early in the autumn.

Western New York Doubles Average

by JAMES SCHRADER

in Buffalo

Buffalo theatre business has been enjoying for many months a boom of proportions unparalleled in local exhibition history. A week rarely passes without at least one, more often two and three, holdovers at principal downtown houses. Recently not one downtown house had changed its product for fourteen consecutive days. This was true even of a secondary-run downtown house of considerably smaller size.

Throughout the boom, price scales have not changed materially. There have been no increases, except in cases where product of higher caliber plays on a nation-wide higher-admission-price plan. In fact, two downtown houses lowered their scales from 35 cents and 50 cents to 30 cents and 44 cents. Double features have been conspicuous in their absence during the last few months. The stage show policy fell off sharply during the summer months, but is expected to return in full force during the coming autumn and winter seasons.

At the start of the war, Buffalo was engaged in a theatre building program of considerable proportions. At least two neighborhood houses were completed before difficulties resulting from priorities began. But there are three other houses only half built that must remain just that way for the duration.

Show hours have been changed, some of the downtown houses opening as early as 10 A. M. There is a new Telenews theatre in the downtown area, built into an old house that under-

(*Continued on following page*)

TENDENCY TO RAISE PRICES

(*Continued from preceding page*)

went extensive renovation. All downtown houses have begun playing midnight shows, usually on Saturday. They have been and are well patronized, chiefly by this city's thousands of war plant workers. Neighborhood houses run matinees on the slightest provocation.

Neighborhood houses here are doing their share in scrap rubber and metal drive shows. Children are admitted for scrap. One night, 40 neighborhood houses admitted anyone free on condition they purchased at least $1 worth of War Savings Stamps at the box office. The stunt attracted much newspaper space. The patron, of course, kept the stamps he purchased and saw the regular show for nothing.

Population Increase Not Yet Estimated

There is a marked shortage of help in all fields of the industry in Buffalo. Women have taken over managerships of theatres, have become ushers en masse and are making their presence considerably more noticeable in exchange and booking offices. There are no women projectionists yet, but forecasts of this are not far off.

Buffalo's population and that of its many thriving suburbs has increased to a degree no one yet has estimated. This city has been marked nationally as experiencing a labor shortage despite the fact labor migration to this section has been immense. The labor shortage question has been open to debate on all sides, however, and there is a national issue on the question.

There has been increased attendance during late evening hours in downtown houses that has been responsible for unusually frequent airings of Standing Room Only signs. Grosses are not only big, but almost regularly near or past the double-average figure. With more family groups here, this group has increased among theatregoers.

Holdovers are the general rule. "Pride of the Yankees," "Mrs. Miniver" and "Somewhere I'll Find You" had long runs. Lesser product held up almost as well, giving indication of Buffalo's boom. Week after week product proves so popular it is moved from one downtown house to the other and sometimes, back again to the house it played originally.

Sunday shows are extremely well attended and usually turn out to be close to if not the biggest day of the week for more than a month.

Northern California Has Work Boom

by BOB HALL

in San Francisco

Greatly increased wartime payrolls, plus an influx of thousands of shipyard workers from all over the country and thousands of soldiers about to be embarked to Pacific battle areas, have suddenly boosted San Francisco theatre business to the highest level in many years. Many admission scales have gone up and other increases are planned, as exhibitors in the downtown district, and in most neighborhood areas, find their seating capacities entirely too limited, especially over the weekends.

At the same time, managements are faced with a steadily-worsening personnel problem, with shortages in practically all departments, including ushers, doormen, cashiers, assistant house managers and janitors. The only field not much affected is that of projectionists, most of whom, in this area, apparently are above the draft limits.

The RKO-Golden Gate Theatre, after huge grosses on successive engagements by the bands of Harry James, Kay Kyser and Cab Calloway, has upped its top admission from 65 to 75 cents, the highest price charged since pre-depression days. The Kyser engagement established a new house record of approximately $41,000, with James and Calloway exceeding $30,000.

For the opening of "Wake Island" the Paramount, a Fox-West Coast house, increased its top from 55 to 65 cents, and will keep it there. Managements of the Fox, Orpheum and United Artists declare they will duplicate the Paramount's rise as soon as an appropriate attraction comes along. Four downtown independents, the Embassy, Strand, Regal and Davies, increased five cents two weeks ago. Previously the three big neighborhood circuits, Golden State Theatres, San Francisco Theatres, and Nasser Brothers Circuit, added ten cents all along the line, and are now reported preparing for another increase.

NEW THEATRES FOR COAST SHIP TOWNS

Conversion of a store building and the dismantling and moving of a theatre have given two new houses to suburbs of San Francisco, booming because of the shipbuilding industry. Robert Lippert, who recently opened the new Studio theatre in Richmond, is now altering another building to be converted into a 500-seat house. The Lark theatre at Larkspur has been dismantled and is being moved to Sausalito across the bay.

Theatre Has Extra Morning Show

Show hours remain about the same, as far as openings are concerned, with the exception of the Golden Gate, which has been running an extra morning show for its recent big attractions. Nearly all downtown houses are running extra shows Saturday nights at midnight, and some on Fridays.

Business is up during all hours of the day, with standup crowds at night. Despite war work, male attendance shows a big increase, including war workers off duty and soldiers and sailors, of which there are many in the city. The general result is an increase in grosses all around, and longer picture runs than previously. Downtown grosses are averaging about twenty per cent higher than a year ago.

Twin Cities Now Feel Manpower Pinch

by ROBERT MURPHY

in Minneapolis

Major effect of the war on theatre business in the Minneapolis-St. Paul territory is in the field of personnel.

An increase in prices amounting to about 10 per cent was general through the territory in the spring. There has been little effect, however, on show hours or length of run. The Century theatre in Minneapolis inaugurated a Saturday night midnight showing of the best feature due to open in the near future, and had reasonable success with it.

Theatres have been feeling the manpower pinch, however. In many situations women have been substituted for men, and the World theatre in Minneapolis last week employed two women ticket-takers. The manpower shortage is particularly dicernible in smaller towns, many of which have been virtually stripped of employable men, either by the armed services or defense jobs in the larger cities.

Theatre men have noted a change in audiences as young men faded out of the picture Business through the territory has held up remarkably well generally, the midsummer slum being hardly noticeable in many situations Business in larger cities has been splendid, bu has showed something of a decline in smalle towns, except in areas where increased far prices have shown a benefit.

Fewer Changes In Ohio Area

by E. H. MAYER

in Hamilton

Changes in theatre operating policies in th Cincinnati exchange territory, comprised c southern Ohio and parts of Indiana, Kentuck and West Virginia, due to exigencies of wa have been relatively less extensive or drasti than those reported obtaining in other area despite the fact that a large portion of the Cincinnati territory is given over to production c war materials and other important activities c the conflict.

Upward revision of prices have not been general, but rather confined to isolated situation Cincinnati independent suburban exhibitors report that they are opposed to any increases, because, as one exhibitor spokesman put it, "W are having a hard enough struggle even at th existing scales." These independents are approaching the problem from another angle—a endeavor to effect a decrease in film rentals.

The latest admission change is reported fro the Northio Paramount theatre, in Hamilto Ohio, where prices were increased an averag of five cents. Other situations—Zanesville Theatres, Inc., an affiliate of the Shea Circuit i Ohio, for example—have advanced prices i their Ohio houses, not because of the war, bu to bring them into line from the reductio made during the depression days.

Show hours or additional shows have n been materially changed. The RKO Gran in Columbus, Ohio, however, is running a "Vi tory Show" on Thursdays and Fridays, startin at 2 A. M., for benefit of the "graveyard shif of defense workers. The suburban Twentie Century theatre, a unit of the Vance Circu in Cincinnati, runs midnight shows on Satu days, and the Drive-In theatre, near Cinci nati, which, incidentally, is this year keepi open until the advent of really cold weathe has a 1:15 A. M. show on Saturdays. Ma houses in the key situations run Saturday mi night shows, but this has been done for so few years. Generally, however, the late sho do not attract a large portion of war worke but rather the regular patronage, according reports.

Personnel is becoming a problem, because employees entering the armed forces. Repla ments with girls are becoming more numero in all departments of the theatre, except pr jectionists. Loew's Broad and Ohio theatres, Columbus, recently installed a feminine assista

(*Continued on following page*)

MANY WOMEN EMPLOYED

(Continued from preceding page)

manager and a student assistant. Other houses n the territory are beginning to do likewise, oth in managerial and assistant managerial capacities. Female "doormen" are becoming increasingly evident. Girl ushers in Cincinnati, Columbus and some other of the larger cities ave been on duty for a period of a few years.

Attendance, generally, holds to about an even eel, exhibitors report, although the outlying ouses are beginning to feel the pinch of tire nd gasoline rationing, particularly on the part f patrons who have been driving from the ore remote sections. To offset this, however, hey reason that people living in closer proximity to the theatres will become patrons, due o their inability to participate in "driving prees."

Summing up the situations from a cross-ection of exhibitor opinion, changes in proram schedules, length of run and other cateories of operation are more or less negligible, lthough shifts in policies are contemplated hen and as the effects of war in this section ecome more pronounced.

Sunday shows continue to constitute the ajor draw, particularly when the product stifies, but ther exhibitors who have heretore relied on double features are in a quanary as to how to influence business when ouble features are ruled out because of the nservation of film material by the Governent.

taff Problems cute in Texas

RAY BEALL

Dallas

A survey of the circuit operators of the uthwest, including Interstate Circuit, Inc., bb & Rowley, Griffith Theatres, Jefferson nusement Company and a number of the outnding independents, revealed that wartime nditions have made themselves felt more in matter of employees than in any other phase theatre operation.

R. J. O'Donnell, vice-president and general nager of Interstate, says that there have en no changes in price scales in the Interte circuit, and also that there have been no anges in show hours in any theatre, with exception of Dallas. Midnight shows have n discontinued in Dallas on Saturday nights, h the last show of the current attractions the downtown houses being extended to 11 M. in order to accommodate defense workers m North American Aviation and other dese plants in and around Dallas. These rkers on the day shift find it impossible to ch their homes, bathe and dress, shop in wntown Dallas, and then see a show on a -war schedule. Dallas merchants, with an to defense worker trade, are keeping their ces of business open until 9 P. M. on Satur nights.

Mr. O'Donnell said that the personnel situan was acute in all departments, including ers, doormen, projectionists and assistant nagers in order named. He mentioned sevl Interstate theatres now employing girl ers, including those in Dallas, Fort Worth, arillo and McAllen. In the matter of doorn and chief ushers, he said vacancies created employees entering the service or defense ts, were being filled as nearly as possible n men who had 4F draft classifications.

Vith an eye to the future regarding vacancies he managerial ranks, Interstate, through its onnel department, has concluded a survey to determine the possibilities of women managers for their theatres. Thirty or more women were found to have qualifications for managerial positions in Dallas. They have been selected to undergo a period of training in Interstate's Feminine Managerial School which will be conducted by company executives within the next two weeks. Plans are being made for similar schools in San Antonio and Houston. John Q. Adams, executive secretary of Interstate, said the rapid drain on the organization's manpower by the Government indicated that most of those who graduated from the school would probably receive managerial assignments.

EXTRA STORE HOURS BOOM ATTENDANCE

Monday nights, normally the quietest of the week, are now capacity evenings for theatres in Seattle as the result of new retail store hours. In order to aid transportation difficulties and provide more convenient shopping time for war industry workers, all retail stores in the city now remain open until 9 o'clock every Monday night. Many of the shoppers attend the theatre before going home.

Don Douglas, executive of the Robb & Rowley circuit, pointed out that their chief employee problem created by war conditions was in the projectionist field, with vacancies occurring almost daily. He said that they were attempting replacements, such as they were, from 'teen' age youths, who in many instances were being found undependable in the booths.

Peak Still to Come in Pennsylvania

by M. H. ORODENKER

in Philadelphia

Since the outbreak of hostilities, Philadelphia and many of the smaller towns in the eastern Pennsylvania area, have taken on a "boom town" character not experienced since the last war. Since the start of the year, the amusement industry has been steadily soaring new heights and the peak is not expected to be reached until late in the 1942-43 season. The motion picture industry has been the first to manifest this war-stimulated prosperity, which was evidenced during the summer months at the outdoor amusement parks in the city and now is being felt by the legitimate theatres and the night clubs.

Apart from the fact that war plants and industries in the Philadelphia area are entrusted with one-fifth of the nation's production program, there have been other positive factors stimulating theatre attendance and resulting in a general boom in all phases of the amusement industry. In addition to the thousands of workers migrating to the city, attracted by the high wages at the war and defense factories, the population was further swelled by many thousands of white collar workers shifted here when the Government moved many of its non-military agencies out of Washington. The housing situation here has been acute for many months as a result of this population trend. Moreover, strategically situated near large military reservations, the city's populace is further swelled, especially on week-ends, by thousands of men in service on leave.

Travel curbs, because of gasoline and tire rationing, have turned out to be a boon for the film houses, especially marked so during the summer months. Because of its proximity to Atlantic City and other seashore and mountain resorts warm weather always brought a seasonal slump in theatre attendance. This past summer, however, the populace was virtually forced to seek its amusements close to home. And it did at film theatres. Folks in the outlying districts who motored to the central city for their movie entertainment began patronizing their neighborhood movies, many for the first time. And the central city district more than made up for losses in home-town patrongae by the swelling population in the downtown area.

Large Grosses for First-Run Houses

The first-run houses this past summer enjoyed, accordingly, their biggest grosses of the year. Warners' Earle theatre formerly considered it an excellent summer week if its stage show could help bring in a $20,000 gross. This past summer the Earle, in the mid-August heat, would gross over the $40,000 mark.

Significant also is the fact that movie-going habits of the public at war has not changed appreciably. Except for the marked increase in all-night attendance, the traditional hours for matinee and evening dinner and supper shows prevail. At the outbrelak of war, neighborhood houses simmered down to regular attendance habits. Neighborhood houses report a dropping off in attendance at the late supper shows, attributed to the early-rising hours of the family or because members of the household are working the night shifts. However, that slack has more than been taken up by a marked increase in attendance at the earlier evening show and especially at the matinee.

Attendance Booms At Late Shows

The war plants and factories working around the clock have resulted in an attendance boom from the midnight to dawn houses. However, the all-night movie audience is confined to the central area. Before the war, there were only two all-night houses—Warners' Family and William Goldman's News theatres. Now there are four, the Warner circuit placing its central city Center and Savoy theatres on a 24-hour daily schedule. And all four houses are enjoying heavy all-night business. Samuel Stiefel's Fay's theatre, just outside the central city district, in reopening for the new season, again with a stage policy, has introduced Sunday midnight shows for the first time.

The only difficult problem facing the industry here is the labor situation. Primarily it is felt in service staffs, into which enlistments, the draft and war factories have made heavy inroads. For the first time, the Warner circuit found it necessary to substitute usherettes for ushers, and this season finds the girls being used in that capacity for the first time at the larger first-run houses. As yet, the circuit has placed no women in executive posts as assistant manager or manager. The William Goldman circuit was the first to employ a woman in a managerial capacity, starting off the 1942-43 season with a woman as manager of its neighborhood Bandbox theatre. No serious situation is seen among projectionists, stage hands or electricians. Apart from the fact that they have enjoyed high salaries, even in lean years, the I. A. membership here is made up mostly of married family men and many in age groups beyond the draft call.

TALENT TO FIGHT INEQUITIES UNDER WAGE FIXING ORDER

"Protection of Members" Promised by Hollywood Units; Seek Clarification

by VANCE KING
Hollywood Bureau

While all Hollywood buzzed this week over the possible effects of the presidential order freezing wages and salaries at approximately the level of September 15th, first statement of policy from a talent guild came exclusively to the Motion Picture Herald, Tuesday, from the Screen Actors Guild which announced that in cases of inequities, it "intends to fully protect its members." The order, issued by President Roosevelt immediately after an enabling bill was passed by Congress October 2nd, provides for immediate stabilization of farm prices, urban and rural rents, wages and salaries paid in industry.

Kenneth Thomson, executive secretary of the Guild, issued the following statement:

"The Guild recognizes that the freezing of wages has become necessary in the interests of national welfare. Needless to say, like everyone else, we must abide by the order. We recognize, however, that some Guild members may rightfully claim that they are being subjected to a gross inequity.

"In such instances, the Guild intends to fully protect its members."

Tuesday night, representatives of the actors, writers, directors and artists managers guilds met with Y. Frank Freeman, president of the Association of Motion Picture Producers, in the first of what is expected to be a series of discussions of the Governmental directive and issued the following:

"The motion picture industry is eager to comply not only with the letter but also with the spirit of the wage stabilization law. Although many important points still are to be clarified and many problems to be solved, this attitude is wholehearted and industry-wide."

Committee Formed To Confer and Plan Action

Signing the statement with Mr. Freeman were James Cagney, SAG, George Stevens, SDG, Mary C. McCall, Jr., SWA, and Bert Allenberg, AMG, all presidents of their respective organizations.

Members of the Producers Association at their monthly meeting Monday named Mr. Freeman to head a committee to discuss with the talent guilds the various problems involved and agree on a plan for joint action.

Clarification of the issues involved in the directive are being eagerly awaited in an industry where seven year personal service contracts, with salary increases specified at certain option times, are a normal matter of business and where union bargaining contracts call for either automatic increases or reopening of discussions for upward revision of wages at certain set times.

Anxiously looked forward to is the system of adjudication which will be set up by the Government to provide a formula for operation under the directive. One executive of a top talent guild pointed out that the optional personal service contracts which provide for specific salary increases as options are extended have been a common practice in the industry for years, and that such wage increases are not a war-born circumstance.

The officer said that these contracts encompassed the activities of practically all persons as executives, producers, writers, directors and top cinematographers and were the very basis of production activity.

Although members of the AMPP declined to be quoted on details of Monday's meeting, it was understood that a point of major concern was the aftermath of a possible decision forbidding fulfillment of increases to talent stipulated in the optional contracts. If this imposed inability to meet terms of such a pact were to be interpreted as nullifying the contract, it was pointed out, contractees might offer their services to any higher bidder, thus giving rise to a seller's market in the talent field resulting in return to the era of star piracy.

Considered also was the case of the expiring contract of a player whom a studio wished to renew at a higher figure but could not do so, whereas a competitor would be free to offer any superior stipend and thus take a valued st from a company powerless to defend itself the bidding.

The crafts union bargaining situation, how ever, appears to be clarified, negotiations f current wage increases having been complet by almost every union prior to the order. T ten IATSE locals received in January of th year raises approximating ten per cent whi were set as being in effect until January, 194 thus creating a static economic condition in th sector. Nine thousand workers were affect

There are only two wage increase deman not yet taken care off: that of the Screen Offi Employees Guild for the Los Angeles Exchan Workers, and that of the Screen Set Designe Local for its unit of artists and illustrators the studios.

Since the presidential directive was issu industry and company attorneys have been mu ing the wording of the decree, seeking to analy its wording as it applies to the business as whole and to individuals. The $25,000 ceili suggestion drew particular attention and pa ticularly the qualifying clause "provided, ho ever, such regulations shall make due allo ance for payment of life insurance premiu on policies heretofore issued, and required pa ments on fixed obligations heretofore incurr and shall make provision to prevent undue ha ship."

Senate Rejects Downey Plan To Exempt Film Industry

by FRANCIS L. BURT
in Washington

Wages and salaries in the motion picture and radio industries are effectually frozen at approximately the level of September 15th under the presidential order issued last Saturday a few hours after Congress had passed an anti-inflation bill authorizing the fixing of ceilings on labor and farm prices by such order before November 1st. Designed to curb labor and agricultural prices, the measure also provides for the stabilization of common carrier and public utility rates, with the result that passenger fares, freight and express charges, and prices of electricity, gas and other utilities will remain at approximately their current levels.

In a vain effort to secure exemption from the bill for the motion picture industry, Senator Downey sought acceptance of an amendment which would prevent any interference with so-called sliding scale contracts which, he explained, are used for young actors and actresses who receive more money from time to time as they gain in experience and technique, but the Senate refused to make any exceptions.

Wages, salaries and rates "affecting the cost of living" are to be fixed by regulations to be issued by the President before November 1st, and provision is made for the adjustment thereafter of any salaries or wages that may be suffering from "gross inequities." It is specifically provided, however, that no wage action shall be inconsistent with either the Fair Labor Standards or National Labor Relations act nor so designed as to reduce wages or salaries below the highest figure paid for the same work between January 1st and September 15th, last.

Salaries and wages are to be considered as including any additional compensation paid to employees, other than reasonable insurance or pension benefits, but such additional compensation is to be considered in determining salaries or wages for any period prior to September 16th only if it has customarily been paid.

A specific provision of the bill holds that nothing therein is to be considered as preventing a private employer from reducing the salary of any employee receiving $5,000 a year or more.

NO IMMEDIATE DECREASE IN PICTURES OR PRINTS

Foresee No Further Raw Stock Cut by WPB Now; Compiling Inventories

y WILLIAM R. WEAVER

Iollywood Editor

Compliance with the War Production oard ruling reducing the consumption f raw stock by 10 to 24 per cent by pro- ucers has not yet resulted in a decrease the number of pictures being produced Hollywood, where 45 features were in ooting stages at the weekend, and an thoritative spokesman for the organized dustry on Monday expressed the view at it will not do so directly.

The industry executives are in agreement, said, that the number of prints will have be reduced to meet the quotas established, it he pointed out that this is a matter in ntrol of the distribution heads, who order ints in numbers to meet their sales requirements, and that they may be expected to der the regulation or even a larger number prints on pictures they regard as quick osses while accepting a sharply reduced mber of prints on films which they regard suitable for slower distribution.

No additional cuts by the WPB are foreseen studio heads at this time, although no as- ances to the contrary have been given, and is generally understood that any substantial rease in the use of film stock by the armed ces, which the exigencies of war might bring out, could result in further curtailment of ck for industry use.

nventories of the raw stock used during 1 are now being compiled by all companies, the request of the WPB, in order to furnish basis for raw stock allocations.

Meanwhile, technological economies and pro- tion savings now in use generally through- studios are continuing to undergo refine- nt and are yielding steady results. Save for ividual declarations regarding reduction in number of "B" pictures, most of which e turned out to be strictly conversational s far, no organized sentiment for the adop- of this measure as an expedient related film conservation prevails.

o Print Pinch or Months

xhibitors probably will not feel the effects reduction in the number of prints to con- e film raw stock for several months. A k of the print departments of the New k home offices this week disclosed that, large product backlogs, most of the com- es are well ahead of release dates on their t orders.

oth sales managers and purchasing agents e emphatic in their warning to theatre ators that sharp reductions are ahead in numbers of prints for all types of pictures. pest cuts, they say, probably will come in terns, program and "B" pictures.

etro-Goldwyn-Mayer, according to William y, head of its film department, has pared print orders by an average of fifty prints ach picture. Other companies report sim- slashes, although the method of dividing the cut has varied. Some make most reduction in the lesser pictures to save stock for their specials.

Warner Brothers reports that with a maximum of 35 pictures scheduled for the coming season it will have no difficulty in making its film stock quota, and probably will not have to cut the number of prints drastically. Warners have cut about 20 per cent of the trailer footage which they formerly used however.

Paramount also has pared its print orders considerably, but reports no immediate shortage of copies. The company, with over 30 pictures in the can, had the largest backlog. Sale of 22 pictures to United Artists, was said to have eased the Paramount print stock situation considerably. The company is ordering prints from four to six weeks in advance of release.

No Delay Reported On Print Deliveries

MGM now is printing pictures for November and December release, according to Mr. Kelly. Other companies are from three to eight weeks ahead of release schedule. Metro is spacing out print orders at the rate of about 50 copies a week, to relieve the burden on laboratories and film suppliers for rush work.

None of the purchasing departments reported any delays as yet in deliveries by either the duPont or Eastman film companies. They declared that the film stock distributors and their agents had given the companies the utmost cooperation and were working their factories on a 24-hour basis to fill not only Government orders but the needs of the entertainment industry.

The greatest shortage is reported to be in non-inflammable film stock. This is the principal demand of the Government and a major portion of the regular cellulose nitrate processing equipment has been converted to the fire resisting acetate film process. The Government is buying "non-flam" film in both 35 and 16 mm sizes. Orders from the Government have reached as high as 15,000,000 feet at a time recently, it was reported.

Ad Film Advisory Group Named

An industry advisory committee for the industrial and advertising film producers and distributors was announced this week by the War Production Board. Ten men prominent in the advertising film field were named to the committee. The group held its first meeting with board officials in Washington last week to discuss the application to advertising films of the raw stock allocation order.

Harold B. Hopper, chief of the motion picture unit of the WPB, will be the Government presiding officers of the committee, membership of which is as follows: J. D. Alexander, president, Alexander Film Company, Colorado Springs; F. O. Calvin, president, Calvin Company, Kansas City, Mo.; Eugene Castle, president, Castle Films, Inc., New York; L. W. Fox, president, Audio Productions Inc., New York; Jamison Handy, president, Jam Handy Company, Detroit; Hugh Jamieson, president, Jamieson Film Company, Dallas; R. C. McKeon, president, Caraval Films, Inc., New York; Roland Reed, president, Roland Reed Productions, Culver City, Cal.; Norman Wilding, president, Wilding Picture Productions, Inc., Chicago, and Harold Wondsel, president, Sound Masters, Inc., New York.

Last week the group was informed by WPB and OWI officials that manufacturers of advertising films who had not been given any place in the allocation system for raw stock recently set up by the WPB will be granted film for such pictures as may be given the approval of the Motion Picture Bureau of the Office of War Information. Under the present plan advertising film companies will reecive stock for those pictures, approved by the OWI, which carry a war morale message, as distinct from straight advertising, or which apply to large numbers of people or do not duplicate existing films.

Many Make Films For War Uses

As Motion Picture Herald reported in March 14, 1942, it was brought out at the meeting that most commercial film producers, since Pearl Harbor, had converted to making war training films for industrial firms and for the Army, Navy and other Government agencies.

Commenting on the reconsideration by the WPB of the commercial film field, Mr. Alexander, who was in New York this week, said: "We all recognize that there is a tremendous shortage of film; there is no question of that. Gun cotton which goes to make up raw film stock is needed for bullets and more bullets." He said the advertising and industrial film producers originally went to Washington to seek some relief from the order. Mr. Alexander said, "We have given them our position. We said we wanted to stay in business, and the WPB officials gave us a hearing."

He reported that nearly 50 per cent of the pictures being produced by his company are films connected with the war. The other 50 per sent are straight advertising pictures for which, he said, his company has a reserve of raw stock which will last at least a year. Mr. Alexander estimated that no more than two per cent of the total film footage was used for commercial and industrial production in 1941, which, he pointed out, was a very small percentage of the total consumption by the industry.

Meanwhile, first indication that major producing companies are conserving their raw stock for trailer use over and above the amount of footage which they originally voluntarily agreed to conserve when the WPB order was decreed, came from Herman Robbins, president of National Screen Service, in New York. Mr. Robbins reported Monday that one major film company has allowed footage for a trailer on an important new season picture below the 200 feet set for films in the first group.

Trailer Footage Cut By Majors Seen

The maximum trailer length for special features voluntarily set by producers is 200 feet; for "A" pictures, 150 feet and for the run of releases, 100 feet. Mr. Robbins said that one company has allowed 187 feet for a film which falls into the first group and he indicated that other major producers would probably follow suit in future allocations for trailer use.

The WPB order which ruled out production of advertising and commercial films for the duration, permits production of trailers for entertainment product. Since the order, National Screen has discontinued its industrial and advertising trailer production. According to the company, the WPB temporarily may grant the use of raw stock for the manufacture of trailers concerning theatre scrap and salvage drives, War Bond drives, blackout regulations, aircraft warnings, air raid warden instruction, local war hero celebrations or any other phase of the war effort.

Monogram Sets New Canadian Distribution

A new coast-to-coast Canadian distribution system for Monogram pictures has been obtained through a deal concluded on September 30th with Oscar R. Hanson, president of Pioneer Films, Ltd., and other Canadian corporations. He will be president of Monogram Films of Canada, Ltd., and exclusive distributor of the product in the Dominion.

Harry Kauffman, for many years in Canadian distribution and exhibition, has been named general manager of the new company. The home office will be located at 277 Victoria Street, Toronto, and there will be branch offices initially in six cities.

Percy C. Taylor will manage the Vancouver branch and will also open a new office in Calgary. He was formerly with the Odeon circuit, a general manager for F. B. O. in Canada and a sales representative for United Artists and RKO.

The St. John office will be headed by Sam Jacobs. Other branch managers include John Levitt, Montreal, and Victor Rackow, at Winnipeg. Mr. Kauffman will handle the Toronto exchange for the present.

Mr. Kauffman, who has been in the film business since 1912, is the former manager of Regal Films, which previously distributed Monogram product. He also managed the Consolidated Theatres circuit in Montreal and has distributed Universal, Famous Players and Grand National product.

Monogram stockholders met in Hollywood on Wednesday to hear details of the new Canadian outlet, and the company's production plans from W. Ray Johnston, president. In the group were John Mangham, Atlanta; Herman Rifkin, Boston; Charles Trampe, Milwaukee; Irving Mandel, Chicago; Lon T. Fidler, Denver, and William Hurlbut, Detroit.

Orson Welles Goes On the Air Again

Orson Welles, home from South America to stay awhile, will return to the commercial radio studios on November 9th in a 15-minute weekly program sponsored by the Lockheed Aircraft Corporation. It will originate in Hollywood, where Mr. Welles was expected to return this week. The Lockheed program, for which contracts are to be signed this week, will be a report on aviation, as told by Mr. Welles.

Monday Mr. Welles will play Orson Welles on CBS' Cavalcade of America program. He will act as master of ceremonies in a dramatization marking Columbus day on a hemisphere network.

Arranges Audience Preference Study

Metro-Goldwyn-Mayer has arranged for a continuing study and survey of motion picture audience preferences by the Motion Picture Research Bureau, according to an announcement made Wednesday by Howard Dietz, MGM vice-president in charge of advertising and publicity.

The study will cover all MGM productions and also will embrace audience analysis of a general nature. Dr. Leo Handel is director of the Motion Picture Research Bureau.

Columbia Signs Stern

Bill Stern, sports reporter and broadcaster, has signed a new contract as commentator on Columbia Pictures' "World of Sports" series. The first picture under the new deal is "Trotting Kings." The next will be "The Shovel and Rake Golfer," featuring John Montague.

Roach Scheduled for Combat; Other Shifts

Major Hal Roach of the U. S. Army Air Corps is scheduled to go into combat zones shortly, according to reports. The major has been conferring with United Artists distribution executives over increased bookings of his "Streamliners," four of which probably will be produced this year.

John Aalberg, chief of the RKO studio sound department and a major in the Signal Corps Reserve, has left the studio for active duty at the Signal Corps base photographic laboratory in Louisiana. He was accompanied to the base by John Alton, Benjamin Berg, Carl Schillinger, Richard H. Cahoon, Otto Ludwig and Don Starling, all studio technicians, who have been commissioned in the Army.

Hal B. Wallis is reported to be leaving his production post at Warners shortly to become a major in the Army Air Force, in charge of film production for the photographic unit at the Hal Roach studios, where Major Paul Mantz is commanding officer.

Lieut. Col. Jack L. Warner is reported shifting from the photographic unit to become attached to the staff of Major Gen. Henry Arnold in Washington.

Edward L. Roddan, of the Washington office of the Motion Picture Producers and Distributors of America, and former administrative assistant to James A. Farley, goes into the Army as a private next week.

Technicians Union Nominates Officers

Nominations were made last week in New York by Laboratory Technicians Union, Local 702. Elections will be held October 17th.

Renominated was John Rugge, president; but William Vermont, secretary-treasurer, will oppose his reelection. Others nominated were: for first vice-president, John Francavilla, incumbent; for second vice-president, John Conrad, John McCarthy, Joseph McCarthy, Nick Koutrouby, George Waugh; for secretary-treasurer, Charles Peterson, Adolph Grude, Rose Vanoli, Charles Mannino, and John Oxton. Unopposed for recording secretary is Amy Noli.

Upholds Carnival Fee

Holding that the Lone Star Shows Corporation, operated by Marshall F. Kaufman, is a carnival and not an amusement park, Circuit Judge Gilbert Burnett declined to enjoin the City of Louisville from levying a $200-day Sinking Fund license fee against the carnival. Defense attorneys Simeon Jacobs and Laurence S. Grauman announced they would ask the Court of Appeals to review the decision.

Chicago Approves 79 Films

During September the Chicago police censor board reviewed 79 pictures with a total footage of 439,000 feet. No pictures were rejected, 10 cuts were ordered and Warner's "The Mummy's Tomb" was given an "adults only" permit. Paramount's "The Glass Key," which was given a pink permit last month, was screened again with the board's original decision remaining unchanged.

Open MGM Exhibit

Coty-Fifth Avenue in a tieup with Metro-Goldwyn-Mayer held a press preview of the "Exhibit of the Fine Arts of the Cinema" at its New York store Tuesday night. Life masks of film stars were featured. MGM arranged similar exhibits in other cities.

To Fete Murphy, Unterfort

A Victory Dinner at the Hotel Onondaga, Syracuse, October 15th, will honor Frank Murphy, Loew's State manager, and Harry Unterfort, Schine city manager. They were co-chairmen of the local Bond drive.

Columbia Profit For Year Rises To $1,611,659

Net earnings of Columbia Pictures Corporation and its subsidiaries for the year ended June 27, 1942, were $1,611,659.13 after provision for Federal income, excess profits and capital stock taxes amounting to $1,163,617, the company announced this week.

The net compared with a net profit for the year ended June 28, 1941, of $552,743.94 after Federal income and capital stock taxes amounting to $145,420.00 and after a special charge of $84,157.86.

The parent company's shares of English revenues were included in the consolidated statement of profit and loss, although the entire amount thereof might not be realized in U. S dollars by the expiration of the present agreement with the English Government on October 31, 1942, the company said.

The net effect of the estimated unrealize revenues at October 31, 1942, included in th earnings amounted to $160,000, after deductio of Federal income and excess profits taxes applicable thereto.

The balance sheet showed current assets o $15,150,000, and current liabilities of $1,990,00 Working capital amounted to approximatel $13,160,000.

Jewish Appeal Dinner Held in Philadelphia

The annual dinner of the industry divisi of the Allied Jewish Appeal was held in Phil delphia Monday with William F. Rodger Metro-Goldwyn-Mayer distribution head, t principal speaker. Ben Golder was toastmaste

Mr. Rodgers spoke of tolerance and di cussed the benefits of the United Motion Pi ture Industry organization. He said that hoped some good would result from UMI Approximately 125 film men attended the di ner and contributed a total of $30,000 towar the drive. Ben Amsterdam and Dave Barr were in charge of arrangements.

Bush, Blumenstock, Wilbert In New 20th-Fox Posts

Three members of the Hal Horne staff Twentieth Century-Fox's home office public department, New York, have been shifted.

Rodney Bush will head an enlarged exhi tors' service unit; Sid Blumenstock is in char of trade paper advertising; and Christy Wilb is editor-in-chief of the pressbook departme

Spewack Returning

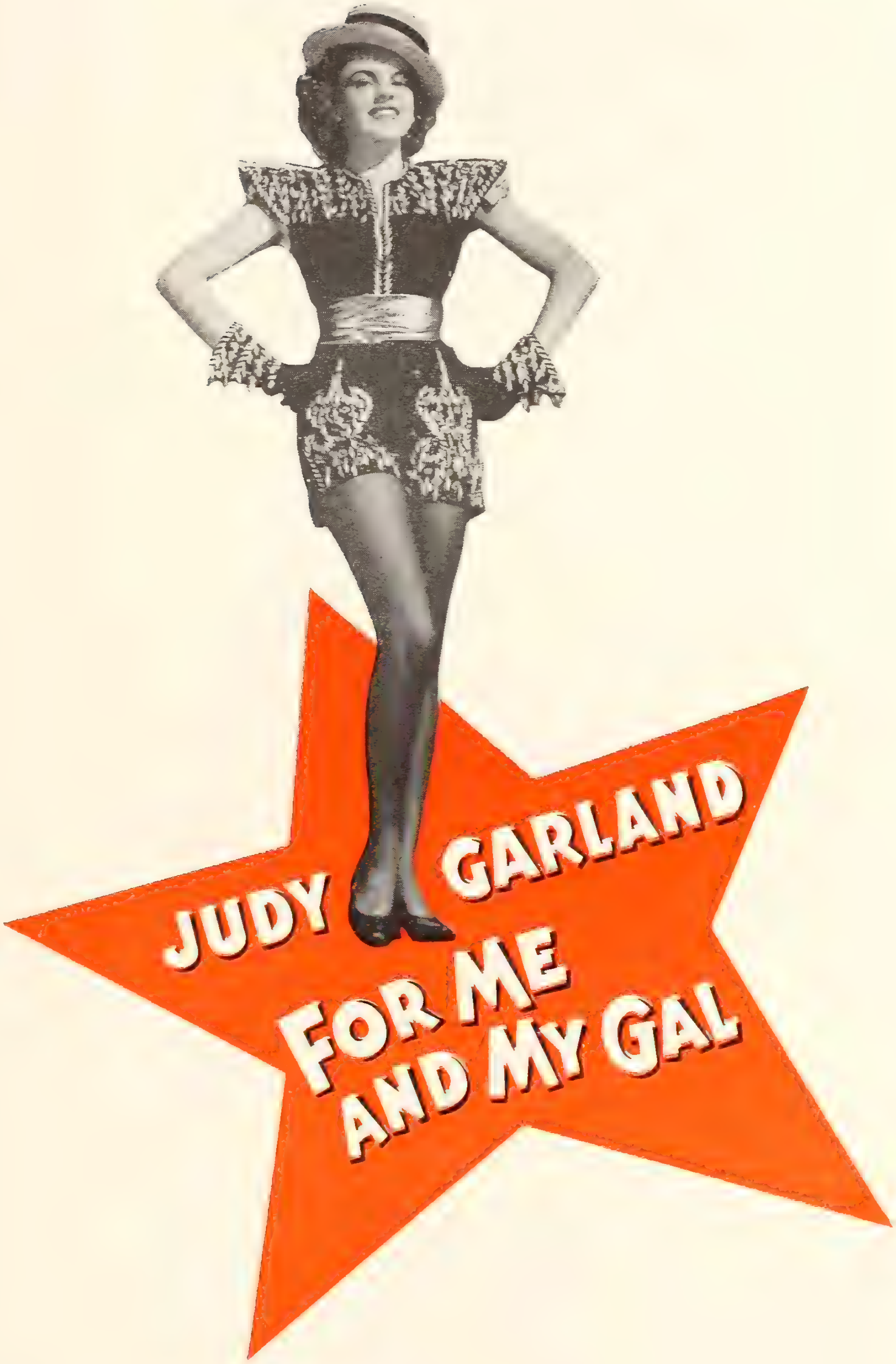
Samuel Spewack was to leave London plane for the United States this week af collecting material for nine propaganda fi scripts which he will write following his retu according to word from the British capital. M Spewack commended the Ministry of Inforn tion and British producers for assistance gi him.

Delay Benny Camp Tour

Jack Benny's scheduled tour of Army cam which was to have started on October 12th, been postponed until mid-November, the fi camp broadcast to be from Santa Ana. He his group will visit other western Army po

Denny FCC Counsel

Charles R. Denny, Jr., on Monday was pointed general counsel of the Federal C munications Commission. He succeeds Telf Taylor, commissioned an Army major.


JUDY GARLAND
FOR ME AND MY GAL

Blazing with Bigness from the movie sky . . . and listen!

(turn please)

FILM NEWS BRIGHTENS DAILY PRESS; ADS 'BLUE CHIPS'

War Retrenchment Fails to Crowd Screen News from Newspapers

Motion picture news continues to hold an important place in the columns of the American newspapers.

War headlines and space retrenchment by U. S. newspaper publishers have not crowded news of Hollywood and motion pictures from their pages. Editors are looking to motion picture news as bright spots on wartime pages. And newspaper advertising managers consider theatre and film accounts as "blue chip" business, even ahead of department store lineage.

News of American fighting effort, overseas and at home, is, of course, the first concern of the majority of newspaper readers. But this has not dulled interest in motion picture people and subjects, according to motion picture advertising and publicity executives.

The consensus of the film publicity men in New York is that editors still devote about the same amount of space to motion picture news as they did before Pearl Harbor. But they report an increasingly careful winnowing of publicity copy and warn that space curbs may be ahead. Photographs already are becoming harder to place.

"Publicity copy must be well written, bright and have a legitimate news angle" in order to make the pages of most newspapers today, publicity men are telling their staffs and theatre operators.

But efforts of publishers to cut overhead by paring features, special pages, columns, comic strips and other subjects in their papers so far have spared amusement news. There is frequent talk of drastic cuts in film news space, but public interest has saved it.

Editors Seek to Brighten Pages

In fact, in many instances, the percentage of motion picture news is on the increase.

"There is an eagerness among editors for any material which serves to brighten their pages," said S. Barret McCormick, head of advertising and publicity for RKO. "Film news fills this bill." He found no indication of a decline in film space and said that RKO's advertising plans for the current season will double the amount of money allocated to newspapers in the public media budget.

Jack Pegler, advertising executive of the Lord and Thomas advertising agency, said that his weekly examinations of a cross section of the country's press showed film news holding its own. "War news, wire service material from Washington and elsewhere, and staff shortages in many sections have reduced the amount of local and human interest news in the papers," he observed. "Motion picture copy helps to supply a welcome contrast" to the grim news of war, he found.

An examination of papers from New York, Chicago, California and small towns in Indiana, Illinois, Georgia and the southwest recently showed that most are devoting at least a page a day to entertainment news and ads.

Also, Mr. Pegler pointed out, newspapers still are buying Hollywood columns and features from syndicates. The fact that editors are willing to pay for these reports from the film capital is convincing evidence of public interest in the subject, he said.

LESS SPACE FOR FILM PICTURES

Newspapers are giving less space to art from the motion picture publicity offices, a survey reveals. Only the best pictures are used, and there is a preference among film editors for more glamorous art to brighten their pages, distributors report. Mat service is on the increase, however, and many papers are using film mats for the first time, to conserve engraving zinc.

Newspapers' zinc supplies have been cut 50 per cent, but by remelting old metal they hope to lose only 10 per cent of their engraving metal. To make up the shortage they are giving new attention to mats. But, film publicity men said daily papers will use only the best grade mats. Most prefer to write their own captions. Al Sindlinger of the March of Time reports that the reel is issuing four times as many mats as before the war and reports placement in upwards of 1,200 papers a month.

Local columns, and special syndicate features on amusements have been reduced considerably, however. They have been hit hard in Sunday sections where many papers have combined magazine, rotagravure and society or feature sections.

Most papers still carry at least one Hollywood column, but it is being shortened. Syndicates are finding it harder to sell special features about films, art and special Hollywood services, it is learned, although they are reluctant to discuss figures.

Press Wants Best Film News Copy

One typical paper, the Washington *Post,* which formerly carried the two leading Hollywood columns, by Louella Parsons and Hedda Hopper, now runs only the Hopper report. Other papers also are concentrating on only one syndicate film service.

A circuit contact for the New York dailies reported that film editors on the nine papers there still have had about the same number of columns as they did before the war. But they warn of the need for saving space. "Only the best copy is making the New York pages. Unless it has a good human interest or current news peg the ordinary film release will hit the wastebasket today," she warned.

Al Willkie, head of publicity for Paramount, indicated that he had found only a slight tightening in the space available for news about pictures. "More and shorter items are being run," he said, "with editors discarding the blurbs and trimming other stories down to the essential news." He reported less demand for Hollywood features.

Traditional "stunt" publicity is in bad light with news desks, Rutgers Neilson, RKO publicity head, warned. There is demand, however, for stories about films with an intelligent news angle, he said, but it should be in line with the times and avoid trite or trivial angles

Hollywood personalities in the armed services are good news copy. They are played prominently, and editors report they have a high reader interest. Clark Gable's enlistment was front page copy in most instances. The service activities of James Stewart, Henry Fonda Gene Autry, Tyrone Power, Ray Milland and others receive wide attention.

War activities of the motion picture industry also are of interest to news desks. Scrap drives rubber collections, War Bond promotions and rallies sponsored by theatres, and special newsreels and Victory short subjects are proving newsworthy.

Film Ads Called "Blue Chips"

Substantial increases in motion picture advertising lineage during the past nine month was credited by advertising agencies with helping to keep up the amount of film news space Executives for Donohue and Coe, Lord an Thomas, and other agencies with film client estimate that advertising in newspapers by theatres and distributors is up at least 15 per cen

Home office executives bear this out. The attribute the increase to record business in mos cities, and a recent crop of "unusually good an important productions." Box office decline in some rural areas have not affected film advertising in daily papers, although a number small town theatres have cut their space i weeklies.

Motion picture advertising is considered "blue chip" by most newspapers. They a exerting a special effort to obtain it to offs losses in such national accounts as the automotive, liquor and appliance lines.

Henry W. Manz, advertising manager of th Cincinnati *Post,* classed film ads as "first of th blue chips," placing them ahead of departme stores in a speech to the Newspaper Advertising Executives Association at Columbus th summer, *Editor and Publisher* reported.

Distributors to Increase Budgets

Film advertising men also are aware newspaper reader interest in motion picture Warner Brothers, like RKO, this week a nounced that its 1942-43 expenditure for new paper space would be doubled. Other com panies also report substantial increases.

S. Charles Einfeld, Warners' director of a vertising and publicity, on Monday said th test newspaper campaigns on "Across the Pac fic" and "Desperate Journey" had convinc the company that newspapers were the best public advertising media. The total budg had not been set by Warners, he indicated, b it will include both cooperative space and dire advertising by the distributor.

Amusement advertising rates in newspape are generally unchanged, and remain at com paratively high rates. Although a few pape have reduced free copy space, and increas lineage has crowded into available news pag no downward adjustment is foreseen. An age cy representative said that any change probab would take the form of an increase. He sa newspapers have credited increased circulati to advertisers as a bonus. *Editor and Publish* estimated recently that the circulation of metr poltan dailies had increased 17 per cent sin Pearl Harbor.

-office honey. "For Me and
Gal" has received the accolade
n experienced trade reviewers
d from picture-wise showmen
no caught it at the screenings.
t's a safe bet that the judgment
so rendered will be substantiated
by the extended playing time and
the heavy grosses that will come
along in due course. On merit, it
rates a long stay on the Main Stem
here and it will mop up as well in the
smallest of the country's junctions.

—From an editorial by Chester B. Bahn in Film Daily

Headed for the highest grosses. One of the pictures that movie audiences over the country should flock to see.

—Jay Emanuel

Should prove a "swell evening" for the entire family. Certain to win audience acclaim. Well-made, well-acted. An appetizing dish. Highly seasoned with drama, music and laughter; handsomely garnished with excellent production values, and entertainingly served. It lifts one, both emotionally and patriotically.

—Showmen's Trade Review

JUDY GARLAND
FOR ME AND MY GAL

Undeniably appealing. Crammed with top tunes . . . strong topical pull . . . names for the marquee. Genuine, affectionate and lively. So sincere, and the treatment so warm, that it holds interest throughout and achieves irresistibly touching moments. Miss Garland is a knockout.

Variety (Weekly)

. big show that M-G-M has put
ether around the voice and charm
Judy Garland. Excellent enter-
ainment. Gene Kelly turns in a
moving performance. Will be warmly
remembered as a salute to vaudeville. Busby Berkeley has managed
to recapture some of the unique
charm of that almost legendary profession. It was entertainment then
and still is, as millions of customers
in these days of World War II will
attest.

—Motion Picture Herald

Lavish tunefilm offers a big ration of pleasant entertainment. Judy Garland continues to gain impressiveness as a persuasive and skillful actress. Kelly's share gives him important status for future assignments of note. Warm and human story.

—Daily Variety

'e is something for everyone
For Me and My Gal." It all
s up to strong audience appeal
big box-office possibilities. It
ntertainment for the masses.
e story itself would be sufficient
carry a picture of this type,
d with the addition of the music
d the vaudeville numbers, the
tertainment is prodigal indeed.
ıdy Garland and Gene Kelly
ıake a splendid team. A hit.

—Motion Picture Daily

Great audience picture, packed with drama and romance, ranks with best of all musicals. Leo the Lion has something to really roar about. Has the power of a tank and the speed and flexibility of a wide-open jeep. In every department, "For Me and My Gal" is strong. Top-flight offering.

—Film Daily

Judy Garland comes into her own and scores a personal triumph. Dancing, singing and tunes which should gladden the hearts of many an audience.

—Boxoffice

Showers of golden praise from the trade press . . . and furthermore!

(turn please)

ALMANAC RECORDS SCREEN'S VITAL PART IN WAR EFFORT

14th Edition Gives Data on 11,500 Persons; Offers Many New Divisions

The 14th annual edition of the INTERNATIONAL MOTION PICTURE ALMANAC, off the press last week, in a new and special section, "The Motion Picture in the War," details the industry's cooperation in the War effort of the nation. The ALMANAC, in that section, also indicates the adjustments which have been made necessary by American participation in total war, and outlines the manner in which the whole industry of the motion picture has geared itself to discharge its responsibility to the nation's Government and to its people.

The new Almanac, for the 1942-43 industry year, is the largest reference book ever published by the American motion picture trade press, running to 1,258 pages, 152 more than last year. As in past years, the section, "Who's Who," devoted to biographical material on industry personalities, has a dominant position in the volume.

The section occupies 609 pages, a considerable increase over the corresponding section in the Almanac of the previous year, and furnishing accurate answers to the who and what questions on 11,500 persons in the industry.

A number of new departments have been added to the Almanac this year, designed to supply more information on more subjects pertinent to the industry, and of value to those requiring a reference work on the business of the screen.

The 1942-43 Almanac is edited by Terry Ramsaye. James P. Cunningham, news editor of Motion Picture Herald, and George Schutz, editor of *Better Theatres,* are associate editors. Contributions to the volume were made by the editorial staffs of Motion Picture Herald, *Motion Picture Daily* and *Better Theatres.*

Box Office Receipts Surveyed for Year

Among the new sections in the Almanac is a series of graphs indicating theatre receipts across the country, for the first half of 1941, the second half of that year, and for the first half of 1942. The pattern of the business as reflected across the box office counter thus is detailed clearly.

Other new departments include data on short subject producers, the newsreels and cartoon producers; raw stock producers, color processes, storage vaults and film libraries; public previewing groups, women's clubs and better films councils over the country; features released, divided by companies; short subject and serial releases; story editors, and Broadway play producers and managers.

In the section devoted to the press are listings of accredited newspaper, syndicate, press-wire writers in Hollywood, press photographers there, and listings of film news and feature columns, film editors of national magazines, radio-film commentators in Hollywood, and the like.

The new section, "The Motion Picture in the War," first presents in detail the structure and function of the War Activities Committee, clearing house for the war work of the entire industry. Following are separate divisions devoted to the activities of Hollywood in the war; Government war films, produced either by or for the Government; a listing of miscellaneous documentary films pertaining to the war and the war effort; the Canadian industry's participation in the effort of the United Nations, and a listing of the war films of the Canadian Government.

A separate and new division in the Latin American section is devoted to the Government's Office of Inter-American Affairs, the work of which is concerned with the development and maintenance of good relations among the nations of the Western Hemisphere. In that work, motion pictures play an important part.

An expanded Radio and Television Section cites the highlights of the entertainment year in those related fields, their relation to the war effort, and the effect of the conflict on their functions, pattern and immediate future. Also included are listings of personnel, short wave, Frequency Modulation and development stations, television stations and a chronology of the development of television.

The Latin American section has an accurate listing of all American company representation in all of the South and Central American companies, as well as a comprehensive listing of domestic studios, producers, distributors and laboratories in each of the countries. This takes on even greater importance than narmally, because of the work of the Office of Inter-American Affairs during the war.

Features are listed with their release dates from 1937 to 1942, with stars, running time, and the dates of review in Motion Picture Herald included.

Organization listings have been rearranged for greater convenience, and are inclusive of labor organizations, while corporation data have been amplified to provide a greater fund of detailed information relative to corporate structure, financial position and departmental organization.

The following facts and figures are gleaned from the 1942-43 **International Motion Picture Almanac:**

¶ During 1941, the nation's motion picture theatres collected $983,684 for the United Service Organization. Variety Clubs contributed $900,000 for underprivileged children. Hollywood alone contributed a total of $2,036,373 to numerous causes, including the Los Angeles Community Chest, the Motion Picture Relief Fund, American Red Cross, United Jewish Welfare, Greek War Relief, United China Relief and Infantile Paralysis Fund.

¶ A total of 16,951 theatres were operating in the United States during 1941, according to the Motion Picture Producers and distributors of America. They had gross receipts aggregating $1,100,000,000 for the fiscal year ended June 30, 1942, the MPPDA estimated.

¶ The total capital investment of the motion picture industry is estimated by the MPPDA at $2,050,000,000, divided into: theatres, $1,900,000,000; studios, $125,000,000; distribution, $25,000,000.

¶ United States Government ticket tax collections from all amusements for the fiscal year ended June 30, 1942, were $115,032,268, compared with $68,302,961 the previous year, chiefly attributed to lowering the exemption from 21 cents to 9 cents.

¶ New theatres constructed from June, 1941, to June, 1942, totaled 121, at an estimated cost of $7,268,000. The total compares with $27,800,000 in the previous year, indicative of the sharp decrease in new construction due to the war.

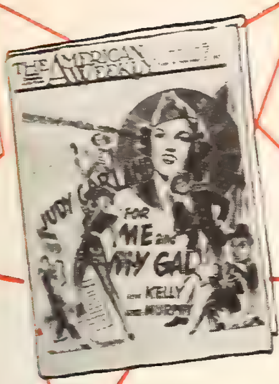
¶ A total of 568 new features, of which 546 were domestic and 22 foreign, were approved during 1941 by the Production Code Administration. Certificates also were issued for four reissues during the year.

¶ During 1941, extras in Hollywood earned a total of $3,118,087.

¶ Stocks of motion picture companies at the close of May, 1942, were valued at $524,496,875, compared with a total valuation of $475,206,250, an increase of $49,290,625 for the year.

Theatres Aid Navy

More than 100 theatres operated by Florida State Theatres, Inc., have begun active participation in the Florida campaign to enlist young high school graduates as Naval aviation cadets. It is planned to show trailers promoting the campaign.



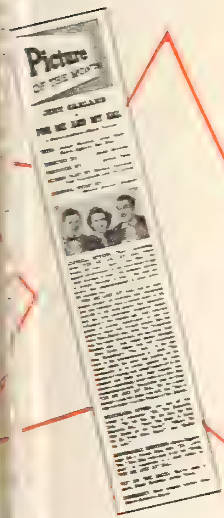
pages in full color in American
ekly reaching 26,800,000 readers.

Full page Fan Magazine ads in color reaching 15,084,225 readers.

agine! *Two-color* ads in the na-
n's newspapers. Eye-stopping
npaign reaching millions
m Coast-to-coast.

JUDY GARLAND
FOR ME AND MY GAL

Continuous Giant Radio Campaign. Spot announcements over 111 radio stations in 56 cities reaching millions of listeners.



ılar "Picture of the Month"
umn in big national maga-
s reaching 39,836,526 readers.

"Lion's Roar" Column in big national magazines reaching 84,744,933 readers.

Million dollar promotion reaching everywhere . . . and no wonder!

(turn please)

FILM STARS TO ENTERTAIN SERVICES ON ALL FRONTS

Expanded USO Schedule to Include Overseas Unit, More Stars

Hollywood is going "all-out" in the new season's entertainment program for the armed forces, which is about to be launched by USO-Camp Shows. Camp Shows officially announced its program in New York on Wednesday, following approval by the War and Navy Departments. Hollywood's part "will be greater than ever before," it was indicated.

The "educative process" which screen stars, writers and others of the motion picture industry had to go through last year is completed, according to Abe Lastfogel, executive assistant to Lawrence Phillips, executive director of USO-Camp Shows. Mr. Lastfogel said that "Hollywood today, is not only willing, but is organized to do a big job for USO as well as for all phases of the war effort. Entertaining the boys in Army camps and Naval bases, however, is the first objective of actors and actresses today. That volunteer service," he said, "takes precedent over anything else."

Mr. Lastfogel reported that the Hollywood Victory Committee which cooperated with USO-Camp Shows last year in arranging volunteer tours, has completed arrangements for a great many more screen stars to troupe the Camp Shows' circuit this winter in military posts at home and overseas. The stars again will be booked into regular show units, he said, to play one-night stands all over the country on a two-week basis and they will also do "spot booked" shows for USO, singly and in groups.

Overseas Unit Part Of USO Program

An important feature of the organization's program this year, Mr. Lastfogel pointed out, is the overseas unit which will comprise some of the screen's outstanding personalities. The first unit, consisting of Merle Oberon, Al Jolson, Patricia Morison, Allen Jenkins and Frank McHugh, recently returned from a successful tour of American Army camps in England. It is expected that an executive from Camp Shows will accompany future troupes overseas to coordinate the work and to act as liaison between the actors and Army officials.

The overseas activity will require that screen stars be available from three to six weeks, depending upon the location of the bases. Hollywood producers as well as directors, Mr. Lastfogel said, are working closely with the Hollywood Victory Committee in clearing production schedules to release men and women players for Camp Shows' domestic and overseas units. He pointed out that everybody in Hollywood today recognizes the need for quick, coordinated and cooperative effort in making screen stars available for USO.

Camp Shows' winter program will open officially about November 20th for a 22-week run ending in May, it was announced at the organization's New York headquarters this week. A new show every two weeks for 1,000 Army camps and Naval stations, with a basic program of show units almost triple the size of last year's is contemplated. Seventy shows, including 22 musical variety revues, 36 tabloid troupe units, four concert companies and eight legitimate plays will tour the country this winter. Last winter, 22 musicals, one concert and two stage plays were on the Camp Show road. Approximately $4,000,000 to $4,500,000 of the $32,000,00 raised by USO this year will go for Camp Shows, it is estimated.

RADIO STARS OFFER SERVICES TO USO

A plan to enlist radio stars of all the networks and major stations throughout the country was announced this week by the USO Radio Stars Picture Fund Committee in New York. Hereafter, radio personalities endorsing the campaign will charge 10 cents for fan photographs and the dime will be turned over to USO.

With hundreds of thousands of pictures sent out annually to the nation's listeners, it is expected that a substantial flow of dimes will go to the organization which provides entertainment and recreation for the armed forces. Barry Wood is chairman of the committee. Other members are: Joan Blaine, Joan Edwards, Dave Elman, Al Goodman, Edwin C. Hill, Jay Jostyn, Fibber McGee and Molly, Lauritz Melchoir, Lily Pons, Mark Warnow, Hal Peary, Alice Reinheart and Ireene Wicker.

Shows Produced for Three Circuits

The shows will be produced for three circuits, the Red, which will tour the larger camps which have stage and theatre equipment; the White, for the smaller camps where stage facilities are lacking, and the Blue, for isolated camps where servicemen are guarding secret military posts. Last year the USO-Camp Shows did not send troupes into the latter areas.

It is understood that transportation facilities for personnel and equipment this winter will be handled on a larger scale by Army authorities than was done last year.

An expanded concert program will be offered to service men at home this year by Camp Shows, it was announced. Volunteers from the concert field, including soloists from the Metropolitan Opera Company, leading symphony orchestras with their conductors, glee clubs and choral groups will take their music directly to the men under arms both on extended tours and in "spot" dates . The concerts proved so popular with service men last year, it was reported, that Camp Shows decided to double the winter schedule this year.

The talent committees in New York, Chicago and Hollywood which arrange with USO the hundreds of variety shows booked into military areas nightly throughout the nation, will continue to send name bands, night club, radio and variety performers, all on volunteer basis, aboard Naval vessels, into hangars and hospitals, into embarkation areas and anywhere else the War and Navy Departments request.

Camp Show Officials Praise Cooperation

According to Camp Show officials, "performers, producers, directors, talent agents, writers, technicians and all engaged in the show business have cooperated unselfishly to make possible this huge new winter program for the armed forces."

To date, the legitimate shows already selected for this season are: "Arsenic and Old Lace," "Junior Miss" and "You Can't Take It With You." Producers and authors have waived all royalties on these productions to Camp Shows. It is expected that more stage plays will be ready for Army tours later in the winter. Production of all shows is under direction of Harry Delmar, former Broadway producer.

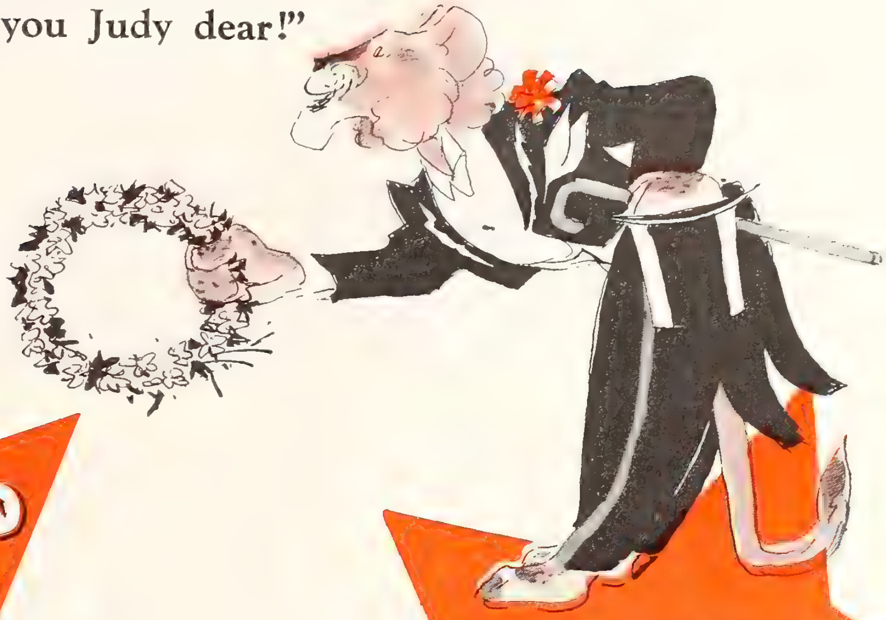
May Short Wave Stage Plays

Broadway's legitimate stage hits may soon be recorded for short wave broadcasts to America's fighting men overseas, it was reported this week in New York theatrical circles. The Army's Special Service branch reportedly is negotiating with the Dramatists Guild, Actors' Equity Association and the League of New York Theatres to make these broadcasts possible. The Army plans to make recordings of five current Broadway hits, probably musical comedies and variety shows, in the theatres where each individual production is presented. The recordings, it is said, will include audience reaction.

According to Luise Sillcox, executive secretary of the Dramatists Guild, that organization has recommended to its members approval of the plan provided each playwright gets contractual clearance from the Broadway producer or motion picture company that has an interest in his play.

Equity Expected To Endorse Plan

Miss Sillcox said the members are of the opinion that it is more important to get this kind of entertainment across to the boys than it is to worry about legal problems, but she pointed out that the Guild has requested dramatists to clear all channels before venturing into the project. Actors' Equity, meanwhile, said it would advise approval by membership if the Dramatists Guild and League of New York Theatres also approve. An Equity official said this week that his organization "quite likely will go into the plan" as soon as all contractual problems are cleared, including film rights and foreign copyrights.


"Garlands for you Judy dear!"

JUDY GARLAND

FOR ME AND MY GAL

METRO-
GOLDMINE-
MAYER

with
GEORGE MURPHY
GENE KELLY
MARTA EGGERTH
BEN BLUE

Screen Play by Richard Sherman, Fred Finklehoffe and Sid Silvers • Original Story by Howard Emmett Rogers • Directed by BUSBY BERKELEY • Produced by ARTHUR FREED
A Metro-Goldmine-Mayer Picture

- ★ Because it is one of the Greatest Musicals ever made!
- ★ Because it is in M-G-M's "Great Ziegfeld" tradition!
- ★ Because it is pleasure packed with patriotic verve!

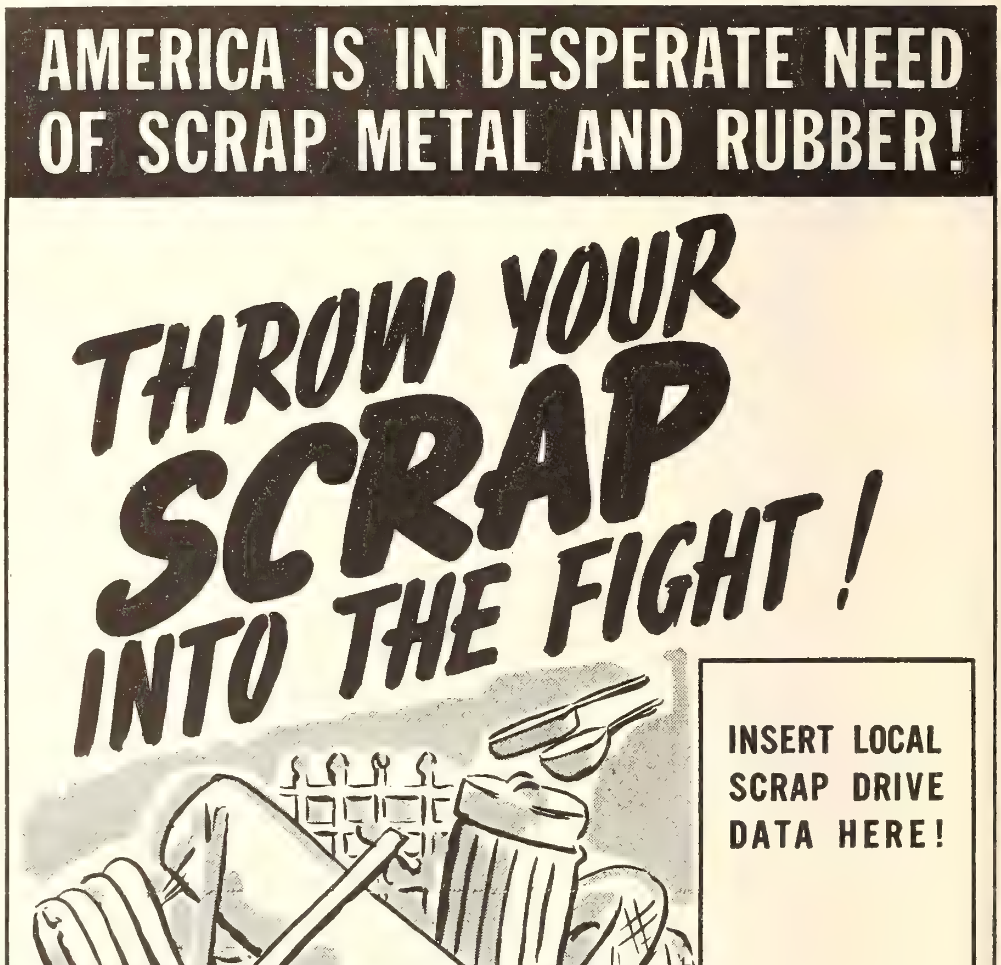
WORLD PREMIERE—ASTOR THEATRE
OCTOBER 21st

(Naturally its World Premiere is at the world-famed Astor)

SCRAP MATINEE!
Do it for Uncle Sam!

INDUSTRY MOBILIZES FORCES TO ASSIST SCRAP CAMPAIGN

Committees Formed in Key Cities; Screen Joins Newspaper Drive


AMERICA IS IN DESPERATE NEED OF SCRAP METAL AND RUBBER!
THROW YOUR SCRAP INTO THE FIGHT!
INSERT LOCAL SCRAP DRIVE DATA HERE!
WATCH FOR ANNOUNCEMENT OF
Special SCRAP MATINEE
FREE TICKETS FOR YOUR SCRAP

This lobby poster in one-sheet size was made up for theatres participating in the October Scrap Drive. Priced at cost (five cents), this poster may be obtained through National Screen Accessories exchanges.

The motion picture industry this week began mobilizing its forces for the nation's scrap metal drive. It turned to the problem of collecting metal with the same energy it devoted to collecting money for Bonds during the drive which ended September 30th.

In all key cities, leading theatre men were meeting, intent on devoting the talents of showmanship to the task.

In Minneapolis, Sunday, theatre men met to consider a proposal to follow up the city-wide salvage drive with special performances in suburban theatres in St. Paul as well, and it was urged that schools be dismissed at those times so that children might collect scrap metal and deliver it to specific points where they will receive tickets to any theatre.

John J. Friedl, chairman of the Northwest War Activities Committee, named the following to handle the scrap campaign: E. L. Peaslee, chairman, Ben Friedman, Edward Ruben, Oscar Woemper, Fred Holzapfel, Don Guttman, Merle Potter, Howard Dale, Ted Mann, George Ganstrom, Dean Nash, Mike Cooper and Frank Fowler.

A report on Iowa scrap activities was received early this week at the War Activities Committee office in New York, from Myron Blank, at Des Moines. He said, "Forty Tri-State and Central States theatres are putting on scrap shows Saturday. Admission will be five pounds of scrap per person, with special prizes awarded to persons who bring the largest amount of scrap. In Des Moines we are having a door-to-door pick up with Army trucks and WAAC drivers. Our new women's army is doing its share to help on the scrap drive. Iowa's campaign will be a success."

Scrap Matinees Set In North Carolina

In North Carolina exhibitors have been urged to have a minimum of one scrap matinee during the month of October and to conduct as many more as possible. The War Activities Committee for the state, composed of H. F. Kincey, Roy Rowe, H. R. Berry, G. W. Parr, C. H. Arrington, C. R. Bamford, Lyle M. Wilson, H. H. Everett, Roy L. Smart and Mrs. W. Griffith suggested several scrap matinees during the month, one for rubber, one for metals, one for keys.

All film company exchanges throughout the country also have been enlisted in the drive for scrap. In a letter to all sales managers, branch and district managers, W. A. Scully, head of the distribution committee of the WAC, asked that the exchange maintenance men for the various companies see that their exchanges gather all scrap available.

New York home offices of the producing and distributing companies have been advised that the city collection of scrap in Manhattan has been set for October 15th and every company has been urged to appoint a scrap committee to get all salvage ready that date so that it can be picked up by the city's trucks.

Films and newspapers joined in collection of scrap metal nationally Monday, at a meeting in the New York offices of the National Newspaper Association, attended by Richard W. Slocum, chairman of the newspaper group; Monroe Greenthal, former advertising and publicity director for United Artists, and now of the War Production Board; and Arthur Mayer, theatre operator, and salvage director of the War Activities Committee, which is running the film industry's scrap campaign.

Mr. Mayer offered the film industry's cooperation, asserting "there is little doubt that with the tremendous impetus given the scrap drive by the newspapers thus far, the industry can be of great help."

From the offices of the newspaper organization, a telegram was sent to each member newspaper, urging cooperation in the drive with local theatres.

Mr. Greenthal spoke on the current distribution of the WAC short subject, "Salvage," as well as other WAC short subjects. "Salvage" features an appeal by Donald Nelson, WPB chief, and carries a trailer prepared by the newspaper committee. Other WAC subjects to be distributed at the nominal charge of $1 are "Letter from Bataan," carrying footage boosting the drive; "The Aldrich Family Gets into the Scrap," and "Weapons from Waste."

New York exhibitors decided last week the

(Continued on page 28)

WHY BEAT AROUND THE BUSH!

Here are the FACTS!

FILM DAILY—OCT. 2, 1942

Editorial

New Faces

...Metro has 'em

By CHESTER B. BAHN

METRO admittedly doesn't need to be told by this sidelines commentator that it has a box office honey in its nostalgic bitter-sweet saga of vaudeville, "For Me and My Gal," for the Judy Garland starrer generally has received the accolade from experienced trade reviewers and from picture-wise showmen who caught it at the screenings.

It's a safe bet, too, that the judgment so rendered will be substantiated by the extended playing time and the heavy grosses that will come along in due course. On merit, it rates a long stay on the Main Stem here . . . . and it will mop up as well in the smallest of the country's junctions.

—o—

TAKING the ball from that point, a couple of remarks upon what Metro has done in "For Me and My Gal" may rate space and exhib. cogitation. For instance, you hear a lot these days from theater operators about that need (it's perennial) for new faces on the screen.

Okay, in "For Me and My Gal" Metro gives the nod to a quartet—Gene Kelly, snapped up by Metro on the basis of his Broadway performance in "Leave It to Me"; Richard Quine, who made his pic bow in "Babes on Broadway" after stage and radio experience; Marta Eggerth, from the Continental and English screen via the Broadway musical, "Higher and Higher," and Keenan Wynn of the stage Wynns, making his first screen appearance.

For the record, it might be interpolated that "For Me and My Gal" was a valuable story property, packing a hefty dramatic and romantic wallop. So it took producer courage to, among other things, toss the male lead to a stage show dancer. But that courage happened to have been underwritten by what assays as producer sensitivity, a faculty firmly entrenched in Culver City. And, per schedule, the results are exceedingly happy.

—o—

KELLY clicks emphatically, and not as a dancer alone. He has personality. He can act. And he is photogenic. Given the right roles, the proper build-up (and you can count on Metro to see to both), and he's definitely "in."

Quine and Wynn have lesser opportunities, but they'll be heard from. Which applies equally as well to Miss Eggerth who possesses that certain something. She's as luscious an import as ever has come from Hungary.

So don't worry too much about new star material. Metro has four candidates in this picture alone . . . . and, take the studios' word for it, there are 36 more in Culver City.

P.S. Judy Garland tops her past performances in this one. And Busby Berkeley rates five or six bows a la the old Palace for his direction.

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er Picture.

You're not in the Scrap till you've had a SCRAP MATINEE!

AND IT'S GOING TO BE THE ASTOR'S PET PICTURE!

Remember the Date, Oct. 21st, a World Premiere that will make Amusement-World History!)

Theatres Push Scrap Drive with Nation's Press

(*Continued from page 26*)

city's scrap drive will run from October 15th to November 1st. The publicity committee, headed by Ernest Emerling, of Loew's, will arrange various exploitation stunts and work in close cooperation with newspapers. On the exhibitors' committee are Fred Schwartz, chairman, Irving Lesser, Major L. E. Thompson, Eddie Dowden, Dave Weinstock, Harry Lowenstein, Julius Joelson, Herman Starr, Eddie Rugoff, Don Jacox, Manny Frisch, Charles Moses and Bernard Leventhal.

Every Richmond, Va., theatre held a special show Saturday for scrap collection. All members of the Motion Picture Theatre Owners of Virginia have been urged by W. H. Crockett, president, to run similar shows before the week's end.

The "Keys for Victory" campaign to collect scrap metal from old keys, and which is sponsored by the newspaper industry, asked the support of the film industry this week. Mr. Mayer, at the WAC, urged, in memoranda sent to theatres, that they cooperate by arranging for collection of keys. The WPB has made special arrangements for handling the metal. The keys will be shipped directly to a refinery where the nickel silver, earmarked for the Navy, will be extracted. Mr. Mayer asked that keys be kept separate from other metals.

Varied Theatre Scrap Drives

A total of 110 St. Louis theatres have enlisted in the drive. On the local committee are Joseph Ansell, chairman; Lester Bona, Les Kaufman, Albert Poos, Albert Stetson, Ralph McGowan, Elmer Moran, George Rafferty, David Arthur, Robert Tomsen and Fred Wehrenberg.

Every theatre in Buffalo is expected to help. On the scrap committee there are Stanley Kozanowski, chairman; Robert Murphy, Charles Taylor, Menno Dystra, William Mayer, Max Yellen, Spencer Balser, George Gammel and Melvin Schwartz.

Heading the Chicago drive are Jack Kirsch and Ludwig Sussman, of Illinois Allied.

The Hartford, Conn. committee includes Walter Lloyd, William Mortensen and Henry Needles.

Fred J. Dolle is chairman in Louisville, where 36 houses have joined.

I. J. Hoffman and Harry Shaw have launched their Connecticut drive from New Haven. The first special matinee was at the Whitney theatre in Hamden, which netted over four tons.

Cincinnati independent exhibitors will hold special matinees Monday, Columbus Day. Admission will be five pounds of metal per person. Public and parochial schools were to be asked to close early to enable pupils to attend the shows.

Free scrap metal shows for children, after school hours, with children to bring as much scrap metal as they could carry, were arranged for Greater Boston M & P theatres by Harry I. Wasserman, district manager, as follows: October 9th, Wollaston; October 8th, Strand in Wollaston, Oriental in Mattapan and Fairmount in Hyde Park; October 7th, Franklin Park and Codman in Dorchester; October 6th, State in East Milton and Fields Corner.

Vivien Leigh in British Film

Vivien Leigh, star of "Gone With the Wind" and "Lady Hamilton," is to make her first British film since 1938, in London. The story concerns the Chetnicks—Yukoslavian patriots who destroy the Nazis in their own country.

PRESS APPROVAL

The scrapbook of the War Activities Committee's Bond drive publicity with proper pride displays an editorial from the Indianapolis Star conveying special commendation for the performance of the motion picture industry. It says:

"The moving picture industry is entitled to commendation for the way in which it is "carrying the ball" for the Treasury Department's war bond drive. It is putting pep and publicity into a campaign to sell $1,000,000,000 worth of the war stamps and bonds during September. The movie appeal is spearheading the government's efforts for this month. It is producing gratifying results, both as to the volume of sales and the way in which it is getting over to the people the need for citizen aid.

"Everyone who attends a moving picture entertainment has brought home to him or her the personal responsibility for doing a part in helping to finance the war. Hitler and Hirohito will not be defeated by threats or just plain expressions of hostility. It will take more than cheers for our fighters at the front or applause for war films and news reels. Money and more money will be required to keep our heroes and their allies equipped and on the firing line.

"The movies have been getting the message over daily to millions who had neither realized their own responsibility nor the importance of helping even in a small way. The theaters are open and doing business when the banks, the post offices and the other generally recognized bond-selling agencies are closed. The moving picture theater industry is entitled to an "Oscar" from the nation for the magnificent performance it is giving in the role of star salesman of the September war bond and stamp campaign."

Special Trailer Ties In with "Salvage"

A special trailer prepared by National Screen Service and sponsored by the American Newspaper Publishers Association, and which ties in with the eight-minute short subject, "Salvage," was dispatched this week to RKO Radio exchanges under the auspices of the War Activities Committee of the motion picture industry. RKO exchanges are distributing "Salvage" which was produced by the Office of War Information film unit.

The RKO exchanges also will distribute the subject "Manpower" for the War Activities Committee. "Manpower" clarifies the country's manpower situation by showing the voluntary system which has been set up by Paul V. McNutt's War Manpower Commission, to locate and solve man-shortage problems. The film, also produced by the OWI film unit, will be nationally released October 29th.

Coe to New York

Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, was to leave Hollywood Friday night for New York for conferences with MPPDA executives. He is expected to remain in New York about a week.

Form N. Y. Unit For War Aid

New York theatres will be represented in all war drives by a special, permanent committee set up Tuesday at the headquarters of the film industry's War Activities Committee.

The committee, comprising those chosen earlier to aid the city's theatre participation in the scrap drive from October 15th to November 1st, consists of Fred Schwartz, chairman; Henry Randel, in charge of Manhattan activities; Jack Bowen, for the Bronx; Phil Hodes, Kings; Joseph Lee, Queens; Dave Burkhan, Richmond; Irving Wormser, Nassau; Sam Lefkowitz, Suffolk; Jules Liggett, Westchester; David Levy, Orange, Sullivan and Ulster counties; Ben Abner Putnam, Dutchess and Rockland counties, and Robert Wolf, for theatre circuits.

Conclude Hearings in Empire 306 Dispute

Hearings were concluded Tuesday before the New York State Labor Relations Board on the charge of Empire State Motion Picture Operators Union against the Center theatre, Sunnyside, Queens, N. Y., of unfair labor practices.

The record will be reviewed by the board before the announcement of a decision. Empire claimed that the Center, owned by Alfred G. Berger, discriminated against its members by discharging them and hiring members of Local 306 last April.

Hearings were held up some time during the period when Father John P. Boland, SLRB chairman, attempted to bring Empire and Local 306 together, but these negotiations failed and the hearings were ordered.

Film Course to Stress Value of Screen

The value of the "motion picture as the mos effective force for entertainment and recreation" will be stressed by Richard Plant, lecturer, author and film critic, who on Wednesday began a 10-week course on the appreciation o motion pictures at the West Side branch of th YMCA in New York. In an interview last Friday, Mr. Plant outlined the sessions and sai his emphasis throughout the lectures will be o the value of films as entertainment. "If pictures are art, so much the better," he said "but they don't have to be. If they are artistically bad, however, it is my belief that they also are bad from the entertainment standpoint."

England Will See "Midway"

The "Battle of Midway" soon will be available for British film theatres under an agreement reached between the U. S. Navy Department, which released the John Ford battle subject, and the British Ministry of Information Exhibitors in the United Kingdom will be required to pay for the picture, however.

It was reported in New York this week tha the British Ministry in London will ask a distributor, probably Twentieth Century-Fox, t sell the picture there. Profits will be paid t the United States Treasury. The picture wa distributed without charge in the United State by the War Activities Committee.

Archibald Due Here

Expected in Washington this week wa George Archibald, recently appointed head c the British Ministry of Information's fil division in the United States.

BOND DRIVE OVER, INDUSTRY PLEDGES CONTINUED AID

reasury Voices Thanks for Cooperation; Drive Total $838,250,000

The September War Bond Drive is er, the official quota having been ex- eded by $63,000,000, but the industry's l to the Bond campaign and to the war fort in general "did not begin in Sep- nber and will not end with Septem- r," the War Activities Committee, Will Hays, and the organized industry edged this week.

The pledge, worded by Mr. Hays, came er a week of congratulations, from the easury Department to the industry, from industry to the public and to its work- , and from the War Activities Committee its members. The official total for the ptember drive of $838,250,000 was an- nced last Friday by Henry Morgen- u, Jr., Secretary of the Treasury, in a tement in which he called the drive "an standing success."

Mr. Morgenthau expressed particular sat- ction with the steady growth of the pay- savings campaign which aims to have 000,000 income earners setting aside at st 10 per cent of their pay in War Bonds ry payday. In September sales from this rce alone totaled $265,000,000, an aver- of eight per cent for all workers par- pating. This compared with a total from same source of $225,000,000 for August. ommenting on the September results Morgenthau said,

War bond activities of labor and man- ment during September and the contin- drive by retailers throughout the coun- were a substantial contribution to the essful sales in September.

rgenthau Expresses nks to Industry

But the greatest impetus of all came n the scores of motion picture stars ap- ing at Bond rallies in more than 300 s and from thousands of motion picture tres which sold War Bonds at regular special performances. These War Bond es not only stimulated sales in excess ne quota, but produced millions of dol- in intensified payroll savings among the oyees of shipyards, aircraft factories, hundreds of other industries, large and l.

vould be remiss if I did not express my cial thanks to all those in the motion re industry—the theatre owners, the , the producers, the theatre employees, in fact everyone in the industry who ed so unselfishly in September to make nonth's War Bond record a success."

e Secretary said the figure for the h included sales amounting to $120,- 00 covered by last minute telegraphic ts of cash deposits at the 12 Federal rve Banks which were to be included e daily Treasury statement in the early of October. Monthly sales figures an- ced by the Treasury in the future will be on the basis of such telegraphic reports instead of mail reports as heretofore, the Secretary said.

HATS OFF TO MOVIEGOERS

To conclude the congratulations for the September War Bond drive, the Treasury Department, in cooperation with the War Activities Committee, has prepared a "thank you" trailer which was attached to all newsreels released last Tuesday. The trailer is titled "Hats Off to the Moviegoers of America" and pays tribute to the way the people responded to the industry's Bond selling drive. It reports that the drive was a success, even though in some communities local quotas may not have been met, and bows in the direction of the local Treasury War Savings Staffs.

The campaign concluded with a last minute rush to meet the quota. In New York it was climaxed with a midnight rally at Madison Square Garden before 22,000 people who had just witnessed a benefit show for the Army Emergency Relief Fund. Fifteen stars, civic officials, radio and music talent all contributed their services for the rally at which approximately $10,000,000 worth of Bonds was sold or pledged.

Stars Auctioned Off Personal Belongings

The stars, including Myrna Loy, Charles Laughton, Dorothy Lamour, Edward Arnold, Paulette Goddard, William Gargan, Ann Rutherford, Pat O'Brien, Lily Damita, the Ritz Brothers, Al Jolson, Frank McHugh and Joe E. Brown, auctioned off their clothing and personal effects for Bonds.

Announcing the success of the campaign, Francis Harmon, in a wire to all WAC state chairmen, said: "In behalf of the War Activities Committee group here including George Schaefer, S. H. Fabian, Oscar Doob and Arthur Mayer, let me say 'thanks a billion' to you and all members of your association for this splendid example of all-out industry cooperation with our Government, which the Treasury staff deeply appreciates."

In a statement to the press last Friday, Will Hays, president of the Motion Picture Producers and Distributors of America, said in part:

"The industry's ability to attain its designated objective was made possible by the generous cooperation of the public, the press and the radio, and by the coordination of all branches of the industry which moved forward together in solid front. Artist and artisan, employer and employee, everyone in exhibition, distribution and production from the youngest recruit to the most experienced veteran, gave utmost and untiring help.

"The only competition was who best could serve, who most could give, and everyone in the industry is full of appreciation to all in the industry for what each has done.

"The determination of the industry to give its greatest possible aid to its country at war did not begin in September, and will not end in September."

WAC Praises Doob Bond Drive Service

Oscar Doob, director of advertising and publicity for Loew's Theatres, who took a leave of absence during September to direct advertising and publicity for the War Bond drive, has agreed to remain with the War Activities Committee as chairman of public relations, it was announced Monday in a joint statement signed by George Schaefer, S. H. Fabian, Arthur Mayer and Francis Harmon. Mr. Doob succeeds Monroe Greenthal, who is now with the War Production Board in Washington.

"It was Oscar Doob more than anyone else who put life and sparkle into the September 'Salute to Every Mother's Son in Service,'" the announcement said. "It was the Doob touch which highlighted the War Bond campaign and transformed it into one of the finest public relations jobs our industry has done."

The four men signing the statement said they were privileged to work with Mr. Doob "day and night." "We use the phrase 'day and night' advisedly for we had to work in shifts to keep up with this human dynamo who seemed never to tire, and always to have untapped resources at his instant command. His ability as an idea man is exceeded only by his capacity to translate ideas into effective action."

In his new post Mr. Doob plans to tie together the theatre publicity men across the country into a division of the WAC similar to that of exchange managers and film salesmen, the statement said.

Laud Trade Press For "Teamwork"

The four WAC leaders expressed appreciation to the trade press division for its "generosity, its teamwork and its helpful coverage of the campaign." Concluding its tribute to Mr. Doob the statement said, "The Indianapolis *Star* in a fine editorial on the campaign proposes an 'Oscar' for the industry. With Mr. Doob on the job, the industry won its 'Oscar,' so we propose 'An Oscar for Oscar.'"

Loew's Theatres sold 1½ per cent of the Treasury's official quota in the September War Bond drive. Total Loew bond sales for the month amounted to $10,483,552. Of this amount, $7,460,712 was credited to out of town theatres and $3,022,840 to houses in New York.

Jack Sanson, manager of the State theatre, Manchester, Conn., reported that the Bond quota for that city was $125,000, and $350,000 worth was sold. Chairman of the committee was Harold C. Alwood.

SCHINES SELL ONLY 5 OF 16 HOUSES ORDERED DROPPED

Must Dispose of 11 More by May 19th Under U. S. District Court Order

by JAMES SCHRADER
in Buffalo

Western New York observers believe it is becoming increasingly probable that Schine Chain Theatres will be unable to dispose of 16 of its theatres in the manner required under a divestiture provision of the temporary Federal court order issued last May 19th when the Department of Justice agreed to a truce in its anti-trust suit.

With less than eight months to go, Schine still must unload 11 of its houses. If by next May 19th, any of these 11 still remain in possession of the circuit, further court action undoubtedly will be the result.

As was expected, the greatest response to the theatres being placed on the market came during the initial 30-day period. Enthusiasm decreased in the second month and in the third and the fourth, just ended, there was little or no progress reported.

In all of the 120-odd days, only five of the theatres have been disposed of. In one instance, a deposit on two houses was made by the former owner, but the deal fell through and the deposit was returned upon advice of the court.

On Monday, September 28th, Willard S. McKay, Schine counsel, filed in Buffalo's U. S. district court a report covering Schine activities under the divestiture precedure for the period from August 19th to September 26th. The Department of Justice, he said, had consented to an extension of one week in the filing date which falls on the 19th of each month.

Report Opened Like Two Preceding

The report began like the two preceding ones:

"Since August 19th the consenting defendants have continued their efforts to dispose of the remaining theatres, but they have not produced any tangible results."

However, this latest document provided a good hint as to how the divestiture clause possibly will wind up.

Mr. McKay declared that during the latter part of August negotiations were opened with an independent exhibitor who had indicated his willingness and ability to acquire some or all of the theatres still unsold. There was no clue to the individual's identity, but sources elsewhere said he is prominent in the field.

Three trips to Gloversville for the purpose of negotiating sale were made during August and September by Mr. McKay. J. Myer Schine, one of the consenting defendants, is understood to have devoted considerable time to the same purpose.

The report continued:

"The result of these efforts is that this independent exhibitor has acquired an option to purchase any one or more of the remaining theatres covered by the order. In consideration of this option, said exhibitor has paid a substantial sum which can be recouped by him only in the event that he does acquire one or more theatres.

"The terms of the option are, of course, confidential but the option agreement is available for inspection by the Department of Justice under provisions of the temporary order."

This is interpreted by a competent observer to mean that at least one—and more likely all—of the remaining 11 Schine houses will be disposed of as soon as the necessary papers are drawn up.

It is expected in Buffalo that the next "activities report" by Mr. McKay, to be filed late in October, will give further details and possibly will consummate a deal cleaning up the divestiture section of the temporary court order.

On the other hand, the same observer points out complications may develop, as they have in the past, and the situation again may reach a stalemate.

Five Returned to Former Owners

Here is the box score up to September 28th.

Five houses have been reacquired by former operators or owners. They are the ClaZel and Lyric in Bowling Green, O.; the Webster in Rochester, the Palace at Clifton Springs and the Paramount at Glens Falls.

Six houses offered for reacquisition to prior operators or owners have gone wanting, former holders turning down the opportunity. They are the Scotia in Scotia, the Strand in Cumerland, Md.; the State and Appalachia, both in Appalachia, Va.; the Viv in Corbin, Ky., and the Margie Grand in Harlan, Ky., in which Schine owns a 50 per cent interest.

In the cases of the five other houses no divestiture action has been reported since May 19th. They are the Liberty in Pikeville, Ky.; the Plaza in Malone, the Ada Meade and the Opera House, both in Lexington, Ky., and the Memorial in Mt. Vernon, O.

Schine, under the temporary order, was ordered to offer all these theatre interests to former owners, or if they were not owner-operated to the former operators, for the amount of Schine's capital investment. The order also postponed trial of the Department of Justice's anti-trust suit against the theatre circuit for two years.

The order further provided that if interests in the theatres were not accepted for the amount of Schine's capital investment, they were to be offered on the open market to any "independent exhibitor" for the same sale price.

Had Paid High Prices For Houses Originally

During the course of several of the hearings on divestiture procedure which followed entering of the temporary order, some interested parties were heard to say "this is going to be a tough nut to crack." They pointed out Schine paid high prices for the theatres they must now dispose of, that capital improvements (incorporated in almost all instances) ran high and that probably few former owners or operators would find themselves in a position to reach the figures asked.

No theatre acquired by Schine prior to filing of the government's anti-trust suit on August 7, 1939, was affected by the court's temporary order. The court's aim was to return each of 16 houses recently acquired to the status existing immediately preceding acquisition.

Had it not been for M. K. Murphy of Big Stone Gap, Va., changing his mind, Schine today might have disposed of six of the houses, instead of five. Murphy made a $3,500 deposit on the leasehold of the Viv in Corbin, Ky. A few days later, however, at Mr. Murphy's request the Corbin Theatre Company, a Schine subsidiary, returned the deposit to him.

"Neither Murphy nor anyone else has since that time evidenced any interest in the acquisition of the leasehold on the Viv," Mr. McKay declared in his August report.

Mr. Murphy, at one time, also had signified interest in acquiring both the State and Appalchia in Appalachia, Va., but no deposits ever were received from him. The supposed deal went so far as to have Federal Judge John Knight approve surrender of both of them, and the Viv as well, to the exhibitor from Big Stone Gap. Mr. Murphy was in Buffalo on one occasion and appeared personally before Judge Knight in the courtroom.

No further details have been announced with regard to the unusual situation created by Schine's 50 per cent interest in the Margie Grand Theatre in Harlan, Ky.

Leon B. Scott sold Schine a half interest in the house, thereby becoming a partner of the consenting defendants.

Mr. Scott, in a report to Thurman Arnold assistant attorney general in charge of anti-trus matters, expressed complete satisfaction with his Schine partnership. He said he has no desire to repurchase the half interest Schine ha offered him. Further, he said, he does no anticipate gaining a new partner without having any notice in the matter.

On the basis of total cost figures for the 1 theatres which Schine must give up, it is deduced that theatre properties still to be divested represent investments of $480,985. The hous of greatest value is the Strand in Cumberland Md., the figure being set at $278,079. The on of least value is the Plaza in Malone, at $8,500

Technicolor Postpones Payment of Dividend

Boards of directors of Technicolor companie have postponed dividend payments because o various factors connected with the war, Dr Herbert T. Kalmus, president and general manager, announced this week. Dr. Kalmus sai that the effect of the War Production Board film limitation order, the rapid labor turnover and the loss of trained technicians on the volume and profits of Technicolor Motion Pictur Corporation for 1942 could not be clearly determined at this time.

He said these factors and the additional consideration that the new tax law had not bee enacted caused the directors to postpone consideration of a dividend payment to a December meeting. Dr. Kalmus said that the presen demand was beyond plant capacity.

Catlin Leaves UA Post

Arthur Catlin, for the past eight years midwest publicity director for United Artists, ha resigned. His future plans have not been announced. No successor has been named as ye

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Bruner to Dallas

Frank Bruner, newly appointed field explo tation representative for Warners, left the Ne York home office this week for headquarters Dallas.

Warners Shift Landesman

Ross Landesman of the publicity departme at the Warner Bros. home office has left f the coast, where he will join the studio pu licity department under Alex Evelove.

NOTICE OF TRADE SHOWINGS

FOR THE BENEFIT OF EXHIBITORS GENERALLY

BRANCH	ADDRESS	"DR. RENAULT'S SECRET"		"THE UNDYING MONSTER"		"THUNDER BIRDS"		"THE OTHER WOMAN"		"THE BLACK SWAN"	
	(20th Century-Fox Proj. Room Unless Otherwise Specified)	Day and Date	Hour	Day and Date	Hour	Day and Date	Hour	Day and Date	Hour	Day and Date	Hour
Albany	1052 Broadway	Thur. 10/15	10:00 A.M.	Thur. 10/15	10:00 A.M.	Thur. 10/15	2:30 P.M.	Fri. 10/16	10:30 A.M.	Fri. 10/16	2:30 P.M.
Atlanta	197 Walton St., N. W.	Thur. 10/15	11:00 A.M.	Thur. 10/15	9:30 A.M.	Thur. 10/15	2:30 P.M.	Fri. 10/16	10:00 A.M.	Fri. 10/16	2:30 P.M.
Boston	105 Broadway	Thur. 10/15	10:30 A.M.	Thur. 10/15	10:30 A.M.	Thur. 10/15	2:30 P.M.	Fri. 10/16	10:30 A.M.	Fri. 10/16	2:30 P.M.
Buffalo	290 Franklin St.	Thur. 10/15	10:30 A.M.	Thur. 10/15	10:30 A.M.	Thur. 10/15	2:15 P.M.	Fri. 10/16	10:30 A.M.	Fri. 10/16	2:15 P.M.
Charlotte	308 So. Church St.	Thur. 10/15	10:00 A.M.	Thur. 10/15	10:00 A.M.	Thur. 10/15	2:30 P.M.	Fri. 10/16	10:00 A.M.	Fri. 10/16	2:30 P.M.
Chicago	1260 So. Wabash Ave.	Thur. 10/15	10:30 A.M.	Thur. 10/15	10:30 A.M.	Thur. 10/15	2:30 P.M.	Fri. 10/16	10:30 A.M.	Fri. 10/16	2:30 P.M.
Cincinnati	1638 Central Parkway	Thur. 10/15	9:00 A.M.	Thur. 10/15	10:30 A.M.	Fri. 10/16	2:00 P.M.	Fri. 10/16	10:00 A.M.	Thur. 10/15	2:00 P.M.
Cleveland	2219 Payne Ave.	Thur. 10/15	10:30 A.M.	Fri. 10/16	10:30 A.M.	Thur. 10/15	2:30 P.M.	Thur. 10/15	10:30 A.M.	Fri. 10/16	2:30 P.M.
Dallas	1801 Wood St.	Thur. 10/15	10:00 A.M.	Fri. 10/16	10:00 A.M.	Thur. 10/15	2:00 P.M.	Thur. 10/15	10:00 A.M.	Fri. 10/16	2:00 P.M.
Denver	2101 Champa St.	Thur. 10/15	1:30 P.M.	Thur. 10/15	10:30 A.M.	Thur. 10/15	1:30 P.M.	Fri. 10/16	1:30 P.M.	Fri. 10/16	1:30 P.M.
Des Moines	1300 High St.	Thur. 10/15	2:45 P.M.	Fri. 10/16	2:30 P.M.	Fri. 10/16	12:30 P.M.	Thur. 10/15	10:30 A.M.	Thur. 10/15	12:45 P.M.
Detroit	2211 Cass Ave.	Thur. 10/15	10:30 A.M.	Fri. 10/16	10:30 A.M.	Thur. 10/15	1:30 P.M.	Fri. 10/16	10:30 A.M.	Fri. 10/16	1:30 P.M.
Indianapolis	326 No. Illinois St.	Thur. 10/15	10:00 A.M.	Thur. 10/15	10:00 A.M.	Thur. 10/15	2:30 P.M.	Fri. 10/16	10:30 A.M.	Fri. 10/16	2:30 P.M.
Kansas City	1720 Wyandotte St.	Thur. 10/15	10:00 A.M.	Thur. 10/15	10:00 A.M.	Thur. 10/15	2:30 P.M.	Fri. 10/16	10:30 A.M.	Fri. 10/16	2:30 P.M.
Los Angeles	2019 So. Vermont Ave.	Thur. 10/15	10:00 A.M.	Thur. 10/15	10:00 A.M.	Thur. 10/15	2:30 P.M.	Fri. 10/16	10:00 A.M.	Fri. 10/16	2:30 P.M.
Memphis	151 Vance Ave.	Thur. 10/15	10:00 A.M.	Thur. 10/15	11:30 A.M.	Thur. 10/15	2:30 P.M.	Fri. 10/16	10:00 A.M.	Fri. 10/16	2:30 P.M.
Milwaukee	1016 No. 8th St.	Thur. 10/15	10:30 A.M.	Fri. 10/16	1:30 P.M.	Thur. 10/15	2:30 P.M.	Thur. 10/15	10:30 A.M.	Fri. 10/16	1:30 P.M.
Minneapolis	1015 Currie Ave., N.	Thur. 10/15	10:00 A.M.	Thur. 10/15	10:00 A.M.	Thur. 10/15	2:30 P.M.	Fri. 10/16	11:00 A.M.	Fri. 10/16	2:30 P.M.
New Haven	40 Whiting St.	Thur. 10/15	10:00 A.M.	Thur. 10/15	10:00 A.M.	Thur. 10/15	2:00 P.M.	Fri. 10/16	10:30 A.M.	Fri. 10/16	2:00 P.M.
New Orleans	200 So. Liberty St.	Thur. 10/15	10:30 A.M.	Fri. 10/16	9:30 A.M.	Thur. 10/15	2:30 P.M.	Fri. 10/16	11:00 A.M.	Fri. 10/16	2:30 P.M.
New York City	345 West 44th St.	Fri. 10/16	10:00 A.M.	Thur. 10/15	10:00 A.M.	Fri. 10/16	2:30 P.M.	Thur. 10/15	10:00 A.M.	Thur. 10/15	2:30 P.M.
Oklahoma City	10 N. Lee Ave.	Thur. 10/15	10:00 A.M.	Thur. 10/15	2:00 P.M.	Thur. 10/15	2:00 P.M.	Fri. 10/16	10:00 A.M.	Fri. 10/16	2:00 P.M.
Omaha	1502 Davenport St.	Thur. 10/15	10:00 A.M.	Fri. 10/16	10:30 A.M.	Thur. 10/15	2:00 P.M.	Thur. 10/15	10:00 A.M.	Fri. 10/16	2:00 P.M.
Philadelphia	302 No. 13th St.	Thur. 10/15	10:00 A.M.	Fri. 10/16	2:00 P.M.	Thur. 10/15	2:30 P.M.	Thur. 10/15	10:00 A.M.	Fri. 10/16	2:00 P.M.
Pittsburgh	1715 Blvd. of Allies	Thur. 10/15	10:00 A.M.	Fri. 10/16	11:00 A.M.	Thur. 10/15	2:15 P.M.	Thur. 10/15	11:15 A.M.	Fri. 10/16	2:15 P.M.
Portland	Star Prevue Room 925 N. W. 19th Ave.	Thur. 10/15	2:00 P.M.	Fri. 10/16	10:30 A.M.	Thur. 10/15	2:00 P.M.	Fri. 10/16	10:30 A.M.	Fri. 10/16	2:00 P.M.
St. Louis	S'Renco Screening Room 3143 Olive St.	Thur. 10/15	10:00 A.M.	Fri. 10/16	10:00 A.M.	Thur. 10/15	1:30 P.M.	Thur. 10/15	10:00 A.M.	Fri. 10/16	1:30 P.M.
Salt Lake City	216 E. 1st South St.	Thur. 10/15	10:00 A.M.	Fri. 10/16	11:00 A.M.	Thur. 10/15	1:30 P.M.	Thur. 10/15	11:30 A.M.	Fri. 10/16	1:30 P.M.
San Francisco	245 Hyde St.	Thur. 10/15	10:00 A.M.	Fri. 10/16	10:00 A.M.	Thur. 10/15	2:00 P.M.	Thur. 10/15	10:00 A.M.	Fri. 10/16	2:00 P.M.
Seattle	2421 Second Ave.	Thur. 10/15	10:00 A.M.	Thur. 10/15	1:30 P.M.	Thur. 10/15	1:30 P.M.	Fri. 10/16	10:30 A.M.	Fri. 10/16	2:00 P.M.
Washington	932 N. J. Ave., N. W.	Thur. 10/15	10:00 A.M.	Thur. 10/15	10:00 A.M.	Thur. 10/15	2:00 P.M.	Fri. 10/16	10:00 A.M.	Fri. 10/16	2:00 P.M.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The motion picture industry's War Bond drive in September was accredited with sales of $838,250,000. In the same month the Government spent $5,400,000,000 on the war—six-and-a-half times more than the month's War Bond Sales. Which gives you some idea.

▽

Dorothy Kilgallen expects James Caesar (Music-union czar) Petrillo to issue orders any day now prohibiting anyone from singing in the bathtub unless they hold a card in Mr. Petrillo's union.

▽

The University of Chicago warns that astronomical calculations convinces its astronomical calculators that 1948 will be a bad year for radio reception. As if we have nothing else to worry about.

▽

Motion Picture Daily reports that J. Rosamond Johnson and Stewart Arthur have just written two brand new little ditties, entitled: "A Soldier's Lullaby," "She Couldn't Say No to a Soldier Named Joe."

▽

Funnyman Fred Allen, in New York, received a strange phone call the other night, reports Broadway's Leonard Lyons. It was from the fire chief of Boone, Iowa, who had won a contest in which the first prize was a free phone call to any place in America. The fire chief had selected Fred Allen. Fred accepted the call and told the chief: "You know, mister, I once went ten miles to put out a fire?" "Really," answered the fireman.. "Where was the fire?" "Under a crepe suzette," retorted Allen.

▽

By way of biennial report: The 37 little war refugees brought over here two years ago by Warner Brothers are doing very nicely in their scattered American homes, schools and camps. The kids are the offspring of Warner employees in Great Britain. And are being looked after here by a committee of Warner home office employees, including Harold Bareford, Sam Schneider and Ralph Budd.

▽

Joining unselfishly in the big scrap drive, the prisoners in the Cascade County jail at Great Falls, Montana, offered to donate the prison's bars, if the jailbirds were furnished with hack saws. This, they said, would not entail any expense to the county.

After thinking over the matter the authorities decided to donate the hack saws to the scrap heap instead.

▽

According to the "Comerford Salute," house publication of the Comerford Circuit for Comerford men in the armed services, the lowly usher's prayer is:"Dear Lord, if you can just contrive it, please make me a top sergeant and my theatre manager a buck private."

▽

The war, the armed services and the draft are worrying big, rotund Hollywood producer George Weeks. They're snapping up his male players from his little series of "Range Busters" films. Davey Sharpe, his new lead, was to have been snapped up by the Army this week. And the other male lead, Johnny King, is expecting to go soon. "Pretty soon I'll be wearing a girdle and riding a horse in my own pictures," writes Weeks, a 250-pounder.

▽

***Today's Cinema*, British film trade paper, reports from London that in London's Bow Street Court, recently, United Artists was fined $1,260 for using too many lights in its offices.**

▽

Mathematics Enthusiasm Smith is the name recorded by a draftee with Local Board No. 17, in Birmingham, Alabama.

▽

Help Wanted advertisement in the Elmira, N. Y., *Star-Gazette*:

> WANTED, Two Girls as messengers. Must be 21 years of age with wheels. Apply Western Union.

▽

A "Walkie-Talkie" in the U. S. Army Signal Corps has nothing to do with motion pictures. Its a 28-pound, short-range radio receiving and transmitting set packed on the back of a Signal Corps soldier, accompanies combat troops and enables a commander to direct isolated units of troops to a common objective.

Years ago the Army in the field wigwagged messages, with flags.

▽

Hollywood needs a new name mixer-upper. He has too many of us mixed up, what with his Linda Brents, Linda Darnells, Lynda Greys and Nan Greys, Joyce Matthews and Joyce Reynolds, Brenda Marshalls and Brenda Joyces, Ona Munsons and Osa Masons, Carmen Mirandas and Carmen Granadas, Jane Wyatts and Jane Wymans, Dennis Days and Dennis Morgans, Bob Prestons, Preston Fosters and Norman Fosters, Susan Dales, and Dana Dales, and whatnot.

▽

When Frank Bickerstaff played Warner Brothers' "Man Who Came to Dinner," at the Lucas and Jenkins Palace Theatre, in Athens, Georgia, some weeks back, he had his staff artist cut out a 24-sheet and from it mount three stars behind a table in the lobby. On the table was set service for three, with china, silver, goblets and a good-sized cooked chicken, vegetables, celery, salad, coffee and other trimmings.

At the late show there were some 300 Athens students waiting in the lobby for the last show to break. They stampeded and walked off with every item on the table, both food and dishes. And then had the audacity to gobble the victuals under Mr. Bickerstaff's nose, right in his own auditorium.

▽

"In case of air raid, get under this machine. It hasn't been hit yet," reads an improvised sign on a pinball machine in a Cincinnati amusement spot, the name of which is being withheld as a matter of legal prudence.

▽

New York City has a Western Sprinkled Risk Association, at 80 John Street, and a Wet Nurse Directory, at 436 Ninth. Also, a Council for Moderation, at 72 Wall, a Country Club Belts Division of Goldberg and Sussles, at 462 Broadway, a Rip Van Winkle Mineral Water Company, and a Messing Bakeries, Brooklyn.

▽

And the Botanical Industries of America this week completed alterations on a brand new liquor bar at its La Conga nightclub o New York's Broadway.

▽

Motion picture theatre owners of North Ireland have been caught in the middle of a Government order curtailing their sales of cand bars. By the rules of curtailment, candy stock actually in hand, totaling some $125,000 worth could not possibly be disposed of for at leas five years.

▽

Radio announcers, film actors and th like are now taking backtalk from a strip o metal tape—and liking it. It seems that backtalk is the specialty of the "Mirrophone, recording and reproducing device manufactured by Western Electric. This is the wa it works: Actor speaks into microphone Actor's voice is recorded magnetically on strip of metal tape. Actor flips switch an his voice comes right back at him. Acto notes defects in pronunciation, emphasis etc., corrects them and proceeds to wow critics and public on opening night. That' the theory anyway, of the Bell Telephon Laboratories.

▽

"Rochester," the air and screen actor, livin in the big radio and film collections of Boss Jac Benny, even owns a race horse. Calls it Burn Cork. Intends running it in the Kentuck Derby.

▽

A lot of unusual donations have turned up i Paducah, Kentucky's scrap collection, but th prize of them all was accepted this week.

The river steamer *Fury*, anchored in Clark River, was contributed by its owner, Captai Oscar Bloom, of Chicago.

The boat, with all its machinery, is expecte to yield from fifteen to twenty tons of scrap. I is one of the oldest steamboats operating on inland waters, having been built in 1881 and rebuilt in 1931 to tow the showboat *Cotton Blossom*.

Captain Bloom is even furnishing workmen t dismantle the boat.

▽

Theatre owners can stop worrying abou the chewing gum problem.

Says William G. Soley, patent attorney fo the Carborundum Company, Niagara Fall N. Y.:

"At last an inventor has obtained a paten on a spiked receptacle for chewing gum with a detachable lid. One just parks hi gum on the spike, closes the lid for sanitar purposes, and reclaims the gum whe wanted."

Mr. Soley has been collecting patents as hobby for the last fifteen years.

▽

James Cagney's visit to Allentown, Pa., la week, to stimulate the sale of war bonds, was more than passing interest to Charles Bierbaue manager of the Colonial Theatre there, who wa local chairman for the September War Bon sales campaign and served as floor manager fo the dinner feting the Hollywood movie sta Cagney and Bierbauer first met when Bierbau managed a circuit of theatres in Pennsylvan some years ago, and struck up a close friendsh then when he accompanied Cagney on a tour f weeks. The tour included Allentown, Easto Reading and Harrisburg, and for many years was known in vaudeville circles as the Cagn circuit, because, as Bierbauer points out, Cagn played it so long. In fact, the star finally le the circuit to go to Hollywood on Bierbauer advice.

"PACKED WITH LOADS OF ENTERTAINMENT"
—FILM DAILY

"SHOULD DO HANDSOMELY AT THE BOXOFFICE"
—HOLLYWOOD REPORTER

DON AMECHE · JOAN BENNETT

in

GIRL TROUBLE

with

BILLIE BURKE · FRANK CRAVEN
ALAN DINEHART · HELENE REYNOLDS

Directed by HAROLD SCHUSTER · *Produced by* ROBERT BASSLER

Screen Play by Ladislas Fodor and Robert Riley Crutcher
Original Story by Ladislas Fodor, Vicki Baum and Guy Trosper

A 20th CENTURY-FOX PICTURE

UA Plans to Ask 35 Per Cent on 12 Features

Thirty-five per cent in rental will be asked by United Artists for 12 of its new season features, it was learned this week. Additionally, four films will be in the 25 and 30 per cent classifications.

It is expected that the first of the block of Paramount pictures bought by the company will be released October 23rd. It will be Harry Sherman's "Undercover Man," of the Hopalong Cassidy series.

The series will be sold on approximately the same basis as the Edward Small production, "Kit Carson," in 1940, company spokesmen indicated.

Of the pictures to be sold at 35 per cent, three are from Paramount, "I Married a Witch," "Crystal Ball" and "Young and Willing"; three will be from Hunt Stromberg Productions, "The G-String Murders," "Dishonored Lady" and "Guest in the House"; and others are the Loew-Lewin production, "The Moon and Sixpence," Charles R. Rogers, "The Powers Girl," Mayfair Productions' "Jacare," and three Harry Sherman specials.

At the Chicago convention last week, the sales force was urged to increase percentage deals, and was told the company's percentage accounts were numerically the lowest of any major distributor.

Following is UA's release schedule from October 2nd to February 15th:

"Moon and Sixpence," October 2nd; "The Devil With Hitler," October 9; "One of Our Aircraft is Missing," October 16; "Undercover Man," October 23; "I Married a Witch," October 30; "Silver Queen," November 13; "Fall In," November 20; "Jacare," November 27; "American Empire," Dec. 12; "Lost Canyon," December 19; "In Which We Serve," December 25; "Crystal Ball," January 1; "The Powers Girl," January 15; "The McGuerins from Brooklyn," Jan. 22; "Young and Willing," January 30, and "The G-String Murder Case," February 15.

Botsford Joins Lyons Agency

A. M. Botsford, production and publicity executive, has joined the A. and S. Lyons Agency, Hollywood, as vice-president and general manager. In addition to other duties, Mr. Botsford will be associated with Arthur Lyons, head of the agency, in production planned for United Artists.

Mr. Botsford formerly was advertising and publicity director for Twentieth Century-Fox. Before joining that company in 1941, Mr. Botsford was executive assistant to William Le Baron in independent production, and prior to that was an associate producer at Paramount.

Holds Bankruptcy Hearing

The first hearing in the bankruptcy proceedings of State Theatre, Inc., of Tampa, Fla., was heard last week by J. W. Shaw, the referee in bankruptcy. The trustee for the theatre company gave a report on the company since last June when he took charge, and showed a gain of $11,077.

Cuban Editor in U. S.

Dr. Carlos Rocha, editor of *Cine-Grafico*, Cuban fan magazine, is in this country to look after business and personal matters. Dr. Rocha will see major company foreign publicity managers during his visit here to convey the greetings of the Federation of Cuban Motion Picture Writers, of which he is secretary.

551 Houses Report They Would Save 2,968 Hours with Singles

Figures released last Friday in Chicago, in Illinois Allied's inquiry to determine the saving in running time between single and double features, show that 551 theatres taking part in the poll reported an approximate saving of 2,968 hours between the two policies. The theatres checked are located in 12 states.

Many exhibitors expressed a decided preference for single feature bills. Some of the opinions given against the double feature policy were that "double features cause patrons to get crampy and nervous like they had had too much turkey". One exhibitor said they "were a lot of headaches", while another said that by running double features "I accomplish a good deed for the producer by using up a lot of unwanted junk".

The results bear out the contention of Jack Kirsch, president of Illinois Allied, who conducted the poll, that the saving in hours would have the effect of adding longer life to theatre equipment and cut down the use of electrical consumption, parts, film and other vital raw materials needed for the war effort.

Following is the count by states to date on the poll:

State	Hours Saved Weekly	Number Theatres Involved	Run Singles	Double Part Time	No Saving	Total Number Replies
Connecticut. .	82	9	4	. .	3	16
Illinois.	1,182	190	40	13	18	261
Indiana.	220	35	30	5	23	93
Iowa.	180	54	24	12	7	97
Michigan. . . .	266	57	3	12	2	74
Missouri.	153	22	2	2	3	29
Nebraska. . . .	149	30	13	4	. .	47
New Jersey. .	104	21	17	4	4	46
North Dakota.	17	5	15	4	. .	24
Oregon	296	50	14	4	2	70
Pennsylvania. .	67	18	5	. .	10	33
Wisconsin . . .	252	60	21	25	. .	106
TOTALS. . .	2,968	551	188	85	72	896

Action Challenges Agency Franchise

Thomas J. Kennedy, describing himself as business manager for "Red" Skelton, last week challenged the Screen Actors Guild and the Artists and Managers Guild on the agency franchise agreement when he obtained a temporary Federal injunction against scheduled arbitration proceedings involving Mr. Skelton's contract with him and the William Morris Agency. The writ was returnable Friday.

Mr. Kennedy is suing Mr. Skelton for $125,475, which he claims is due in unpaid commissions. The suit claims that Mr. Kennedy cut his original 20 per cent commission to 10 when the services of the agency for film representation were arranged, with the agency to get 10 per cent.

The SAG intervened after the action was filed and attempted to force Mr. Kennedy to submit to arbitration under the AMG franchise agreement which sets a maximum of 10 per cent commission for actors, Mr. Kennedy charged. He claimed that the AMG agreement does not affect him due to his status as manager.

O'Connor To Succeed Ziffren

Manning O'Connor will take over Lester Ziffren's post as aide to Bryan Foy, Twentieth Century-Fox producer, when Mr. Ziffren joins the Office of the Coordinator of Inter-American Affairs on October 12th.

Hebert Gets New Contract

Samuel Goldwyn has given a new contract to William Hebert, his publicity and advertising director for the last 18 months.

Wisconsin ITPA Supports Allied Caravan Plan

The ITPA of Wisconsin and Upper Michigan, meeting last week at the Schroeder Hote in Milwaukee in connection with the Allie Caravan, endorsed the plan and pledged it support to the movement.

The association reelected William L. Ainsworth, Fond du Lac, for a fourth consecutiv term. Also renamed were A. C. Berkholt treasurer, and Mark Morgan, secretar Charles W. Trampe is the new vice-presiden

Directors named, in addition to the officer were: George Langheinrich, Harry Melche George Fischer and James Boden, all of Mi waukee; J. P. Adler, Marshfield; William Smith, Menomonie; Lucille Forbes, Merril and F. J. McWilliams, Portage. Harry Perlwitz, Milwaukee, was renamed business manager.

Caravan speakers included Abram F. Myer Sidney Samuelson and M. A. Rosenberg.

Lewin Returns to MGM

Albert Lewin, one time assistant to the la Irving Thalberg, has returned to Metro-Gol wyn-Mayer on a producer-writer-director co tract. Mr. Lewin recently dissolved his Unit Artists production partnership with David Loew.

Report Asher to Army

Irving Asher, producer in England f Metro-Goldwyn-Mayer, reportedly is planni to join the U. S. Army on completion of t picture on which he is working at prese according to word from London.

THE *HOLLYWOOD SCENE*

From HOLLYWOOD BUREAU

Announcement by Paramount that the studio will have placed nine upper-bracket pictures in production by the end of November offsets speculation which sprouted in wake of the scrapping of the UMPI plan of selling, with its implications, and the sale of pictures to United Artists.

From a pace which had resulted in accumulation of a backlog containing at one point 32 completed pictures, Paramount's production activity slowed to a pitch typified by its present status. The company has two pictures, one of them "For Whom the Bell Tolls," in work at this point.

These two, plus the nine which are to be started during the next eight weeks, figure to bring the studio's output into attunement with the distribution department's requirements and the exhibition field's capacity to absorb product. The backlog still contains enough completed product to bridge the adjustment.

To Open RKO Film At Navy Theatre

Hollywood personalities to the capacity f available transportation accommodations vill be off by train, plane or boat, as the ircumstances may permit, to San Francisco or the opening of the Navy's new theatre at he Treasure Island Naval base on Navy Day, October 27th, when RKO Radio's The Navy Comes Through" will be given ts world premiere at that place.

The premiere, preparations for which are n progress with the Navy and the com-any collaborating on details, is to be pre-eded by civic ceremonies conducted in San Francisco with Government, state and city fficials participating.

"The Navy Comes Through," featuring Pat O'Brien, George Murphy, Jane Wyatt and Jackie Cooper, is from "Pay to Learn," distinguished as the only story which the *aturday Evening Post,* in all its years, has ated as worthy of a second printing.

RC Adopts New Policy f Flexible Budgets

O. Henry Briggs, president of Producers eleasing Corporation, announced at the eekend a policy of flexible production udgets for productions bearing the PRC bel, citing improved revenues and product justifying the change from a practice nder which Leon Fromkess, production hief, had been assigning budgets and com-elling producers to keep costs within them.

Walter Wanger has obtained a pledge Washington cooperation for production a picture dramatizing the work of the omen's Auxiliary Ferry Service WAFS) and will film it for Universal fol-wing completion of "We've Never Been cked." Diana Barrymore will be starred. Constance Bennett has been assigned the ad in Warners' "Forty Whacks," murder ystery to be produced by William Jacobs and directed by William Clemens. George Sidney has been assigned by MGM to direct Kathryn Grayson in "Private Miss Jones." Joe E. Brown and Judy Canova will be co-starred for the second time by Republic in "Chatterbox." Cecil B. De Mille has announced the featuring of Arturo de Cordova, Mexican film star, in "Rurales," the producer declaring the player to be the most promising prospect since Rudolph Valentino.

"Happy Land," a new book by McKinlay Kantor, has been purchased by Twentieth Century-Fox as a vehicle for Thomas Mitchell. Melvyn Douglas is announced as star of Columbia's "Port Said," American tank corps story with an all male cast. Robert Preston, Betty Rhodes and Dona Drake have been cast as principals in Paramount's "Salute for Three." John Carroll has been borrowed from MGM and Susan Hayward from Paramount to co-star in Republic's "Hit Parade of 1943."

Sam Wood at the weekend concluded a deal with Columbia Pictures under which he will produce and direct at least one picture annually for that studio. His first will be "The Land Is Bright," the George Kaufman-Edna Ferber stage play.

Harry Sherman on Monday started his first picture for United Artists, which is the 47th in his series of Hopalong Cassidy Westerns starring William Boyd. Gayle Lord, who is Mr. Sherman's daughter, Teddi, will play the feminine lead. The title is "Colt Comrades."

Preston Sturges, producer, writer and director, has added songwriting to his list of accomplishments, supplying music and lyrics of "Day by Day" for the score of "Great Without Glory" for Paramount.

MGM has announced early production of "Dogs of War," original by William Kozlenko, and assignment of Chester Franklin, responsible for "Sequoia," to direct it. It's a story about the use of dogs by the armed forces in the present war.

Robert Cummings has returned from loan-out to be starred in Walter Wanger's "We've Never Been Licked" for Universal.

STUDIOS SHOW CONFIDENCE

Displaying in terms of investment a confidence in the future not reflected recently, the studios placed five upper-bracket productions before the cameras in a week which saw the shooting index rise from 42 to 45. Six films were finished and nine started.

Metro-Goldwyn-Mayer started shooting on "Salute to the Marines," with Wallace Beery and Fay Bainter in the top roles. Twentieth Century-Fox started "Coney Island," a musical, presenting Betty Grable, George Montgomery, Cesar Romero, Charles Winninger, Phil Silvers and others, and "Margin for Error," with Joan Bennett, Milton Berle, Otto Preminger and Carl Esmond.

Universal started "It Ain't Hay," the Abbott-Costello comedy, with Grace McDonald, Patsy O'Connor and others in the cast. Warners started "Background to Danger," with George Raft, Brenda Marshall, Sidney Greenstreet, Peter Lorre and Osa Massen. Additions to all of these casts are to be made as shooting progresses.

The week by company and title:

COMPLETED

Columbia
One Dangerous Night
City Without Men
Commandos Strike at Dawn

Paramount
Buckskin Frontier

PRC
Billy the Kid

Universal
Flesh and Fantasy

STARTED

MGM
Salute to the Marines

Monogram
Little Mobsters
Silver Skates

RKO Radio
Hitler's Children

Republic
Sundown Kid

20th-Fox
Coney Island
Margin for Error

Universal
It Ain't Hay

Warner
Background to Danger

SHOOTING

Columbia
Merry-Go-Round
Power of the Press
Robinhood of the Range

MGM
Nothing Ventured
Cabin in the Sky
DuBarry Was a Lady
Assignment in Brittany
Human Comedy
Three Hearts for Julia
Lassie Come Home
Presenting Lily Mars

Monogram
Dead Man's Trail
Rhythm Parade

Paramount
For Whom the Bell Tolls
True to Life

PRC
Lady from Chungking

RKO Radio
Great Gildersleeve
Tarzan Triumphs
Fight for Freedom*

Republic
Riding Down the Canyon
Secrets of the Underground

Chas. Rogers
Powers Girl

20th-Fox
Seventh Column
Dixie Dugan
Immortal Sergeant
Crash Dive
My Friend Flicka

Universal
Pittsburgh
Shadow of a Doubt
Nightmare
Corvettes in Action
Forever Yours
When Johnny Comes Home

Warner
Action in the North Atlantic
Edge of Darkness
Air Force

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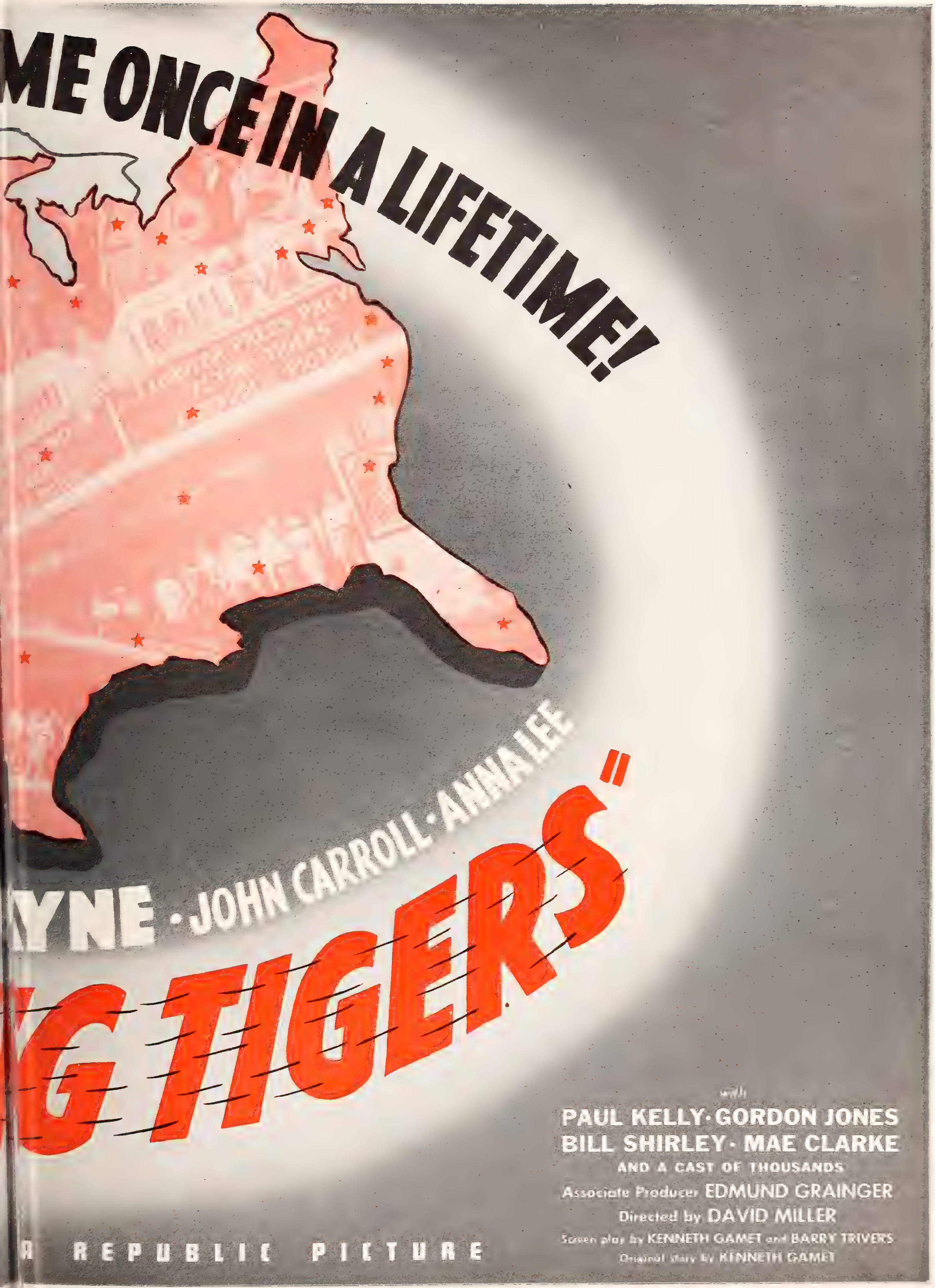
*Formerly "Stand By to Die."

THRILLS THAT

A TITANIC WAVE OF APPLAUSE GREETS REPUBLIC'S EXHIBITOR-PRESS PREVIEW IN 33 EXCHANGE CENTERS ON SEPT. 22


ME ONCE IN A LIFETIME!
YNE · JOHN CARROLL · ANNA LEE
G TIGERS"
A REPUBLIC PICTURE

with

PAUL KELLY · GORDON JONES
BILL SHIRLEY · MAE CLARKE

AND A CAST OF THOUSANDS

Associate Producer EDMUND GRAINGER

Directed by DAVID MILLER

Screen play by KENNETH GAMET and BARRY TRIVERS

Original story by KENNETH GAMET

Trade Leaders Named to Head Charity Drive

David Bernstein, vice-president and treasurer of Loew's, and Albert Warner, vice-president of Warner Bros., again have been selected to head the amusement industry's participation in the 1942 merged campaign of the New York and Brooklyn Federation of Jewish Charities.

Barney Balaban, Jack Cohn, Nate J. Blumberg and George J. Schaefer have been named vice-chairmen of the amusement division; Benjamin S. Moss, chairman of the motion picture and theatrical accessories division; Harry Brandt and Max A. Cohen, co-chairmen of the independent theatre owners division, and Marcus Heiman, of the League of New York Theatres, chairman of the Broadway legitimate theatres division.

The appointments were announced this week by George Z. Medalie, president of the Federation for the support of Jewish Philanthropic Societies of New York City and Hugh Grant Straus, president of the Brooklyn Federation.

The campaign will seek funds for 116 affiliated hospitals, child care institutions, family welfare and other social agencies serving Greater New York.

Schenck Names Staff

Appointments to the technical staff for the ninth annual edition of "Night of Stars," to be held at Madison Square Garden, New York, November 24th, were announced this week by Marvin H. Schenck, chairman of the producers' committee.

Sidney Piermont, Loew's, will stage the entertainment. Lighting and amplification will be in charge of Arthur Knorr of the Roxy theatre and Lester B. Isaac of Loew's. Don Albert of WHN will head a 100-piece orchestra.

Members of the producers' committee include, in addition to Mr. Schenck: Phillip Bloom, Ernest Emerling, George Jessel, Harry Kalcheim, Jesse Kaye, Leon Leonidoff, Harry Mayer, Larry Puck, Frank Roehrenbeck, Harry A. Romm, Robert Weitman, David A. Wehrlin, Max Wolff and Allen Zee. Ed Sullivan, columnist, is co-chairman.

Y. Frank Freeman, vice-president in charge of production for Paramount, this week was named chairman of the Community Chest campaign in Hollywood.

"There will be no slightest indication on the part of our people," Mr. Freeman said, "to feel they have already done their share of charitable work for the year, for no one's share is complete that does not embrace participation in the activities of the Community Chest's many welfare agencies in our own community."

President Roosevelt Monday urged the nation to transform some of its "new buying power into giving power" as he inaugurated the 1942 Community Mobilization for Human Needs in a brief address over all radio networks.

Such donations to community war chests, the President said, will "affirm before the world our nation's faith in the inalienable right of every man to live a life of freedom, justice and decent security."

With Comerford 35 Years

Samuel Friedman, district manager in Hazleton, Pa., for the Comerford circuit, this week completed his 35th year with the company. He started with the circuit in 1907 as an usher.

Cobb Joins National Screen

Bernard Cobb, formerly a Balaban and Katz manager, has joined the National Screen Service staff in Chicago.

Tell Us What Our Boys Are Doing, Exhibitor Urges

Henry Reeve, operator of the Mission theatre in Menard, Texas, president of the Texas Theatre Owners, Inc., and a member of the War Activities Committee in Texas, has written "an open letter to Uncle Sam", in which he asks that the Government loosen its restrictions on information relative to what American forces are doing in the war. The letter follows:

Last week we screened the U. S. Navy picture, "The Battle of Midway", for our school and our community. Last week there was a tightening of the throat, a mist in the eye and something akin to grim American fighting determination in the heart and soul of every man, woman and child who saw it.

This short film, the first real message you've sent to your people, is the sort of thing Americans want and need. Out here in this little town we're far away from the big staged rallies, important personages and movie stars who roll up Bond sales in the cities. Every other week we gather at the bus station and see our boys go off to join your Army. The high school band plays, the bus drives away, faces are gone we've known and seen every day. This war is close to us on those days.

Then we pick up the daily paper in the morning and read the reports from Stalingrad. If those great Russians have regained an alley or lost a street, it's there for us to know about—to tighten up with anger—to give silent thanks and praise to a fighting people. But there's no news of what your boys are doing, Uncle.

We know that they are fighting on many far flung fronts. A good percentage of our 400 men in the service are out there. Four have given their lives for you, in action. But the news we should have, the news that would bring our home front fighting solidly behind our boys, is bottled up, censored out, it's not there for us to read. Why? We're not kids, Uncle; we want to know what goes on. We want to play our part. Your Bond chairmen tell us that we don't buy enough—you could sell Russian war bonds to Americans today, Uncle, because we know that they are fighting as Americans can, and will. But the Russian people know what they are up against; we should know, too.

It's up to you, Uncle. Do an about face on your war information policy; I'm not mentioning "politics" in this letter—give us a chance to prove that Americans of 1942 are the same tough people who have written the pages of so many glorious chapters in your history since 1776. Last April, you told the whole world about one of our home town boys who did such a grand job in the first days in the Philippines. We are just as proud of every one of our boys who wears your uniform. Please tell us what they are doing.

You'll be surprised how America will meet the challenge, whether it be on Bonds, scrap, gas and tire rationing, food—everything that must be done. Let the spirit of "The Battle of Midway" have a chance, Uncle; it will win this war for you. For you and for us.

Aim for 1947 Contract, Cagney Tells Players

The year to watch is 1947, when the Screen Actors Guild contract comes up for re-negotiation, James Cagney, president, told the annual meeting of the Class B members Sunday night, in Hollywood.

During the past five years $423,780 in wage adjustments have been obtained for film players, Kenneth Thomson, secretary, reported. In players' claims, during the past year, $44,556 was collected from producers, he added.

Tuttle Gets New Contract

Frank Tuttle, who has completed "Lucky Jordan" for Paramount, has been signed to a long term director contract by the company. Mr. Tuttle, a Yale graduate, has been a director for 22 years, eighteen of which have been with Paramount.

WB Branch Additions

Jack Galloway and William Bugie have joined the Warner Bros. branch office in Memphis as salesmen. David Kaufman has been appointed checking supervisor out of the Buffalo exchange, succeeding Sol Gerber.

PRC Negotiating for Talisman Studio

Producers Releasing Corporation is negotiating with the L. A. Young interests for purchase of the Talisman Studios, it was disclosed in Hollywood this week. PRC took occupancy of the studio two weeks ago in order to obtain more space.

O. Henry Briggs, president, and Robert Benjamin, company attorney, are conducting the negotiations. Mr. Briggs and Mr. Benjamin with Leon Fromkess, in charge of production, also are discussing augmenting the producer list from the present seven.

Vaudeville in New Haven

The Arena, sports auditorium in New Haven, has started its regular winter Sunday vaudeville policy, with Gene Krupa as the first attraction. The legitimate Shubert theatre there also has started Sunday vaudeville, and the Bijou has changed from amateur and vaudeville shows to five stage acts on Mondays.

Lesser Signs Designer

Sol Lesser has signed Harry Horner, New York stage designer, to a contract.

'Wake' Ahead of Para's Biggest

New York Paramount's third week of happy association with Par's comedy-romance, "The Major and the Minor," closed with boxoffice receipts topping the sensational business of "The Fleet's In," last season, by more than 70 per cent. Picture also ran well ahead of grosses copped by the Bob Hope-Madeleine Carroll picture "My Favorite Blonde," an outstanding grosser among last season's hits.

Third week's gross for "The Major and the Minor" was a tidy figure that could stack up with opening week grosses on many a production.

Coupled with the figures from three other pre-release bookings, the Paramount's results give concrete proof that movie trade critics knew what they were talking about when they pegged Billy Wilder's first directing job for peak grosses in all spots. The *Motion Picture Daily* led the parade by calling "The Major and the Minor" "a picture guaranteed to make the cash register ring loud and long."

It's loud, all right; ask Bob Weitman at the Broadway house. And it's long, too—he's got it tabbed for at least four and possibly five weeks. That's a month in any language.

Other trade papers have made similar predictions. **Film Bulletin** said it "will be a boxoffice winner." **The Exhibitor** said it's "headed for the higher grosses." **The Independent** classed it "a major booking for any situation—even the minors." **Film Daily** said it has "plenty of what it takes to roundly entertain fans." **Boxoffice** called it "a funfest for exhibitors and John Q. Public." **Showmen's Trade Review** dubbed it "certain to ring the bell." **M. P. Herald** said it "should delight audiences of this or any other season." **Hollywood Reporter** marked it "one of the season's surest bets for hit grosses." **Variety** called it "sparkling and effervescent—wide audience appeal."

IF THIS BE CRITICISM, MAKE THE MOST OF IT!

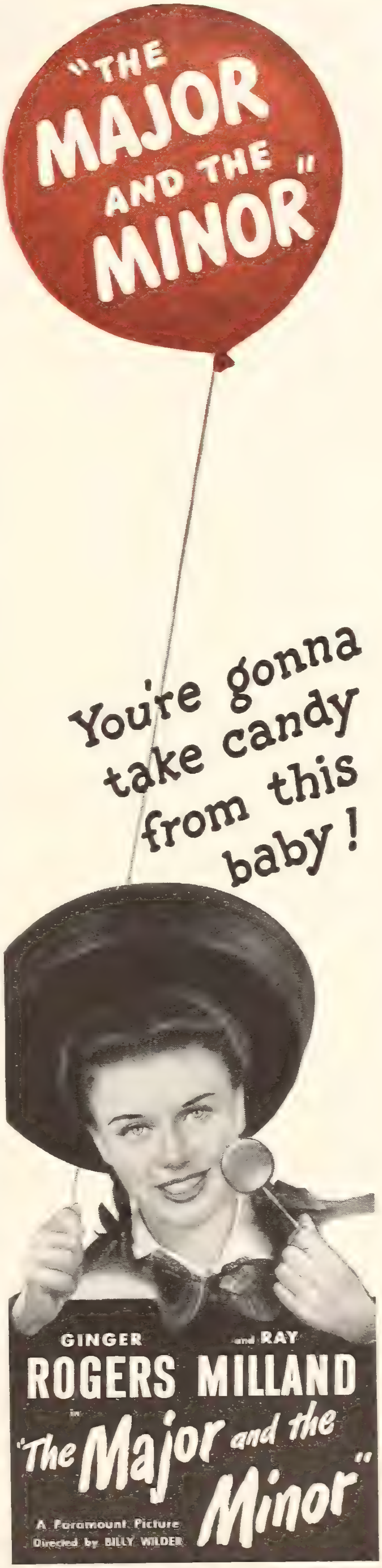
Closest thing to negative criticism drawn by Paramount's "The Major and the Minor" from New York newspaper reviewers was the plaint of Archer Winsten, film weigher for the New York *Post*.

"The trouble with 'The Major and the Minor' is that too many people in the audience laugh too much and too loud," Winsten said in his review. "You miss lines that ought not be missed!"

"The Paramount Theatre rang the bell with 'Holiday Inn' and bids fair to do the same with its current bid for lucre." Winsten added.

GET IN THE SCRAP!

Have you set up your "Scrap Matinees" for October? Come on—show your mettle and get in the metal for Uncle Sam! Its our job!


"THE MAJOR AND THE MINOR"
You're gonna take candy from this baby!
GINGER ROGERS and RAY MILLAND
in "The Major and the Minor"
A Paramount Picture
Directed by BILLY WILDER

Three New Dates For 'Major' Beat 'Fleet', 'Blonde'

Paramount's hit comedy, "The Major and the Minor," widened its field of triumph last week, with openings in three spots duplicating the strong showing made by the premiere New York Paramount booking.

First two days of "Major" at the Broadway Theatre, Newburgh, showed grosses 25 per cent above the heavy business rolled up some time back by "The Fleet's In"—and a similar 25 per cent above the Bob Hope-Madeleine Carroll starrer, "My Favorite Blonde."

Exactly the same margin was shown for first week's business at the U. S. Theatre, Paterson, and the Newark Paramount. Both theatres grossed twenty to twenty-five per cent above "Blonde" and "Fleet" for their first weeks, and moved over into holdover weeks with attendance still top-notch.

Meanwhile, Screen Writer Billy Wilder's first production as a director moved on to cop new laurels from the critical fraternity. LIFE made "Major and the Minor" picture of the week and called it "one of the year's freshest and funniest movies"; Parents' Magazine cited it for "hearty support" and named Diana Lynn to "high place among 1942 contestants for top juvenile acting honors" for her supporting role. TIME Magazine went completely overboard for the film, and said that "Ginger Rogers turns in the prettiest piece of work she has done."

As reported earlier, "The Major and the Minor" was named "Picture of the Month" by Redbook Magazine. More mags than you could count have devoted their covers to the picture, including "Cue," "Screen Guide," "Silver Screen," "Photoplay" and quite a few more.

'WAKE ISLAND' BEATING PAR'S BIGGEST HITS

In six new dates last week, Paramount's epic of Pacific heroism, "Wake Island," continued to make boxoffice news by bettering the records established by the company's trio of hits, "Holiday Inn," "Caught in the Draft" and "Louisiana Purchase."

First three days of "Wake" at the Majestic Theatre, San Antonio, showed "Wake" 50 per cent above "Draft" and "Purchase," and 15 per cent above "Holiday Inn." Opening day of "Wake" at the Carolina Theatre, Charlotte, topped "Draft" by 50 per cent, and "Inn" by a good margin. No "Purchase" comparison available.

Worth Theatre, Ft. Worth, showed "Wake" 16 per cent above "Inn" and 33 cent above "Draft" for two days, and the Strand, Lowell, reported "Wake" 40 per cent above "Purchase" and 16 per cent above "Draft."

That the picture is a top boxoffice attraction in smaller towns as well as keys is shown by the Marion, O., report ("Wake" 50 per cent above both "Inn" and "Draft") and by a report from Peoria, where picture also topped both on opening day.

Inspection of other bookings shows that "Wake Island" has outgrossed ALL THREE hits in more than twenty bookings.

APPEAL BOARD REVERSES ARBITRATOR, ORDERS RUN

Remands St. Louis Case to Arbitrator and Terms Present Offer Unfair

The arbitration Appeal Board ordered four distributors to grant some run to Louis M. Sosna, operator of the Sosna theatre, Mexico Mo., on Monday. For the second time it overruled the findings of an arbitrator in a case filed by Mr. Sosna.

The decision, No. 40, directed RKO, Twentieth Century-Fox, Paramount and Warners to grant a run to Mr. Sosna upon terms and conditions not calculated to defeat the purposes of Section VI of the consent decree. Further, it ordered that the offer "be in the form of license now in use by the defendants, complete in all terms and conditions, and shall be filed with the clerk of the arbitration tribunal of the St. Louis District within 14 days."

The case was remanded to the arbitrator, Ethan A. H. Shepley, who was directed to determine if the offers are within the terms of some run section of the decree.

The first Sosna complaint against MGM resulted in an appeal decision, No. 15, on January 5th directing that company to offer some run.

Mr. Shepley had directed Warners to offer some run. The board affirmed this portion of the award finding that the Warner offer to give the Sosna second run on alternate groups of five pictures, 90 days after first run, did not meet the requirements of Section VI. They added that there was doubt as to whether a clearance of 90 days in Mexico, Mo., was reasonable, but noted the record did not contain evidence on this score.

Paramount's offer of third run, provided the Sosna increased its five cent admission price to a 15 cent minimum, equalling the Frisina circuit's Rex and Liberty theatres, was also found unfair. "To require a third run theatre to charge the same price at which pictures are shown first run seems unreasonable," the appeal judge wrote. They also rejected a Paramount offer of a selection of 1939-40 and 1940-41 pictures, saying the "Section VI refers, in the absence of particular specification, to current pictures."

Offered to Sell to Sosna in 1941

"In October, 1941, 20th-Fox offered to license 48 unnamed pictures to the Sosna on third run provided Sosna would agree to charge a minimum admission price of 10 cents. This offer was, at the time it was made and at the time the complaint was filed, a clear violation of Section IV of the Decree which provides that no distributor defendant shall offer for license or shall license more than five features in a single group," the board wrote.

If the distributors insist on a 10 cent minimum, the board continued, they must show that the other terms of their offer as to clearance, availability, type of pictures, rentals, etc., are within the meaning of Section VI. No proof was shown that a run for the Sosna on reasonable terms would reduce the total revenue to distributors, they added.

SEVEN CASES FILED IN SEPTEMBER

Only seven new cases were filed during September at the motion picture arbitration tribunals, less than half the average number of monthly complaints received during the first year of film arbitration. September complaints were in Cleveland, New York, Memphis, Albany, Buffalo and Des Moines. Four were clearance cases, one a combined clearance and specific run demand and two were specific run actions.

Nine awards were filed during the month, including one amended St. Louis decision. The Appeal Board handed down three opinions and received five awards.

RKO's offer of third run 150 days after first run, although second run had not been sold at the time, was also termed unreasonable by the Appeal Board.

The three judges were sharply critical of the cases of both the complainant and the distributors. Mr. Sosna, they said, failed to heed the factors outlined in the previous award for determining the reasonableness of a some run offer. The board also criticized his demand for a run "on terms and conditions not calculated to put me out of business."

Arbitrator Must Ascertain Facts

"This is not the test under Section VI. Through faulty business judgment in the location, set-up or operation of his theatre an exhibitor might not be able to achieve a financial success on any terms. The venture is his risk; the distributor cannot be relied upon as a sponsor," the judges commented. The section in fact protects the distributor, by providing that a run offer shall not be such as to diminish his total revenue from a competitive area, they added.

"The defendants have shown little disposition to meet the complainant half way in negotiation," the Appeal Board continued, adding that testimony had apparently intended to disclose "as few facts as possible with respect to the factors which should be put in evidence in a case under Section VI."

The arbitrator, they continued, has an affirmative duty to ascertain these facts, "and if the parties do not produce the necessary evidence he is authorized by the decree to require its production and incorporation into the record." More documentary evidence should be introduced, they said, specifically asking for the filing of Frisina contracts in subsequent hearings.

Costs were assessed one fourth against Mr. Sosna and one fourth against RKO, Paramount and Fox. Warners did not appeal.

An arbitrator was replaced prior to the conclusion of a case this week for the first time in the administration of the motion picture arbitration system.

The American Arbitration Association reported that Thomas W. Bethea, arbitrator of the fifth New Orleans complaint, had resigned to enter active service in the Navy. A some run complaint, filed by the Lakeview Theatre Company, operating the suburban Lakeview theatre, had been remanded to him by the Appeal Board and was awaiting further hearings. Paramount, RKO and Warners, parties to the case, have been asked to agree on a substitute for Mr. Bethea. Stipulations were reported in readiness to select his law partner, Philip E. James, to hold further hearings on the case.

Mr. Bethea in his award filed last May dismissed Paramount and directed RKO and Warners to offer some run. The Appeal Board on August 21st reversed the dismissal of Paramount and approved the order to the other companies to offer some run. The case was then remanded to the arbitrator to determine whether the offers by the distributors were in accord with the terms and purposes of Section VI of the consent decree. New hearings will be held on this question.

New York

An appeal in the 35th New York case has been filed by Thornton Theatres, operator of the Orpheum theatre in Saugerties, N. Y. John O. Pemberton, arbitrator, held that the 14 days' clearance of the Broadway and Kingston theatres, Kingston, N. Y. was reasonable. MGM, RKO, Twentieth Century-Fox and Warners were the defendant distributors. The case was originally filed in Albany, then transferred to New York.

St. Louis

Samuel Komm, owner of the Whiteway, downtown subsequent theatre in St. Louis, this week intervened in the city's 13th case, the clearance action of the Rivoli theatre. Parties to the case said that they hoped his participation would pave the way on a final decision on reasonable clearance for downtown subsequents.

The Rivoli's complaint against Warners, 20th Century-Fox, Paramount and RKO, does not mention the Whiteway, naming only the Lyric and Senate as interested parties.

Boston

The Strand theatre, Quincy, Mass., on Tuesday filed the 13th Boston case, a clearance action against MGM, Paramount, RKO, Twentieth Century-Fox and Warners. Hancock Theatre Company, operator, through its treasurer, Joseph M. Levenson, charged that its first run Quincy clearance of 28 days after Boston first run was unreasonable and asked a maximum of 14 days. It also asked 14 days after the close of second week on pictures which play downtown Boston for two weeks or more.

The Metropolitan, Loew's State and Orpheum, Keith's Memorial and Boston, the Paramount and Fenway theatres and the Mullin and Pinanski and New England Theatres, Inc., circuits were named.

The 14th Boston action, also filed Tuesday, was a clearance complaint by the Orpheum, Danvers, Mass., against "All Five." Newell B. Kurson, treasurer, charged 14 days' clearance after Salem was unreasonable because of booking delays by the Paramount, Empire and Plaza theatres. He seeks a specified minimum number of days availability after first run Boston. The Naumkeag Amusement Company operates the Empire and Paramount.

Albany

The sixth Albany case, clearance and specific run complaint of the Delmar theatr against Warners and MGM was withdrawn Monday by Joseph Jarvis. The Warner cir cuit's Delaware had been named.

RKO RADIO PICTURES INC. TRADE SHOWINGS

RKO RADIO PICTURES

OF FOUR PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	SCATTERGOOD SURVIVES A MURDER		SEVEN DAYS' LEAVE		THE FALCON'S BROTHER		THE NAVY COMES THROUGH	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St. N. W.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.	Wed. 10/14	11:00 A.M.	Wed. 10/14	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Mon. 10/12	8:15 P.M.	Mon. 10/12	9:30 P.M.	Tues. 10/13	8:15 P.M.	Tues. 10/13	9:30 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 10/12	1:00 P.M.	Mon. 10/12	2:45 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Indianapolis	Fox Projection Room	326 No. Illinois Ave.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Milwaukee	Warner Proj. Rm.	212 W. Wisconsin Ave.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
New York	RKO Projection Room	630 Ninth Ave.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.			Wed. 10/14	2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 10/12	11:00 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 10/13	11:30 A.M.	Tues. 10/13	2:30 P.M.	Wed. 10/14	11:00 A.M.	Wed. 10/14	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St., So.	Mon. 10/12	10:30 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:30 A.M.	Tues. 10/13	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 10/12	10:30 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Seattle	Jewel Box Preview Rm.	2318 2nd Ave.	Mon. 10/12	10:30 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 10/12	10:30 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 10/12	10:30 A.M.	Mon. 10/12	2:30 P.M.	Tues. 10/13	11:00 A.M.	Tues. 10/13	2:30 P.M.

New York Houses Have Smash Weekend

New York City's motion picture theatres, hotels, restaurants, legitimate theatres and other amusement places were filled to capacity over the weekend during the biggest non-holiday Saturday and Sunday business enjoyed in many years. The World Series, war travel, opening of the Belmont race track, and mild autumn weather were the factors which brought an influx of visitors. Railroad and bus terminals reported heavy travel; hotels and restaurants reported "New Year's Eve business" and motion pictures theatres along Broadway reported substantial gains. Holdovers shared equally with new programs in drawing throngs of visitors to film houses.

Holdover reports for the week are as follows:

"Tales of Manhattan," 20th Century-Fox, third week at Radio City Music Hall; "Desperate Journey," Warner Bros., second week at the Strand; "Yankee Doodle Dandy," Warner's, began its 19th week at the Hollywood last Friday. "Major and the Minor," Paramount, began its fourth week at the Paramount this Wednesday. According to MGM, "Panama Hattie," in its first four days at the Capitol, ran up an attendance increase of more than 6,000 over the next best musical to play that theatre in 17 months. It drew more patrons in its first four days than "Rio Rita" attracted in a full week, and also went ahead of "Honky Tonk." The film began its second week Thursday.

Warner Bros. reported that out of the first 19 openings of "Desperate Journey" 17 situations, or 90 per cent, have held over the Errol Flynn-Ronald Reagan feature. It was held a second week in New York, Los Angeles, Hollywood, Oklahoma City, St. Louis, Stamford, Cincinnati, Memphis, Hartford, Bridgeport, Harrisburg, Atlantic City, Worcester and Springfield, Mass.

Thousands of visitors in St. Louis for the World Series last week enabled theatres to overcome weak matinee business on the first two days of the series with good night crowds, exhibitors reported. Edward B. Arthur of Fanchon & Marco said that the circuit's first runs did 10 per cent above average night business for Wednesday and Thursday.

"One Foot in Heaven," Warner Bros. film based on the novel by Hartzell Spence, is reported to have piled up an unprecedented total in playdates, in actual number of theatres played in 10 months, for any picture in a similar length of time. According to Warners, the figure is well past 14,000. In many towns, it played every theatre in town. Even opposition houses, despite full commitments of other product, played it. Every Negro theatre in the country played it, the company said. Warner reported that "One Foot in Heaven" brought in "more exhibitor praise, broke down more barriers, converted more moviegoers and created more good will for the film industry in general than any picture within memory. Dozens of exhibitors wrote in saying that this picture brought persons into their theatres who seldom or never had attended a movie."

Churchmen and church organizations, with the cooperation of Warner Bros. and the Hays Office, helped to bring the picture to the attention of thousands of new film patrons, the company said. Over 100 newspaper editorials, praising the film, were published, and these editorials, according to Warner Bros., brought commendation which was reflected on the entire film industry.

Local 244 Hearings Set

Hearings on the receivership application for Local 244, IATSE, Newark, will be resumed in that city's Chancery Court November 30th.

RKO Sets Trade Shows For Second Group

Trade screenings for RKO Radio's second group of 1942-43 releases were announced in New York this week by Ned E. Depinet, president, for October 12th, 13th and 14th.

Pictures and dates are as follows: "Scattergood Survives A Murder," October 12th at 11 A.M.; with the exception of Cincinnati at 8:15 P.M.; Detroit at 1 P.M.; Salt Lake City, San Francisco, Seattle, Sioux Falls, and Washington at 10:30 A.M.; and on October 13th, at 11 A.M., Boston, New York; and St. Louis at 11:30 A.M.

"Seven Days' Leave," October 12th at 2:30 P.M.; with the exception of Cincinnati at 9:30 P.M.; Detroit at 2:45 P. M.; and on October 13th, at 2:30 P.M., Boston, New York and St. Louis.

"The Falcon's Brother," October 13th at 11 A.M.; with the exception of Cincinnati at 8:15 P.M.; Salt Lake City at 11:30 A.M.; and on October 14th, at 11 A.M., Boston and St. Louis, with New York screening. "The Navy Comes Through," October 13th at 2:30 P.M.; with the exception of Cincinnati at 9:30 P.M.; and on October 14th, at 2:30 P.M., Boston, New York and St. Louis.

Sparrow Loew Circuit District Manager

Allen Sparrow, who has been a manager for the Loew circuit since 1920, was promoted this week by J. R. Vogel to district manager, with headquarters in Columbus, Ohio. Mr. Sparrow has taken the place of Mike Cullen, district manager, who has enlisted in the Specialists Corps of the Army and been assigned the rank of captain.

Mr. Sparrow had been manager of Loew's theatre in Richmond for some year, and prior to that was in Norfolk. Mr. Sparrow's new territory will include Columbus, Dayton, St. Louis, Pittsburgh, Kansas City.

George Peters, Loew manager in Reading, has moved into Mr. Sparrow's spot in Richmond. Brock Whitlock, manager of Loew's Columbia, Washington, has been promoted to Mr. Peters' spot in Reading.

Pioneers To Honor Players Who Toured Army Camps

The Picture Pioneers, organization of veterans of 25 years or more in the motion picture industry, will give a dinner late in November for screen, stage and radio stars who have done outstanding work in the entertainment of men in the armed forces, Jack Cohn, president of the Pioneers, said this week.

A committee consisting of Hal Horne, chairman; Hal Hode, Gilbert Josephson, Joseph Hornstein, Leo Brecher and Joseph F. Lee was named to handle arrangements for the affair.

Stromberg Deal Set

General Service Studios, Hollywood, and Myron Selznick Agency have entered into association with Hunt Stromberg Productions, according to word from Hollywood. Mr. Stromberg, whose schedule is expected to be one of the largest of the individual producers releasing through United Artists, already has three new productions in work.

Matthews Manager

G. A. Matthews, lately associated with the Warner Bros. branch office in Toronto as salesman, has been promoted to manager of the Winnipeg exchange, succeeding Lon Geller, who died recently. Mr. Matthews also formerly had charge of the branch there.

Levy Local Secretary

Ted Levy has been named temporary secretary of the new exchange clerical workers' union in Chicago, Local F-45.

'Wings' Opens On Broadway

The Broadway premiere of the week was RKO's "Wings and the Woman," starring Anna Neagle in the role of England's famous aviatrix, Amy Johnson. The Herbert Wilcox production opened at Loew's Criterion Tuesday night. Miss Neagle was among those who attended the debut.

Another RKO new season picture, "The Navy Comes Through," will have its premiere October 27th, Navy Day, at the Navy's new theatre at the Treasure Island Naval Base San Francisco, it was announced this week Pat O'Brien, George Murphy, Jane Wyatt and Jackie Cooper are in the cast. The opening will be preceded by special civic ceremonies in San Francisco. Hollywood stars, Government state and city officials are expected to attend.

RKO's feature comedy, "Here We Go Again," starring Fibber McGee and Molly, Edgar Bergen and Charlie McCarthy, was to open nationally, from Coast to coast, in RKO theatres on Saturday, October 10th.

MGM's "For Me and My Gal," starring Jud Garland and Gene Kelly, will open at the Asto Theatre, New York, on Wednesday, Octobe 21st, on a continuous run, popular price polic it was announced by the company Monda The film will follow the current run of th Goldwyn-RKO production "The Pride of th Yankees" at that theatre.

Beginning October 30th, Warners' "Georg Washington Slept Here," starring Jack Benn and Ann Sheridan, will start a four-week ru at the New York Strand. Phil Spitalny ar his all-girl orchestra will provide the stag show. "The Hard Way" and "Flying Fortres will follow Warners' film version of Geor Kaufman's comedy.

Following the run of "Yankee Doodle Da dy," on a reserved-seat two-a-day policy, the Hollywood theatre in New York, the hou will be operated as a regular first-run theat according to Warner Bros. The film story George M. Cohan will conclude its run October 18th. "Now Voyager," starring Be Davis and Paul Henreid, will open on t 22nd. Other films to be shown at the Holl wood under the new policy will include "T Desert Song," Technicolor musical starri Dennis Morgan and Irene Manning, a "Watch on the Rhine," film version of Lill Hellman's play.

A British War Bond opening has been for "Yankee Doodle Dandy," at the Warr theatre, London, October 15th, following example of New York and Los Angeles p mieres, each of which sold nearly $6,000,000 Bonds. The company reports that the advar sale is $808,000 in Bonds, with an indicated s out expected to produce a total of $5,050,000 the British Government. Top price for the fi night will be the equivalent of $20,200, said be the highest price ever charged for a tic in British cinema history.

Allvine Navy Lieutenant

Earl Allvine, for 13 years a member of editorial short subjects staff of Fox Mov tone News, this week was sworn in as a li tenant (senior grade) in the Navy. He pects to be ordered shortly to the Anaco Naval Base for assignment to the motion ture division of the Naval Bureau of Aero tics.

Fields in Navy

Leonard Fields, associate producer at Republic studio, was scheduled to report Th day for Navy service as a petty officer.

"Bataan" in New York Houses

Paramount's first Victory short, "A L From Bataan" on Thursday began a Metro tan New York run of 23 houses.

CANADA EXHIBITION POLICY NOW STATIC DESPITE WAR

Quebec Theatres Protest Industry Designation as Non-Essential

by PAT DONOVAN

in Montreal

Wartime restrictions and a variety of provincial government laws throughout Canada's nine provinces, leave the theatre attendance and exhibition policies of Canadian houses pretty well static.

In the case of price scales, for instance, the Dominion Government's Wartime Prices and Trade Board has frozen prices throughout Canada as a phase of its program of anti-inflationary measures. Some food commodities, for good business reasons, were exempted from the price ceiling, but otherwise, consumer goods, including clothing, merchandise and enter-ainment were placed under a price ceiling.

Wartime exhibition hours tally with those of pre-war days, in Montreal at least, and nowhere in the city have exhibitors turned to earlier openings or later shows in order to circumvent Government orders. An effort to popularize midnight shows by Montreal neighborhood ouses some years ago failed, and at present there are one or two of these "family" houses perating late shows. These commence at about 0:30 P.M., and consist only of the feature attraction.

War Has Effect on Theatre Staffs

No comparative figures are available to demonstrate the drop in male attendance, but ex-bitors are aware of the increasing number of omen at the box office.

Quebec children under 16 are forbidden entry motion picture houses, and the general prac-e of box office attendants in demanding a esentation of the National Registration Card, events juveniles from attending film shows.

The war definitely has affected the Montreal ene insofar as projectionists, ushers, door-en, assistant managers, etc., are concerned. ver 100 employees from the first run houses one have joined the Canadian armed forces, eating a shortage which has been impossible overcome. Inexperience of new theatre re-uits for positions in local houses has hurt estige of some houses, and has in one case, at ist, forced a change of policy.

The Palace, first run playhouse, has intro-ced girl ushers as the first move in what is pected to be eventually the policy of all St. therine Street film houses. The shortage of perienced projectionists is becoming acute. ior to Selective Service, the desertion of thea- employees to war industry also was a con-uting factor to the shortage.

eekend Attendance Record High

Sunday shows and programs throughout the ekend demonstrated the wealth of coins nest- in public pockets, with attendance figures her than ever. Now with greater spending er because of higher earnings, patrons afford to spend a Sunday afternoon "down-n" for dinner, with an afternoon or evening w thrown in.

peration of film houses throughout Canada is becoming increasingly difficult, but the salve of good business is tempering the cry of complaint on labor shortages heard from exhibitors.

Seek Essential War Rating

Dissatisfaction with the Government for having designated as non-essential the Canadian film industry, was expressed at the annual meeting of Quebec Allied Theatrical Industries, Ltd., and Quebec Theatre Owners, held September 30th at the Mount Royal Hotel in Montreal.

Exhibitors throughout the Province of Quebec, present at the meeting, were unanimously in favor of a proposal to petition the Government, through the Minister of Labor, Norman McLarty, to "modify the present classification of theatres and to include them in the list of essential industries."

The resolution pointed to the importance of films as propaganda media in the U. S., in Great Britain and other Allied countries, and expressed the inability of Quebec exhibitors to understand the Government's ruling.

It was said further that the strength of the film theatre is being sapped by labor shortages and the lack of price restriction on film rentals. Rental prices, the meeting found, are particularly damaging, for frozen admission prices allow no compensation. A copy of the resolution was sent to the Wartime Prices and Trade Board.

Canada Recruits Men For Information Board

The recently created Wartime Information Board, in Canada, under the direction of Charles Vining, replacing the Department of Public Information and Harold Lash, in an effort to establish peak efficiency in its public information work, has obtained the services of leading Canadian newspaper and press relations men.

Recent choice of the Board was J. Hugh Campbell, formerly Canadian Pacific Railway press representatives in Winnipeg, Manitoba, who will be posted, it is said, at Washington, D. C.

Jeffrey Hewelcke, formerly of the editorial staff of the Montreal *Daily Star*, will leave Montreal shortly for Ottawa to take a wartime position with the National Film Board at Ottawa. Mr. Hewelcke will be working under J. T. Thorson, Minister of National War Services, and it is expected his position will bring him in direct association with John Grierson, Film Commissioner, who also was "borrowed" by the Dominion Government for the duration.

Exhibitors Expect Price Curb for Holidays

Reduction in the number of legal holidays in Canada, ordered by the Federal Government as a move to raise the production of munitions, is expected to lead to the establishment of a basis of policy by the Wartime Prices and Trade Board with respect to holiday admission prices and the regulation of midnight shows, the latter largely in localities where statutory restrictions already have been made.

The Federal step means practically the elimination of half of the recognized public holidays throughout the country and a corresponding cut in the occasions on which exhibitors raised admission scale and added midnight shows as pre-holiday performances.

The Wartime Board generally has referred to price restrictions in the matter of holidays "except for certain days" when admission scales could be increased by applying evening prices to matinee performances. It is now evident that the reduction of statutory holidays for the whole country by Federal order had been contemplated and the approved list is the answer.

There are now only six public holidays: New Year's, Good Friday, Dominion Day in July, Labor Day, Thanksgiving Day in October and Christmas. A change has been made in Dominion Day, the anniversary of Confederation on July 1, 1867, by making it the first Monday in July regardless of actual date. This is one break for the theatres, it is declared.

Legal holidays which have been eliminated include Easter Monday, Victoria Day (May 24), the King's Birthday in June, Civic Holiday in August and Armistice Day. Other days which will be dropped include Easter Monday, All Saints Day, the Feast of Conception and Boxing Day (December 2nd), on which Government offices, banks and trust companies, schools and many business houses and stores are closed.

Sunday Shows for Vancouver

by CHRISTTY McDEVITT

in Vancouver

For the first time in its history as a city Vancouver may introduce Sunday entertainment to residents.

While no recognized organization has yet made any definite move to bring about Sunday shows in local houses, there has been for some time an undercurrent of public opinion which needs only a little leadership to fan it into flame.

Perhaps the first step taken in this direction is a move just instituted by the Strand theatre, Famous Players house, which offered midnight shows.

With an estimated 30,000 residents engaged in war industries, it is felt here that those workers should be accommodated with some type of entertainment and many of them are unable to attend at regular theatre hours.

Officials of both Famous Players and Odeon Theatres of Canada have signified their willingness to add the extra day to their schedule but they won't make any move until assured full public support.

Church Groups Seen Presenting Obstacle

The principal obstacle will be raised by the Ministerial Association, an organization of church people which is definitely opposed to any form of Sunday entertainment.

The Lord's Day Alliance Act forbids entertainment or sports on Sunday but this Act can be modified by local Provinces and one Province, Quebec, has never allowed it on its books.

Every theatre in the city reports increased attendance with heavy demand for seats on Saturday nights. There has been no increase in prices, as admissions are fixed by the Wartime Prices and Trade Board. Suburban theatres, which open only at night, are doing big business but do not yet believe there is sufficient demand to open during the afternoon.

The labor problem is not acute. Many men

(Continued on following page)

Canada's Job Freezing Hits Theatres

(Continued from preceding page)

have left for the services and the Vogue theatre, an Odeon house, last week put two girls on duty as "doormen." But there is no shortage of projectionists, ushers or assistant managers.

Under British Columbia's new job freezing legislation even those wishing to change their positions may not find it easy to do.

Program schedules remain as usual. More men are attending theatres and service men are flocking out in large numbers. The only house in town offering vaudeville is the Beacon, an Odeon unit, but recently the Orpheum has been bringing in "name" bands.

The entertainment picture is bright in Vancouver. Night clubs, as well as theatres, are doing their best trade in many years. People all have money to spend and there are so many commodities denied them they are turning to entertainment for relaxation. Shortages of gasoline and rubber have curtailed traveling and local theatres are reaping a harvest the like of which they have never had before.

Nova Scotia Owners Elect

by VICTOR SERVICE
in St. John, N. B.

At the annual meeting of the Allied Exhibitors of Nova Scotia, held at Halifax, last week. W. H. Cuzner, of Sydney Mines, was reelected president; M. E. Walker was reelected vice-president, and T. J. Courtney was reelected secretary-treasurer. Mr. Cuzner is a veteran independent exhibitor at Sydney Mines; Mr. Walker is also an independent operator, with the Gaiety at Halifax and Imperial at Sackville. R. S. Roddick, manager of the Capitol in Halifax, and regional supervisor for Famous Players Canadian, was named chairman of the executive committee.

Lieutenant David Rubin, directing picture programs for entertainment and instruction for the Royal Canadian Navy, on ships and at shore barracks, was a guest speaker at the meeting. A theatre manager in Ontario, including Ottawa, for many years before going into the service, he gave a resume of the operations of the R. C. N. in screening pictures for the sailors. He emphasized that competition with theatres and their programs was being avoided in the presentations of the 16 and 35 mm. films by the Navy. He said that the pictures had improved both the morale and work of the sailors.

Henry Falk of Toronto, president of the National Council of Independent Exhibitors of Canada, also addressed the meeting. He told of the origin and objectives of this group, which he said, is taking the initiative in a movement aimed at deferment from the Army draft of theatre projectionists; reduction in the apprentice period from one year to six months, and the employment of women as apprentices and full-fledged operators on completion of apprenticeship.

Buys Theatre Building

The Wellston Amusement Company, operators of the Wellston theatre in suburban St. Louis, has purchased the building it occupies on Easton Avenue for $115,000.

Universal Signs O'Brien

Universal has signed Pat O'Brien for one picture a year.

Enlistments in Canada Cause Staff Changes

Coincidentally with several enlistments, a number of managerial changes have been made by Twentieth Century Theatres, an Ontario circuit affiliated with Famous Players Canadian Corporation.

Charles H. Smith resigned as manager of the Royal, North Bay, and has been succeeded by John Kirk, assistant manager of the Elgin, Ottawa, to which position Ernest Reid of the Vanity, Windsor, has been transferred. Samuel Karlan has been named manager of the Victory, Toronto, succeeding M. L. Axler, who is joining the RCAF.

Robert Berezin of the Elgin, Ottawa, and Stewart Gillespie, manager of the Marks, Oshawa, also have been switched. Martin White, formerly manager of the Capitol, Welland, now is with the Canadian Army.

AGVA Increases Scale For Philadelphia

The Philadelphia American Guild of Variety Artists has increased its wage scale for the new season, providing a 10 per cent raise on all cafe engagements and 25 per cent increase for club dates. Similar increases, in addition to transportation, room and board, were ruled for all out-of-town engagements.

Mrs. Meyer Davis, wife of the society orchestra leader, was elected president of the newly-organized American League of Theatrical Arts in Philadelphia, dedicated to the furtherance of the professional careers in the theatrical arts of talented performers. Richard Mayo, executive secretary of the local AGVA chapter, is executive secretary and general manager of the new group.

War Cancels Variety Club's Banquet

Originally scheduled for October 25th, the annual Pittsburgh Variety Club banquet has been canceled due to the war, it was announced by club officials this week. The group's activities will center instead on its charitable projects exclusively, it was reported. The club began its fifth year of benefit shows for the Veteran's Hospital at Aspinwall by presenting the "Hellzapoppin'" troupe last week. Nine shows, one monthly from September through May, are produced for wounded war veterans.

Tent No. 23 of New England held its annual show and dinner dance last Sunday at the Beachcomber in Boston. Door prizes and a grand drawing was given away in War Bonds amounting to $1,000.

San Francisco Theatre Deals

Two downtown theatre deals were announced in San Francisco last week. The Golden State neighborhood circuit took over the Strand on a 60-day "operating trial," and the Telenews theatre has opened the old Tivoli theatre to show foreign subjects and new features. The Golden State circuit, which operates more than 20 houses in San Francisco districts, has placed Fred Curtis in the Strand as temporary manager.

Gracie Fields on Radio

American Cigarette and Cigar Company will return to network radio after a three-year absence October 12th. A new program starring Gracie Fields, English comedienne, will be launched in behalf of Pall Mall cigarettes on the complete Blue Network of 139 stations. Ruthrauff & Ryan, New York, is the agency.

Promoted to Salesman

Russell Eichengreen, student salesman with the Warner Bros. exchange in Philadelphia, has been promoted to the regular staff and assigned part of the upstate territory.

Average Soldier Prefers Sport, Comedy on Air

Comedy, sports events, news and dance music are the favorite radio programs of the average soldier, who cares little for serial dramas, operas, symphonies or hill-billy music, it has been discovered by the War Department.

With a view to arranging program service to give the boys what they want, the research branch of the special service division has made an exhaustive survey in Army camps throughout the United States.

It found that approximately one out of every six soldiers owns a receiving set, and that slightly more than half of the men listen to at least one program at some time during a typical weekday. Forty per cent said there are certain programs they would like to hear but cannot, either because there is no receiver convenient, programs come at times when they cannot listen or difficulty is encountered in gettin the stations that carry them.

For some reason, the department said, more soldiers listen on Thursday than on any othe weekday, and of those who listen on that day 26 per cent tune in on morning programs, 2 per cent during midday hours and 52 per cen in the evening.

The listening peak on a typical weekday i from 6:15 to 7 A.M.; 12:15 to 12:45 P.M. and 7 to 8:30 P.M.

Analysis of the likes and dislikes expresse by men interviewed showed the following results:

Popular, "sweet" and dance music, liked b 87 per cent, disliked by three per cent; no opinion by 10 per cent. News broadcasts and comment, liked by 86 per cent, disliked by thre per cent; 11 per cent, no opinion. Comed programs, liked by 85 per cent, disliked by fou per cent; 11 per cent, no opinion.

Sports programs, liked by 69 per cent, disliked by 10 per cent; 21 per cent no opinion Variety programs, liked by 66 per cent, dislike by nine per cent; 25 per cent indifferent. Swin music, liked by 62 per cent, disapproved by 1 per cent; 22 per cent no opinion. Radio plays complete in one broadcast, liked by 62 pe cent, disliked by 13 per cent; 25 per cent n comment. Old familiar music, liked by 5 per cent, disliked by 15 per cent; 28 per cen no opinion.

Quiz programs, liked by 57 per cent, dislike by 17 per cent; 26 per cent no comment. Hillbilly and western music, liked by 42 per cen disliked by 33 per cent; 25 per cent, no preference. Special event programs, liked by 39 pe cent, disliked by 22 per cent; 39 per cent indifferent. Classical music and operas, liked b 32 per cent, disliked by 35 per cent; 33 per cen no preference. Serial dramas, liked by 16 pe cent, disliked by 57 per cent; 27 per cent, n opinion.

U. S. Considers Radio For Troops Abroad

U. S. Army authorities in London are understood to be discussing the practicability of setting up their own broadcasting station in Grea Britain to provide entertainment and new broadcasts for the American forces there.

In contemplation is an all-day service modeled after programs of the leading U. S. ne works, and offering news and talks from hom vaudeville, and other types of entertainme by American artists.

The development follows recognition of th fact that the British Broadcasting Company programs have not been popular with the U. forces, as reported in dispatches last month.

New York reports are that American broadcasts short waved to the soldiers in the Britis Isles have been unsuccessful both because the lack of short wave sets and bad receptio

FILM FINANCING OF PLAYS
S UNAFFECTED BY WAR

earth of Material Sends Prices Up on Available Plays and Stories

**nterest on the part of major produc-
companies in the financing of Broad-
y legitimate plays has not been af-
ted this season by conditions growing
of the war. Eastern play editors of
major companies have indicated that
llywood will continue to back plays in
ich it is interested as potential screen
terial.**

Vith the recent opening of the 1942-43
timate season, Broadway observers re-
t that Warner Bros. is backing Tom
atherly's production of "Little Darling,"
omedy by Eric Hatch, scheduled to open
rtly. Last year, it is reported, Warners
ked "Banjo Eyes," the Eddie Cantor mu-
l. Also last year, Paramount, it is said,
financially interested in "Lady in the
k," the Moss Hart play which starred
trude Lawrence, and MGM, according
he reports, backed "The Wookey," the
edy-drama starring Edmund Gwenn.

his season, Paramount is considering
ncial backing for the new George Abbott
ical comedy, "Beat the Band." Columbia
aid to have an interest in "Janie," the
ck Pemberton presentation, and MGM
planned to produce on its own a revival
Show Boat." However, difficulty in ob-
ng desired stars for principal parts, it is
rstood, caused postponement of produc-
plans on the popular musical by Jerome
1.

sider Several Plays Screen Material

cording to a representative of Twen-
Century-Fox, that company has no
to back any forthcoming Broadway
. but is interested in a number of plays
n already have opened or are scheduled
en.

anwhile, Columbia, MGM, Paramount,
and Warner Bros., have indicated they
onsidering, for screen acquisition, some
nding plays of the new season. Spir-
bidding already has been reported
g major companies on two important
nate productions; "The Morning
' Guthrie McClintic's presentation of
Williams' play which opened recent-
New York, and "Strip for Action,"
usical comedy produced by Oscar Ser-
Howard Lindsay and Russell Crouse,
virate who produced the successful
With Father." The extent of film
st in the latter show was indicated at
tsburgh opening at the Nixon Theatre,
led by Jacob Wilk of Warner Bros.,
Byram of Paramount and Bertram
of Twentieth Century-Fox.

ther major source of material for
wood—the book market—continues to
ected by wartime factors which, it is
ed, are creating new problems.

increasing shortage of plays and story
ial caused by numbers of playwrights and authors being drawn into the armed forces and into war work with various Government agencies is skyrocketing prices which film companies are asked to pay for play and book properties, according to story editors of major producing companies.

As a spokesman of Loew-MGM phrased it, "The fact that the Eugene O'Neills, the Maxwell Andersons and others of similar repute are not writing because—with a world at war—they don't know what to write about, and the fact that the Robert Sherwoods and Marc Connellys are occupied in utilizing their talents for the war effort, have led play and book agents to operate on the theory of 'supply and demand,' asking Hollywood to pay prices for available properties which are all out of proportion."

An instance of the sharp increase in story prices in wartime was brought to light in connection with "Imagine Us," an unpublished short story written by Libby Block, for which three major producing companies are bidding and for which the agent is asking the "unprecedented" price of $15,000. In ordinary times, short stories purchased by film companies usually bring $5,000 or $6,000.

Competition Is Sharp Among Producers

Heads of play and story departments agree that the precedent for top-figure purchases was set following "Gone With the Wind," the David O. Selznick production which grossed $28,000,000. Literary agents and their clients believe that motion picture companies will pay any amount for a property which they consider may return their original investment in millions, it is said.

Other deals, including "The Moon Is Down," John Steinbeck's novel of occupied Norway which Twentieth Century-Fox is producing, and "Saratoga Trunk," the Edna Ferber novel, also have contributed to increasing demands from the literary sector, according to film story editors. The Steinbeck book was purchased for $300,000, and the deal for Miss Ferber's novel was unprecedented, in that for the first time, a motion picture company agreed to turn back after seven years film rights on a book, after making one picture.

Dearth of good material for Hollywood and the fact that agents are continuing their high-priced demands, "is creating a terrific competition among producing companies." Some story editors say that the situation has "opened up a chance for second rate work," which, if high-caliber properties continue to be scarce, probably will be bid at figures all out of proportion to their value.

"Of course," one story buyer pointed out, "the law of diminishing returns must set in and it is that factor which most literary agents are now losing sight of. When three companies bid for one property," he said, "it seems to me the smart agent should set a low price and work one bidder against another, instead of starting with a prohibitive figure which must eventually be brought down."

In the book field, meanwhile, story editors report that Hollywood continues to seek "good fiction," with an ever attentive eye on popular non-fiction, which in some instances is leading fiction sales currently, throughout the country, according to publishers' listings.

TOURING UNITS FACE TRANSPORT PROBLEM

Touring legitimate stage companies may expect sudden cancellations of transportation facilities, Joseph B. Eastman, Federal Transportation Coordinator, recently warned the League of New York Theatres. Mr. Eastman, in a letter to the League, pointed out that the number of baggage cars capable of handling scenery was limited even in normal times and that this type of car now is needed for troop movements. Under existing war conditions, he said, it is impossible for railroads to guarantee in advance availability of equipment. He assured the League, however, that cancellation would occur only in the case of a real emergency.

Equity Asks Screen To Back Stock Units

Actors Equity Association reported this week that preliminary conversations with major production companies, in connection with Equity's proposal that the film industry sponsor talent training stock units throughout the country, are "progressing."

It is understood that one company, Paramount, already has signified its willingness to go along with Equity in establishing industry-sponsored stock groups to train young actors. The plan, as projected by the actors' union, suggested that Hollywood is currently suffering from a talent shortage, due to male players being drafted and that the industry should take advantage of any proposal to strengthen its talent sources. Equity also pointed out that Hollywood, since the advent of talking motion pictures, had been drawing heavily upon the legitimate theatre for its supply of actors and actresses.

Further conversations with MGM, Warner Bros., Twentieth Century-Fox, RKO, Columbia and Universal are being arranged for the near future, it is understood. Alfred Harding, editor of Equity's official publication, is representing the organization in these conferences. The radio industry also will be approached for discussion of the sponsorship idea, it was said.

Bissell Back With Columbia

Holbrook Bissell, former branch manager for Columbia in Cleveland and for the last three years in the advertising business, has replaced Charles B. Kosco as salesman for the Columbia exchange in Pittsburgh servicing the West Virginia territory. Mr. Kosco has joined Twentieth Century-Fox.

Petrillo Case Moves Toward Showdown

Briefs Filed in Chicago as U.S. Seeks Writ Halting AFM Record Ban

by F. LANGDON MORGAN
in Chicago

Preliminary motions, briefs and affidavits were filed before Federal Judge John P. Barnes in the U. S. district court, Chicago, last week as attorneys prepared for next Monday's hearing, at which the Government will seek an injunction against the American Federation of Musicians, its president, James C. Petrillo, and other officers.

In its petition, the Government charged that in banning recorded music, the musicians sought to determine what music the public should hear, and argued that the Federation could point to no supreme court authority on the proposition that the "organized power of labor may be used to refuse essential work to a lawful business in the complete absence of any dispute over hours, wages, working conditions or hiring policies of such business."

The Government also held that radio broadcasting by amateur musicians, referring to the "Interlochen incident," is entirely a matter of public entertainment and education and that union musicians have no right to interfere. "A union cannot, under the pretext of improving terms or conditions of employment, use coercion to destroy the right of the employer to conduct his business in an efficient way," the petition read. The Government also charged that unless the recording ban was lifted the radio industry would suffer, vital war communications facilities would be lost through discontinuance of broadcasting by many stations, and maintenance of public morale would be made more difficult.

Padway Claims Court Lacks Jurisdiction

On the other side, Joseph A. Padway, attorney for the musicians' union, filed a memorandum in support of his motion to dismiss the suit.

He held that the court is without jurisdiction under the law prohibiting Federal courts from issuing injunctions in labor disputes. In its petition the Federation accused Thurman Arnold, Assistant Attorney General in charge of the anti-trust division, of basing the Government's suit on an "unwarranted interpretation of the Sherman anti-trust law and using it to destroy every union action and objective personally distasteful to him." Mr. Padway said the sole charge against the musician is that he refuses to work under conditions which he believes will complete his destruction.

Over protests of attorneys for the Federation the National Association of Broadcasters was permitted to file a petition as "friend of the court," to furnish any information required by the Government. The NAB said it represented 875 commercial stations in 600 communities and therefore had a wide knowledge of broadcasting, useful in making a decision in the suit. Judge Barnes did not, however, rule on the NAB's plea that it be allowed to intervene.

In a pamphlet distributed in New York last week, the NAB asserted "one half of the membership of the American Federation of Musicians consists of non-professionals who are not entirely dependent on music for a livelihood," and it added:

"Members of the AFM are engaged in more than 150 other occupations, trades, business and professions—and for them, music is really only a pin-money sideline.

"Undoubtedly, there are some unemployed musicians, especially in the large cities; but the majority of people about whom Mr. Petrillo talks, while they may be unemployed as musicians, are not without gainful employment in other occupations."

The first copy was sent Senator D. Worth Clark, Idaho, chairman of the Senate Interstate Commerce Committee subcommittee which has been authorized by Congress to investigate Mr. Petrillo, his union and officers.

Benny Program Relay To Coast Is Banned

Rebroadcast from New York to the Coast of the Jack Benny Sunday evening program, the new series of which began last Sunday, will not occur this year. Under the AFM ban on transcriptions, it is not allowed.

In New York, the musicians' local, 802, forbade appearance of the Perole String Quartet on an FM network.

The group was to play for a War Bond selling program, and had offered its services to the Treasury. The union ruled against appearance because FM stations do not employ "house" orchestras.

FM spokesmen answered that economic conditions do not permit such employment.

Boston Symphony in Talks with Petrillo

The sole major non-union symphonic orchestra in this country, the Boston Symphony, said Monday it was negotiating with Mr. Petrillo. The information was contained in the orchestra's first public appeal for money. Agreement with the AFM is dependent upon certain factors, which still are obstacles, orchestra spokesmen said, adding in the appeal:

"The musical integrity of our institution rests upon the wide discretionary powers we have conferred upon the conductor in selecting personnel and in matters of discipline. We do not believe our institution can maintain that integrity if our musicians subscribe to the existing by-laws of the American Federation of Musicians."

On Wednesday, the executive council of the American Federation of Labor submitted to the 62nd annual convention, meeting at Toronto, Ont., a supplementary report indorsing Petrillo's position in his dispute.

Defeat Plan to 'Pack' Union In Chicago

Rank and file members of the Chicago mot
picture operators' union protested so loudly
week, at a meeting without precedent in
history of Local 110, that they were succes
in defeating a proposal to pack the union w
they claimed, stooges of officers of the un
hand picked from the "permit men" list.
plan called for taking into the union, thro
one blanket resolution, 271 men now work
on temporary permits.

Richard Walsh, IATSE president, infor
the members he had come to Chicago to
the evils of the permit system and the quicl
way was to admit the 271 permit men.
when some of the most timid operators st
up and let themselves be heard in no uncer
terms Mr. Walsh deferred action and did
other unheard thing in the annals of the
cago union by selecting three of the objec
members to sit with the international com
tee and work out a new plan.

This committee of five, consisting of F
Snow, sixth IATSE vice-president; F
Stickling, International representative; P
Kore, Ora Bebb and Herman Goldberg, wil
port on November 5th.

Members of the union were to meet Thur
to vote on an offer of a wage increase of
per cent made by Chicago circuit opera
and independent exhibitors. The negotia
have been under way for several weeks.

Weigh AGVA Future

A committee representing all talent u
was appointed this week to consider the f
of the American Guild of Variety Ar
The international board of the Associated
tors and Artistes of America named the
mittee at a special meeting in New York
lowing a report of Walter N. Greaza, nat
administrative director of the AGVA, on
affairs of the Guild.

Paul Dullzell, Actors Equity executive
retary, who was appointed chairman of
committee, in answer to questions, said
Equity has never considered the assum
of the jurisdiction which is exercised
AGVA. Other members of the committee
Kenneth Thompson, Screen Actors Guild;
ily Holt, American Federation of Radio
ists; Ruth Richmond, Chorus Equity; D
Barto, AGVA, and Blanche Withers
American Guild of Musical Artists.

Cleveland Employees Organized

Front office employees of Cleveland exch
have been organized into Local F-5. The
ter for the new union, which is an IATSE
sidiary, was presented by John C. Wein,
dent and business manager of Local B-5.
new F-5 union is made up of bookers, cas
bookkeepers, stenographers, telephone o
tors, secretaries and contact clerks. B-5,
posed of back office employees, was orga
in June, 1937.

Officers of the new local are John S
president; Sol Gordon, vice-president;
Dalphin, financial secretary and treas
Claude Astrum, recording secretary, and
Cowhig, business representative.

Operators Aid Police

Thirty members of the Motion Picture
ators Union in Cleveland have been accept
Frank J. Lausche as auxiliaries to the C
land mounted police. The members, tr
and uniformed by the union, underwent a s
month training course. Harland Hol
business agent of the union, presented th
to the mayor and police department.

3lue Law Suits 'iled in South

Following several months during which mo- n pictures were shown in Jackson, Miss., l other communities of the state, suits were d recently against the Kennington-Saenger rporation, which operates four theatres, and r independent playhouses.

All were brought in the name of the district l county attorneys and charged violations of state Sunday amusement law. The Ken- gton suit asked for revocation of the cor- ation's franchise for these alleged violations l was due to be heard first of the charges. e other petitions, for injunctions to prevent rating on Sunday, will be heard in Novem- .

After fiery debate in the Mississippi legisla- e early this year and repeated failure of s to modify the 112-year-old Sunday laws, of the Kennington-Saenger theatre man- rs started a test suit after having been ar- ed several times for defiance of the law. won acquittal on appeal to the county court the city thereupon announced it was ready abandon the enforcement of the law. This to similar action by Laurel, Hattiesburg, ksburg, Natchez and several other larger es where Sunday shows had been banned. two areas of the state, in the Delta and on Gulf Coast, Sunday shows had been operat- unmolested for years.

committee of Jackson citizens has been ned, and announces it will fight for enforce- t of the law, planning to go to the courts ue course. In the face of opposition by the l ministers, the Ritz theatre at West Point ounced that it would proceed with plans to Sunday shows with the purchase of War ds and stamps as admission. Harry Gille- , manager, said that show hours would be ntained in the drive to keep from interfering church services but two ministers took to pulpits for attacks last Sunday.

't Army Commissions

arence Charles Klein, city welfare director 'ittsburgh, one time motion picture theatre ager, has been commissioned a captain in Army Air Corps. While a student, Mr. n worked at the old Alhambra theatre, the Harris Family, and later was manager ie American and Triangle theatres. M. J. en, Loew's midwest division head and for- y manager of Loew's Penn in Pittsburgh, been commissioned a captain in the Army ialist Corps.

en Washington Canteen

new Stage Door Canteen, recreation cen- or service men, was opened last week in building formerly occupied by the old Bel- theatre in Washington. A civilian audi- attended a preview for which the admis- was $2 or two pounds of food. Brock berton was master of ceremonies at the ew, attended by Helen Mencken, Helen es, Ina Claire and Irving Berlin, among s.

w Station Is Opened

uis J. Appel of York, Pa., where he sold heatre holdings to the Stanley-Warner cir- has opened a new radio station with call s WSBA, operating daytime at 1,000 watts. the second station there. Associated with s M. S. Landow, also of the theatre indus- here. Robert L. Kaufman is general man- of the new station.

ed Corwin to Army

red Corwin, assistant to Leslie F. Whelan, ntieth Century-Fox foreign publicity man- left for Army duty September 24th. He succeeded by Jack Yarmov.

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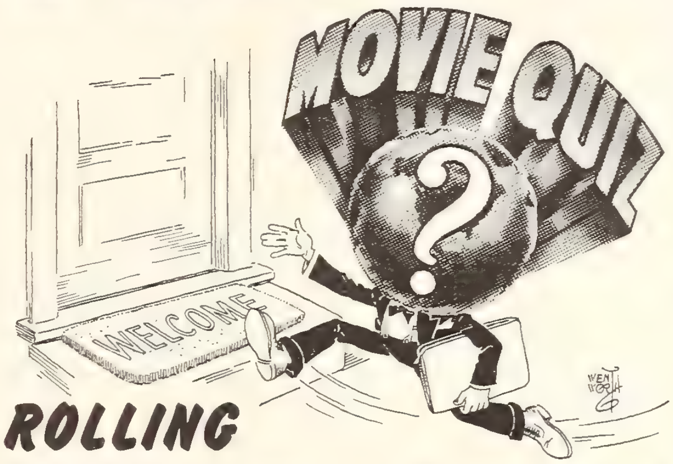
Mr. Exhibitor!



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CAPITOL FILM EXCHANGE, INC. . . .
HENRI ELMAN — Chicago, Illinois . . . (Illinois, Indiana, Wisconsin, Missouri, Kansas, Michigan)
COMMERCIAL FILM EXCHANGE . . .
NAT WOLFE — Denver, Colorado . . (Colorado, Wyoming, New Mexico, Utah, Southern Idaho, Montana, Western Nebraska, Black Hills of So. Dakota)
CRYSTAL PICTURES, INC. . . .
MELVIN HIRSH — New York City, N. Y. . . (Long Island, Greater New York City, N. Y., State as far as Poughkeepsie and Northern New Jersey)
HERBERT ROSENER CO. . . .
HERBERT ROSENER — Los Angeles, California . . (Washington, Oregon, Northern Part of California, Part of Nevada, Part of Idaho, Territory of Alaska)
SPECIAL ATTRACTIONS EXCHANGE . . .
TED CUNNINGHAM — Los Angeles, California . . (Southern California, Part of Arizona)
SOUTHERN DISTRIBUTING SERVICE . . .
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Please send me full particulars on Movie Quiz—

Theatre__________ City__________ State_______

TEST YOUR "I.Q." WITH "M.Q."!

Axis Sent 19 Films To Brazil in 1941

Product Is Now Banned; Pictures from America Dominate Market

by ALFREDO C. MACHADO
in Rio de Janeiro

Now that Axis pictures have been banned from Brazilian screens, it is interesting to note the place held by those pictures in the local market. Very significant is the fact that last year, in spite of all difficulties of transportation, eleven German and eight Italian pictures were exhibited there. The domination of the market by American films is unquestioned.

Following is a list of all pictures shown in Brazil during 1941:

American	382	**Italian**	8
Argentine	9	**Mexican**	8
Brazilian	4	**Philippine**	1
English	20	**Spanish**	4
French	12	**Portuguese**	1
German	11		
			460

These figures were recently published in *Cine Reporter,* a trade magazine of São Paulo.

Below is a comparative chart of the films shown in Brazil during the last four years:

	1938	1939	1940	1941
Columbia	64	52	48	51
MGM	48	55	45	43
Paramount	56	51	53	42
RKO Radio	66	46	45	56
20th Century-Fox	44	55	39	35
United Artists	20	29	19	17
Universal	30	64	60	53
Warner Brothers	53	54	44	25
Internacional Filmes (distributor of American independent producers)	44	39	35	47
Arte Filmes (distributor of European pictures)	39	43	38	35
Other distributors	66	56	70	56
	530	544	486	460

This year the Axis pictures have been completely banned from Brazilian theatres. As to French pictures, to date this year only two of them have been shown, "Eduardo VII" and "Rasputin," two old historical productions. Both were brought to Brazil by their producer, Max Glass, a refugee from Europe.

Seeks Cooperation Of Brazil Air Corps

Brazilian branches of American film companies, such as Metro-Goldwyn-Mayer and Universal Pictures, are using in all their advertisements the slogan "América Livre e Unida" (America Free and United).

Milton Rodrigues, a Brazilian director who is responsible for two of Brazil's best pictures—"Alma e Corpo de uma Raça" ("Soul and Body of a Race") and "O Dia é Nosso" ("The Day Is Ours")—asked the cooperation of the Brazilian Air Corps for his forthcoming production, "Caminho do Céu" ("Road to Heaven").

After a successful opening week in three theatres (on Saturday and Sunday a fourth house was used) "Vendeval de Paixões" ("Reap the Wild Wind") completed a second week at the Capitolio, always to capacity audiences. According to Osvaldo Rocha, publicity manager of the Brazilian branch of Paramount, the opening day of the film broke the previous record of the company, held by "Hold Back the Dawn."

The sixth anniversary of Cine Metro Passeio, the first theatre built in Rio by MGM, will be observed with the opening of "Calouros da Broadway" ("Babes on Broadway"). Of great appeal to the Brazilian public is the amusing imitation of Carmen Mirando done in this film by Mickey Rooney. This detail was cleverly exploited in the trailer now being shown.

Circuit To Open New Theatre

The Luiz Severiano Ribeiro circuit is planning the opening of its new theatre, the Rian, for early this month. Severiano's is the largest circuit in Brazil and controls about 60 houses. This year it is showing pictures from Paramount, Twentieth Century-Fox, Warner Brothers, United Artists and the second run of MGM. The Rian, built at the famous Copacabana Beach, will open with "A Canção do Hawaii" ("Song of the Islands"), the Twentieth Century-Fox production.

The special issue of News of the Day made by MGM when Brazil declared war on Germany and Italy has been received enthusiastically here. Observers have cited particularly the commentary read by Luiz Jatobá, one of Brazil's best speakers, now in the United States.

Selim Abib Romi, whose appointment as head of the Twentieth Century-Fox branch in Rio has been announced in New York by Laudy Lawrence, chief of the foreign department, is expected in Rio shortly. Mr. Romi will collaborate with J. C. Bavetta, present director of Fox Filme do Brasil.

Move Warner Salesmen

Gus Solomon, formerly of the Warner Bros. New Jersey sales force, is now assigned to the New York City territory. George Walsh, recently transferred from Boston to New York, is now a member of the New Jersey sales force.

Tunick in Army

Eugene Tunick, assistant shipper at the RKO-Radio branch exchange, has been inducted into the Army, as the first inductee from that branch.

Theatre Redecorated

The State theatre, Oklahoma City, closed for 10 days for redecorating and refurnishing, has reopened.

Reopen Indianapolis House

The Fox Burlesque theatre, Indianapolis, has reopened, after a summer dark period. Sam Green is manager. Policies and prices are unchanged from last season.

Albright Gets New UA Post

Sydney J. Albright, former United Art
manager in the Netherlands East Indies,
appointed general manager for UA in Austr
and New Zealand, according to a company
nouncement in New York Monday. Mr.
bright succeeds Cecil Marks, resigned. He
make his headquarters in Sydney.

Mr. Albright joined United Artists in 1
when he became manager in Japan. Later
served in the Philippines and Java. He
one of the last to leave Batavia when the
fell last March. Following his flight to
tralia, UA reported that the Japanese
particularly eager to capture Mr. Albright
cause, in addition to his film activities, he se
as radio news commentator in Batavia for
National Broadcasting Company and regul
broadcast on Sunday nights to America
the network's facilities.

Hollywood Canteen Has Gala Opening

The Hollywood Canteen, for the thous
of service men in the Los Angeles district,
opened formally last Saturday night in ty
Hollywood fashion. A guard of honor,
posed of 200 uniformed men, comprised the
ficial host. The guard presented flags to
Davis, president of the Canteen, who ma
short speech of welcome. With the g
were Governor Culbert L. Olsen of Califo
Mayor Fletcher R. Bowron of Los Angeles
other officials and community leaders.

Entertainment was provided by three b
—Kay Kyser's, Duke Ellington's and
Vallee's Coast Guard Band—Eddie Ca
master of ceremonies; Eleanor Powell, D
Shore, Betty Hutton, Red Skelton, Rags
lund and Abbott and Costello. The dance
can accommodate 1,000 dancers.

Heads B. & K. Club

Roy C. MacMullen, manager of the Gra
theatre, has been elected president of the
ban & Katz Employees Club. Other new
ficers are Elmer E. Imerman, as first vice-p
dent; James R. Savage, second vice-presi
J. J. Katz, third vice-president; Joseph R
treasurer, and Kurt M. Wolf, secretary.

Closes PRC Deal

Noah Bloomer, St. Louis branch manage
Producers Releasing Corporation, annou
last week he had closed a deal with the
Theatre Company, owner of the Rivol
downtown St. Louis, for the local first
showing of all the PRC product for the 19
season.

Theatre Is Shifted

Sol Schwartz, western zone manager
RKO Theatre, has announced that the
town theatre in Detroit will be added to
RKO Midwest Theatres Division in char
Tom Gorman. Louis Lutz continues as
ager of the Uptown.

Weitel with Suburbans

Frank Weitel, of the Alpine circuit, Ci
nati, has shifted to the Monte Vista, E
and Shard theatres, in the suburbs, and
ated by Mrs. Elmer Shard. He succeeds
Kinsler, who joined Warners' Chicago
force.

Forman Adds Oregon House

The Liberty theatre, Salem, Ore., has
added to the Al Forman circuit in the
Northwest and will be under the super
of Al Adolph, who also is manager o
Grand and State theatres in Salem.

Amusement Parks to Extend Season

Outdoor amusement parks in Philadelphia, having enjoyed boom crowds during the past summer when gasoline and tire rationing made it necessary for the people to seek amusements close to home, will extend their seasons next year to run into the late autumn and early winter months. Feeling that there will be even greater park patronage next season, the board of directors of Woodside Park at a meeting last week decided to extend the season next year beyond the traditional Labor Day closing.

The park had hoped to carry on beyond Labor Day this year, but there was not enough time to publicize the fact. In 1943, the park will start operations as soon as warm weather sets in and carry on indefinitely into the year until cold weather strikes. Willow Grove Park, whose operation is similar to Woodside, also is expected to lengthen the season next year, both parks not dependent upon auto trade and having advantage of excellent trolley and bus transportation facilities.

Minneapolis Franchise For PRC to Swartz

Abbott Swartz has resigned as office manager and booker at the Republic Minneapolis exchange and has acquired from Charles Weiner the Minneapolis franchise for distribution of Producers Releasing Corporation product.

In the deal with Mr. Weiner, Mr. Swartz also takes over distribution in the Minneapolis erritory of a number of Astor pictures, including "Hell's Angels," "Scarface," "Sky Devils," I Cover the Waterfront" and "Keep 'Em Laughing." Also included is a PRC unit program titled "Slap the Jap," consisting of "Bombs Over Burma" and "Prisoner of Japan."

Temporary name of the new company is bbott Swartz Film Distributors.

utual Starts Eighth Year

The Mutual Broadcasting Company last week tarted its eighth year. Starting as a network four stations, it now has 207. Among the ew and returning programs on the network re Jack Pearl, "First Nighter," Philadelphia rchestra, "Shadow," Henry Hull, "Saturday ight Bandwagon," "Chicago Theatre of the ir" and Raymond Clapper. There will be 13 ews commentators on the network and 19 war ffort presentations.

n Circuit Ad Post

Henry Burger has succeeded J. K. Robertson s assistant publicity and advertising manager Warner Theatres Tri-State area with headuarters in Pittsburgh. Mr. Robinson is takg an indefinite leave of absence due to illess. Mr. Burger formerly was manager of the moot theatre, Parkersburg, W. Va. Mitchell eGroot continues as the other assistant to ames M. Totman, advertising and publicity anager.

olumbia Plans Musical

Columbia has placed "Doughboys in Irend" on its musical program. An original reenplay is being written by Henry Sauber r the Irving Briskin unit. A name band and ngers will be featured.

nes Joining Navy

Hiller Innes, home office production manager Paramount Pictures, has been given an definite leave of absence to accept a commission as a lieutenant, senior grade, in the S. Naval Reserve.

gns with Agency

Claire Leonard, authors' representative, has gned a five-year contract with the A. and S. ons office for coast representation of all her aywright clients.

SHORT PRODUCT PLAYING BROADWAY

Week of October 5th

ASTOR
How to Play Baseball ......RKO Radio
Feature: The Pride of the Yankees ....RKO Radio

CAPITOL
Colorful North Carolina....MGM
Show Horse...............RKO Radio
Early Bird Dood It.........MGM
Feature: Panama Hattie ...MGM

CRITERION
A Letter from Bataan......Paramount
Feature: Wings and the Woman ....RKO Radio

MUSIC HALL
Pluto Jr. ....RKO Radio
Feature: Tales of Manhattan.20th Cent.-Fox

PARAMOUNT
Popular Science No. 6.....Paramount
Feature: The Major and the Minor..................Paramount

RIALTO
Unusual Occupations, No. 4. Paramount
Superman ....Paramount
Canvas Capers............Columbia
Feature: Eyes of the Underworld..................Universal

RIVOLI
Mickey's Birthday Party ....RKO Radio
Keeping in Shape ....Paramount
Feature: Wake Island.......Paramount

ROXY
Life With Fido............20th Cent.-Fox
The Last Frontier..........20th Cent.-Fox
Letter from Bataan ....Paramount
Feature: Girl Trouble.......20th Cent.-Fox

STRAND
Fox Pop..................Vitaphone
Sniffer Soldiers ....Vitaphone
Army Air Corps Band......Vitaphone
Feature: Desperate Journey..Warner Bros.

Vandals Damage Houses

Two Warner theatres in Pittsburgh, the Model and Arsenal, were damaged by vandals who broke in when the houses were closed. At the Model, the screen was ripped, the emergency lighting system wrecked, and a candy machine broken. At the Arsenal there was no serious damage. Several months ago the Belmar in Homewood, another Warner house, similarly was damaged.

Increase Northio Prices

The Paramount Theatre, largest of the three Northio houses in Hamilton, Ohio, has increased the week-day matinee price from 30 to 35 cents, with evening admissions in the balcony increased from 35 to 40 cents, and the lower floor from 45 to 50 cents. Sunday prices also have been increased.

Begin Picture Service

The Reading, Pa., Motion Picture Forum has inaugurated a picture service, making patriotic and educational 16mm films available to schools, lodges, churches and clubs in the vicinity. The films will be listed at the Reading Public Library and the YMCA.

Broadbrook Reopens

The Broadbrook, in the Connecticut town of that name, has reopened. It has 200 seats. Milton Goldberg operates.

Private Smith of the U. S. A. tells his story Oct. 23

Don't miss it!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

FIVE LITTLE PEPPERS AT HOME: Edith Fellows—Good for children's matinee but poor as far as adult patronage is concerned—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

PINTO KID, THE: Charles Starrett—The average western, good on weekends. Starrett liked here.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

PRAIRIE SCHOONER: Bill Elliott—Didn't think Elliott would be much good here, but I was wrong. Opposition had Autry, and I had a full house. This was an old picture about homesteaders and sand storms; nevertheless, they liked it. Played Friday, Saturday, September 18, 19, with serial "Riders of Death Valley"—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

SECRETS OF THE LONE WOLF: Warren William, Ruth Ford—We double-billed this and found it most gratifying—Harland Rankin, Centre Theatre, Chatham, Ont.

Metro-Goldwyn-Mayer

CROSSROADS: William Powell, Hedy Lamarr—Only a fair picture and played to the poorest Sunday business of the year. Story is slow moving and Powell too old to be romantic. Played Saturday-Monday, September 19-21—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman—My first MGM picture in this location and a fair crowd turned out to see Spencer Tracy's return after a two-year absence. However, as your reports led me to expect, the customers' remarks were not very enthusiastic. But I have no regrets on my particular date. Played Monday-Wednesday, August 17-19 — Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

H. M. PULHAM ESQ.: Robert Young, Hedy Lamarr—A good picture to average attendance.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

HER CARDBOARD LOVER: Norma Shearer, Robert Taylor—Just mark this down as a disappointment. Business very poor on midweek dates. Played Wednesday, Thursday, September 16, 17—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

JACKASS MAIL: Wallace Beery—This is not in the best Beery fashion and it will certainly send a good star to oblivion if not quickly followed by something worth his time and the interest of his many admirers. Business fair, but the audience went out displeased. Played Friday, Saturday, September 18, 19—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

JACKASS MAIL: Wallace Beery-Marjorie Main—It was a much better picture than reviews claimed. It drew the Beery fans and they were satisfied—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

KATHLEEN: Shirley Temple—Played this the day before Labor Day one day only. I had to lower the admission on this picture, and at that I had to hide when the patrons left the theatre. Played Sunday, September 6—Miss Edna Kelloff, Ute Theatre, Aguilar, Col. Small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—The only thing wrong—we didn't have enough seats. Played three days—E. C. Arehart, Strand Theatre, Milford, Iowa. General and Lake patronage.

PIERRE OF THE PLAINS: John Carroll, Ruth Hussey—This was a neat little programmer that certainly pleased—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

SHIP AHOY: Eleanor Powell, Red Skelton—Played this rather late and the Bondmobile was in town with a patriotic rally. In spite of this we did very well with it and everyone seemed to enjoy it thoroughly. It is just what my bunch is looking for these days. Played Thursday, September 24—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—One of the nicest pictures we've played in weeks. Everyone liked it. Word-of-mouth advertising helped make it pay off at the box-office. Too good to pass up in any situation. Played Sunday-Wednesday, September 6-9—Tom McCormick, Rock Theatre, Rockford, Iowa. Small town and rural patronage.

WOMAN OF THE YEAR: Spencer Tracy, Katharine Hepburn—This one wasn't big but the gross was satisfactory. Seemed quite a come-down for Tracy to appear in a picture like this after "Northwest Passage" or "Men of Boys Town." It's not small town, but small towns will play lots of them that are no where near as good. Played Sunday-Wednesday, August 9-12—Tom McCormick, Rock Theatre, Rockford, Iowa. Small town and rural patronage.

Monogram

RIDERS OF THE WEST: Buck Jones, Tim McCoy—Just a Western. Played Thursday-Saturday, September 10-12—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

ROLLING HOME TO TEXAS: Tex Ritter and Slim Andrews—This is a good combination and for the life of me can't see why they split them up. Tex's singing and Slim and his mule, Josephine, keep them coming. I advertised Tex's singing "The Wabash Cannonball" and did very well. This will please your Western fans. Played Friday, Saturday, September 25, 26—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

SPOOKS RUN WILD: East Side Kids and **TOP SERGEANT MULLIGAN:** Nat Pendleton—Doubled this on a Sunday, Monday. East Side Kids in an old mansion, with secret passages and a cemetery with a monster loose and a magician, has them all mixed up. They liked it. "Top Sergeant Mulligan" wasn't so hot. Too much the same thing over and over. Played Sunday, Monday, September 29, 30.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

TAKE ME BACK TO OKLAHOMA: Tex Ritter and **MR. WISE GUY:** East Side Kids—Ran this on a double bill. For me, Tex is top drawing card, he has Autry beat by blocks here, and if they like the East Side Kids, "Mr. Wise Guy" is tops. Did fair business on Wednesday, Thursday, September 16, 17—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

ARE HUSBANDS NECESSARY? Ray Milland, Betty Field—It merely got by and that's all—E. C. Arehart, Strand Theatre, Milford, Iowa.

Paramount

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—The color is beautiful, but Miss Carroll was too dark. And so were the looks I got from some of the customers. Played Monday-Wednesday, July 6-8—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

DR. BROADWAY: McDonald Carey—An exceptionally fine picture. Would recommend it highly for action lovers—Harland Rankin, Centre Theatre, Chatham, Ont.

FLEET'S IN, THE: Dorothy Lamour, Eddie Bracken—Just what the public wants. It's got a title, a cast, clean, fast comedy, plenty of action and a Navy atmosphere that makes it sure-fire at the box office. Played Sunday-Wednesday, August 23-26—Tom McCormick, Rock Theatre, Rockford, Iowa.

FLEET'S IN, THE: Dorothy Lamour, William Holden—I was away when this picture played but my customers all tell me it is one of the best pictures I have never seen. It satisfied 100 per cent, which is really something. Played Thursday-Saturday, August 6-8—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town patronage.

HENRY ALDRICH FOR PRESIDENT: Jimmy Lydon, Charles Smith—A dandy small town picture especially if you have some "Aldrich" fans, and who hasn't. Wish I had played it on a weekend Played Monday-Wednesday, August 31-September —Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

MY FAVORITE BLONDE: Bob Hope, Madelein Carroll—Should have been named "My Favorit Blend" for my town. Bob Hope is definitely popula here and with spy background, this one gets th job done. Played Sunday, Monday, September 6, —Terry Axley, New Theatre, England, Ark. Rura and small town patronage.

NIGHT IN NEW ORLEANS, A: Preston Foster Patricia Morison—Routine murder mystery. Business was slight. Played Tuesday, September 22—E M. Freiburger, Paramount Theatre, Dewey, Okla Small town patronage.

NIGHT OF JANUARY 16TH: Ellen Drew, Robert Preston—Not a bad picture but no super programmer. Most majors think their program pictures are exceptions and Paramount is no differen Played Thursday-Saturday, September 10-12—Terr Axley, New Theatre, England, Ark. Rural an small town patronage.

REAP THE WILD WIND: John Wayne, Ray Milland, Paulette Goddard—In my opinion, this is th best picture produced since "Gone With the Wind. The story, acting, color and sound could not be improved on. Business good. Played Saturday-Monday, September 19-21—Ritz Amusements, Inc., Par Theatre, North Vernon, Ind. Small town patronag

RKO Radio

CALL OUT THE MARINES: Victor McLaglen Edmund Lowe—A nice little comedy-action fille which does a good job of just entertaining. Playe Thursday-Saturday, August 13-15—Delmar C. Fox Fox Theatre, Pincher Creek, Alberta, Canada. Sma town patronage.

LITTLE FOXES, THE: Bette Davis, Herbe Marshall—Every kid in the theatre was hollerin "Mama, I wanna go home" before the first reel wa ended. Nearly all of them had gone home when th picture was half over. Certainly, this is not sma town stuff. It earned its way, however, on our Fr day-Saturday change. Played September 18, 19. Tom McCormick, Rock Theatre, Rockford, Iow Rural and small town patronage.

VALLEY OF THE SUN: Lucille Ball, James Cra —This did better than "Ball of Fire" for us. Play it on our Sunday-Wednesday change with a "Thr Stooges" comedy and everyone was happy. Pay September 20-23—Tom McCormick, Rock Theatr Rockford, Iowa. Rural and small town patronag

Republic

MOONLIGHT MASQUERADE: Dennis O'Keefe This is one of the better ones from Republic a pleased our audience very much. Well produced a recorded, there's entertainment all the way throu and an audience which paid to see "This Abo All" from 20th-Fox, seemed to enjoy it thorough Played Sunday, Monday, September 20, 21—Thom

(*Continued on following page*)

(Continued from preceding page)

i Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RED RIVER VALLEY: Roy Rogers, George Gabby Hayes—These Rogers Westerns are beating he Autrys, and this one ranks among his best. Played Friday, Saturday, August 28, 29—Tom McCormick, Rock Theatre, Rockford, Iowa. Small town patronage.

ROMANCE OF THE RANGE: Roy Rogers—A typcal Roy Rogers' Western that brought satisfaction o both young and old Western lovers—Harland Rankin, Centre Theatre, Chatham, Ont.

SOMBRERO KID: Don Barry—Good action picure which pleased on Friday-Saturday. Played September 25, 26—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STARDUST ON THE SAGE: Gene Autry—Autry lways does well for us but this one out-grossed any Western in the history of the house. One of the best e has made. in the opinion of our Western fans. Played Saturday, September 1—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

WEST OF CIMARRON: Three Mesquiteers—A real western action picture that did outstanding business —Harland Rankin, Plaza Theatre, Tilbury, Ont.

Twentieth Century-Fox

BELLE STARR: Gene Tierney, Randolph Scott—Not up to expectations. We did fair on it. Very disppointing—Fred Basha, Palace Theatre, Corner Brook. Newfoundland. Small town patronage.

CADET GIRL: George Montgomery, Carole Lanis—Nice program picture that we double-billed for eekend—Harland Rankin, Plaza Theatre, Tilbury. nt.

HOW GREEN WAS MY VALLEY: Walter Pidgeon, Roddy McDowell—This picture served to ntroduce my new sound-screen to better than averge crowds. A fine picture, but rather depressing. Played Thursday-Saturday, July 30-August 1—Delmar . Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town patronage.

IT HAPPENED IN FLATBUSH: Lloyd Nolan, arole Landis—This is all about baseball and if you n bring in the baseball crowd they'll know what 's all about. Otherwise it doesn't mean a thing nd won't even be worth playing. Poor business on idweek dates. Played Thursday, Friday, Septemer 24, 25—Thomas Di Lorenzo, New Paltz Theatre, ew Paltz, N. Y. Small town patronage.

MOONTIDE: Jean Gabin, Ida Lupino—This was a ry pleasant surprise at the box office; we had seen is at the screening room and had marked it down "slow stuff." We played it midweek and it stood to very good business doubled with a Western om Republic "Raiders of the Range." It is well ade and well acted and we had many complients from our audience on it. Played Thursday. iday, September 10, 11—Thomas Di Lorenzo, New ltz Theatre, New Paltz, N. Y.

MOONTIDE: Jean Gabin, Ida Lupino—Here is one of those different pictures that will either be well received or greatly disliked. It went over very well here and comments were excellent. Personally I liked it a lot, as it is so well done. Gabin does an unusually fine job. If your bunch likes excellent dramatic portrayals they will certainly like this one. Played Friday, Saturday, September 25, 26—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PRIVATE NURSE: Jane Darwell, Brenda Joyce —Fair programmer to be double-billed—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

RISE AND SHINE: Jack Oakie, Linda Darnell—This picture would have been much more popular here in about 1940 B. C. (Before Conscription.) But the type of customers I cater to today are of the general opinion that a pigskin is a by-product of a weiner-roast; they're not interested in football. The picture is good of its type, but did no business here. Played Monday, Wednesday, July 13-15—Delmar C. Fox. Fox Theatre, Pincher Creek, Alberta, Canada. Small town patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne—One of the best musicals we have played in a long time. Glenn Miller's orchestra sure made a hit here—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine —Good picture, but business was only average. Played Wednesday, Thursday. September 23, 24—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TO THE SHORES OF TRIPOLI: John Payne. Maureen O'Hara—A very good picture in excellent color that pleased unanimously. Played Thursday-Saturday. July 23-25—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town patronage.

YANK IN THE R.A.F.: Tyrone Power, Betty Grable—This show really went places. It is one of our top grossers and we were pleased with the take. I cannot praise it too highly, as it sure clicked here—Fred Basha. Palace Theatre. Corner Brook, Newfoundland. Small town patronage.

United Artists

CORSICAN BROTHERS, THE: Douglas Fairbanks, Jr.—A very good show that went over the top at the box office. It is jammed full of action, excitement, romance and thrills. A show that should be suited to any situation—Fred Basha. Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

ELEPHANT BOY: Sabu—Business O.K. even though picture was old. Played Tuesday, Wednesday, September 8, 9—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

MISS ANNIE ROONEY: Shirley Temple—A very good Shirley Temple picture that did family business—Harland Rankin, Centre Theatre, Chatham, Ont.

NEW WINE: Ilona Massey. Alan Curtis—A good show based on the life of Schubert with Ilona Massey singing many of his immortal melodies. Strictly not a small town picture—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

NEW WINE: Ilona Massey, Alan Curtis—We only played this one day and glad of it. Although it was a good picutre, it lacked box office appeal. Would not recommend it for a small town—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Universal

BROADWAY: George Raft, Pat O'Brien—My patrons don't like to look in other peoples' lives. They want excitement and George Raft used to give it to them but he sure didn't in "Broadway." My patrons walked out with frowns on their faces. Played on Bargain Night. Business—there wasn't any. Played Tuesday, Wednesday, September 22, 23—Miss Edna Kelloff, Ute Theatre, Aguilar, Colo. Small town patronage.

FRISCO LIL: Irene Hervey, Kent Taylor—This is good filler stuff; it holds the interest and will stand up on a program where you need drama, with a touch of music and action. A midweek Cash Night crowd found it very entertaining. Played Thursday, Friday, September 24, 25—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GIVE OUT SISTERS: Andrews Sisters—A dandy little musical with lots of laughs and some good songs. Our customers like the Andrews Sisters and business was good. Played Tuesday, September 22—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HOLD THAT GHOST: Abbott and Costello—This was the best I have seen yet. With a little effort on your part you should get them in. There's plenty of room for exploitation on this one. There's a haunted house and ghosts to work on. It's a natural for small towns, so if you haven't played this one, you can't go wrong. Played Sunday, Monday, September 20, 21—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

MISTER V: Leslie Howard—This picture had a strong patriotic appeal to small town audience. Received a good hand from a better-than-average attendance in small town. Played Monday-Wednesday, September 14-16—F. G. Poulter, Capitol Theatre, Duncan, B. C. General patronage.

RIDE 'EM COWBOY: Abbott and Costello—Why don't other companies make pictures like this one. We can't get enough pictures with Abbott and Costello. People want to relax and enjoy themselves when they go to a movie and Abbott and Costello never fail to make patrons laugh. Played Monday, September 7—Miss Edna Kelloff, Ute Theatre, Aguilar, Colo. Small town patronage.

SABOTEUR: Robert Cummings. Priscilla Lane—This is Hitchcock but far from his best; it's too long and a little far-fetched and its implausible situations had our audience uneasy. Just fair business on our very best playing time, and I would mark it down as a disappointment. Our advertising emphasized Hitchcock but it didn't hit. Played Satur-

(Continued on following page)

SWAP DEPARTMENT

A Wartime Service for Exhibitors

¶ Are you looking for something you can't buy? Got something you don't need? Then tell the HERALD, and we'll tell the world.

¶ This service is offered—free to exhibitors, of course—to further the conservation of those resources upon which theatres must depend, with less and less replenishment, for some time to come. According to Christopher J. Dunphy, chief of the WPB amusements section, only the strictest policy of conservation throughout the theatre business can assure the continued operation of our theatres. Everything usable must be used, as needed, by the fellow who needs it.

¶ If you have something to swap, describe it fully enough to give the other fellow an idea as to its applicability to his need, and similarly describe what you are looking for. This information will be published promptly in the HERALD, without charge. Write to—

SWAP DEPARTMENT, Motion Picture Herald, Rockefeller Center, New York, N.Y.

(*Continued from preceding page*)

day, Sunday, September 12, 13—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SOUTH OF TAHITI: Brian Donlevy, Brod Crawford—Color would have considerably improved this little fairy tale which nobody took seriously, least of all the actors. I have an appreciable following for this type of picture, but they were very conspicuous by their absence. No fault of the picture, though. Played Monday-Wednesday, September 7-9—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town patronage.

SPOILERS, THE: Marlene Dietrich, John Wayne—A natural for this town. Rain hurt the receipts, but those who braved the storm all thought it was well worth the effort. Played Thursday-Saturday, September 10-12—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town patronage.

Warner Bros.

CAPTAINS OF THE CLOUDS: James Cagney, Alan Hale—This broke the record for my house. Business went into a dive after this show. Played Thursday-Saturday, September 3-5—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Dennis Morgan—Splendidly cast, photographed and colored. Held interest of small town audience throughout. Played to capacity audience each night. Played Monday-Wednesday, September 21-23—F. G. Poulter, Capitol Theatre, Duncan, B. C. General patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Brenda Marshall—A small town natural. Exceptionally fine business—Harland Rankin, Plaza Theatre, Tilbury, Ont.

KINGS ROW: Ann Sheridan, Robert Cummings—Very good show held the patrons' interest to the very end. They all came out for this one. Played Sunday, Monday, September 20, 21—Miss Edna Kelloff, Ute Theatre, Aguilar, Colo. Small town patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—Rather funny marital mixup but of no interest to the children. Fair business only in small town. Played Thursday-Saturday, September 17-19—F. G. Poulter, Capitol Theatre, Duncan, B. C. Adult patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—Good comedy, with business slightly above average. Played Sunday, Monday, September 20, 21—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

MATRI-PHONEY—Three Stooges—Even the Stooge fans thought this was too silly. I am afraid I cannot recommend it. My crowd usually likes the Stooges but they were very quiet during this one—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Metro-Goldwyn-Mayer

GREATEST GIFT: Routine stuff—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

INCREDIBLE STRANGER: Very interesting short story with some suspense—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

ROVER'S LAST CHANCE: Our Gang Comedy—Entertaining Our Gang comedy—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

ALOMA OF THE SARONG SEAS: Popeye Cartoon—Average Popeye Cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HEDDA HOPPER, NO 6: Entertaining Hollywood reel—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

QUIZ KIDS NO. 5: This is good stuff and gave our audience quite a kick. It is interestingly done, there's nothing dull in it, and it ought to please almost anywhere on any kind of a bill—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

GANDY GOOSE IN THE OUTPOST: Quite fast moving and funny for this series. It is black and white—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

LIFE WITH FIDO: Color Cartoon—Good color cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SETTING THE PACE: If your people like horses, they ought to find this an interesting subject. It's all about the trotters and scenes show all the champs plus the 1941 Hambletonian, with a finish at Goshen, N. Y.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

MERRY MADCAPS: Band Musical—This is 15 minutes of good music and comedy—they ought to like it on any show, but we found it best with Metro's "Her Cardboard Lover" where it put a leg under an otherwise poor bill—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SWING FROLIC: Nice vaudeville reel with no ham acts—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

U. S. Navy

SUBS AT SEA: Entertaining free reel—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

FOX POP: Color cartoon—Clever and funny color cartoon—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

FRESH HARE: Elmer is a Mountie after Bugs Bunny and, as usual, the gags are fast and furious and the crowd loved it—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

MARCH ON, AMERICA: Warners has done a good job of using clips from preceding shorts and features to show the story of America in color. Well worth showing—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

PLAYGIRLS, THE: Musical short featuring girl band and vocalists. Entertained a pleased audience in small town—F. G. Poulter, Capitol Theatre, Duncan, B. C.

SPANISH FIESTA: Technicolor Special—This is strictly for the highbrow audiences in larger cities and college towns. Very well made, excellent color and music. It will prove very slow material in an action house—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

226 Bingo Parties in Month

There were 226 city-licensed Bingo parties in Cincinnati in August, with a total attendance of 246,110. Gross receipts were $195,441.57, and prizes, $45,859.73, leaving net of $149,581.84 for the sponsoring organizations, according to report of Police Chief Eugene T. Weatherly rendered to City Manager C. O. Sherrill, who issues the playing permits.

Buys Iowa Theatres

Nathan Sandler of Des Moines, operator of theatres at Missouri Valley and Northwood, Iowa, heads a company to be known as Theatre Enterprises, Inc., which has bought the Rex and Co-Ed theatres at Fairfield, Iowa, from E. E. Gaines. R. A. Dunnuck, present manager of the Northwood theatre, will manage the Rex and Co-Ed.

Pal Completes First

George Pal, producer of the Puppetoon series of short subjects for Paramount, has completed the first of the new Puppetoon series, "Jasper and the Haunted House." This will be Mr. Pal's first picture to be completely made with his new cross-section animation. He has signed Willis O'Brien as special effects cameraman.

Joins Warner Branch

Thomas Germaine has joined the New Haven Warner exchange to fill the vacancy created by the departure of Louis Jacobson, ad salesman, for Army service.

Red Cross Sponsors Photo Contest

Norman H. Davis, chairman of the American Red Cross, has announced a national photographic competition during October, November and December, for the best photographs by amateurs or professionals depicting Red Cross activity or symbolic of its spirit.

War Bonds, totaling 122, and with a total maturity value of $5,125, will be awarded on a monthly basis and for the contest as a whole. Photographs previously published are ineligible.

Railroad Subject Ready

The New York Central System has produced a short subject, in 16mm black and white, titled "The Freight Yard," which is said to explain the operation of a railroad yard. The film was produced under the direction of Frederic G. Beach, supervisor of the motion picture bureau of the public relations department.

Lewis Succeeds Hussey

Robert Hussey, Paramount's studio radio contact, has resigned to join the Frank Vincent Agency, and is succeeded by Martin Lewis, eastern radio contact man. Before joining Paramount several months ago, Mr. Lewis was editor of *Movie-Radio Guide* for more than 10 years.

Truslow Universal Booker

Edward Truslow is the new booker at the Des Moines Universal exchange.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of Motion Picture Herald, published weekly at New York, New York, for Oct. 1, 1942.

State of New York }
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher & Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, N. Y. City; Editor, Terry Ramsaye, 1270 Sixth Avenue, N. Y. City; Managing Editor, Terry Ramsaye, 1270 Sixth Avenue, N. Y. City; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, N. Y. City.

2. That the owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, N. Y. City; Martin J. Quigley, 1270 Sixth Avenue, N. Y. City; Gertrude S. Quigley, 1270 Sixth Avenue, N. Y. City; Martin S. Quigley, 1270 Sixth Avenue, N. Y. City; Colvin W. Brown, 1270 Sixth Avenue, N. Y. City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN,
Business Manager.

Sworn to and subscribed before me this 29th day of September, 1942.

PAULA BATES,
Notary Public
N. Y. Co. No. 3B1,

[SEAL]
(My commission expires March 30th, 1943)

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

The Scrap Drive

NO sooner is the exhibitor finished with his Bond and Stamp Drive than along comes another campaign for him to get his teeth into. This time it's for scrap of all kinds.

The War Production Board in Washington has already indicated the urgency of the situation with regard to scrap rubber and metal. Turning to the theatres as the best selling agencies in the country, the WPB hopes that the showmanship of those who operate them will be as successful as the Bond Drive was in achieving the hoped-for results.

Directing the WPB's cooperation with the theatres is Monroe Greenthal, a master of exploitation, having practised the art for the past 14 years.

The War Activities Committee has suggested four ways in which the theatre can cooperate in this drive. Three of them are active and the fourth passive. They were detailed on page 17 of the October 3rd issue of Motion Picture Herald. It is to be hoped that every showman will adopt one of the active methods.

As usual, the Round Table stands ready to act as a clearing house for ideas from showmen on how to get in the scrap.

On the Other Hand . . .

LAST week, this page carried a letter from Richard L. Worcester of the Paramount Theatres service department, expressing the view that it was unwise to publicize air raid precautions. His arguments seemed to be well taken and undoubtedly many members of the Round Table agree with him.

This week, it is our privilege to print in this section the viewpoint of Mr. R. S. Roddick, district manager for the Maritime Provinces, which differs completely from that of Mr. Worcester. Mr. Roddick finds that in Halifax the public was prepared for any eventuality, especially since the memory of the disaster of 1917, when a munitions ship exploded in the harbor, killing 1,226 people, was still fresh in the minds of many. Accordingly, the equipment which was once kept in lockers is now brought out into the lobby in full view of the theatres' patrons. "The public gain added confidence from every new visible proof of increased protection," he says.

Round Tabler Honored

A. J. Kalberer, manager of Switow's Indiana and Liberty theatres, Washington, Ind., will be one of the speakers at the Exhibitors' Forum to be held in Pittsburgh next week. The Round Table can consider it an honor that Kal has been chosen to address this meeting, since he is a regular contributor to its columns and several times winner of a Quigley Quarterly Award.

Kal succeeds Ed Salzburg, exhibitor of Bluefield, W. Va., as the Forum's expert on small town theatre operation. Ed has gone into the Army. Following him will be no easy task but, if anyone can do it, Kal can.

Letter from England

THE arrival of the foreign mail these days is an event of importance. It is apparently equally important in foreign parts when the mail from the States arrives. Reynolds Roberts, Round Table member, and manager of the Elite theatre in Middlesbrough, England, winner of a Citation for excellence in the Second Quarter competition for the Quigley Awards, writes:

"You will be pleased to know my Citation Award arrived safely and made me a very proud man. I had same framed and hung in my office exactly 55 minutes after receipt of same. In these days when we do not know if the ships are going to make harbour or not, it makes one more eager than ordinarily to lay hands on these coveted Awards, which are ample reward for any difficulties met with in putting over a stunt in these days of restrictions, etc.

"Thanks to the Herald, I have received a very nice note from a fellow Round Tabler in Texas, a very pleasant contact that tends to shorten the distance between our two countries.

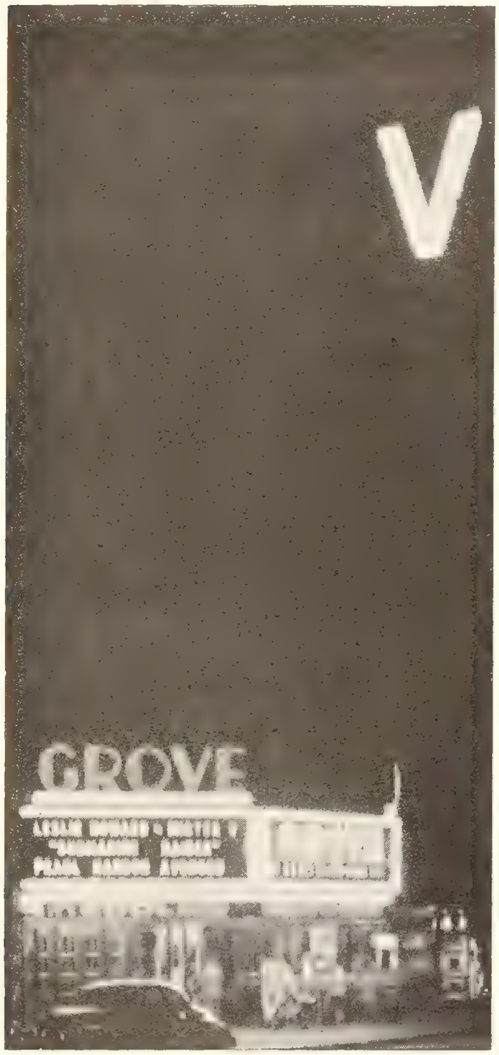
"I attach a further entry for the Quigley Award competition.

In the face of all the restrictions confronting the British showman today, Roberts carries on with all the means at his disposal, however limited. Not content with merely announcing the titles and stars of his attractions, Roberts boldly resorts to exploitation despite the narrowed opportunities in wartime Britain.

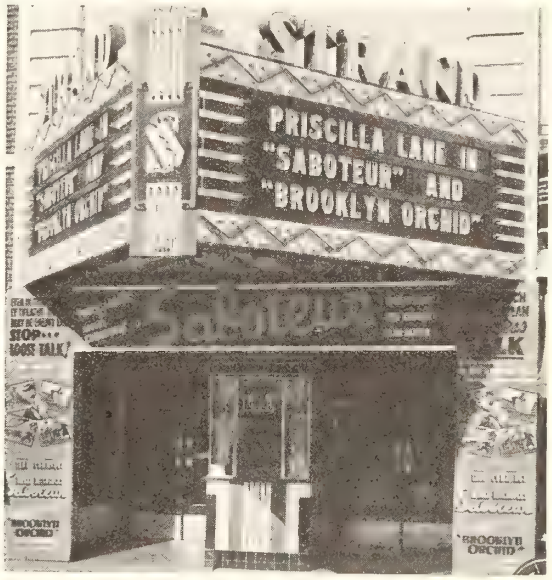
—BOB WILE

THE LATEST

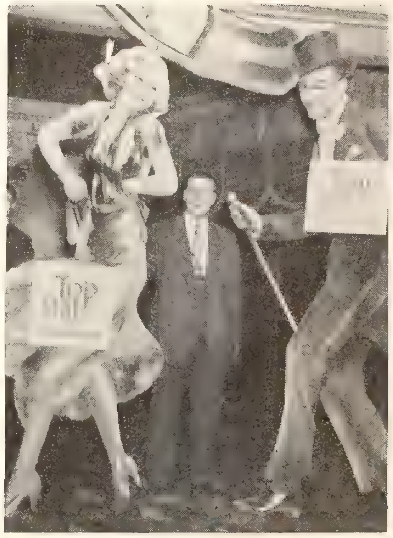
In Fronts, Lobbies and Tieups from the Showselling Showmen



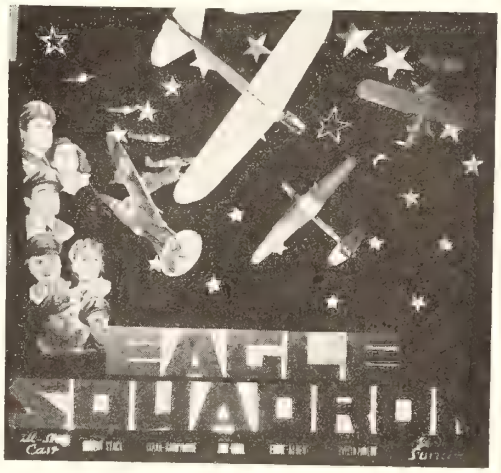
By extinguishing all of his vertical sign but the letter "V", John Field, manager of the GroVe theatre, Chicago, gets quite an effect.


STRAND
PRISCILLA LANE IN
"SABOTEUR" AND
"BROOKLYN ORCHID"
Saboteur
STOP...
LOOSE TALK!

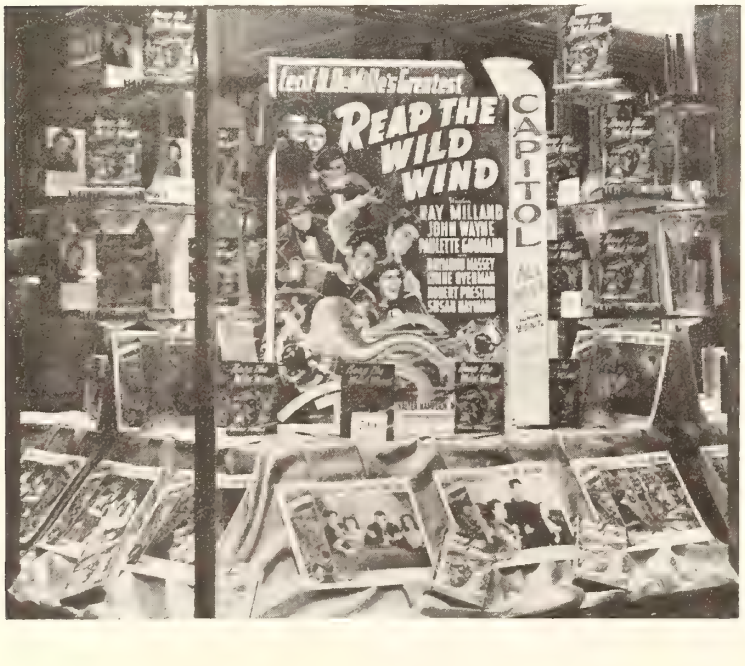
This interesting front sold tickets for Charles Reed, manager of the Strand theatre, Salina, Kansas.



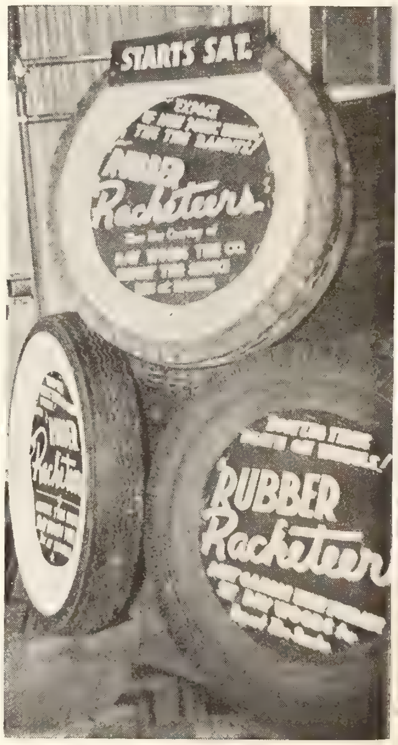
Martin Wurtzburg, manager of Leff's Freeman theatre in the Bronx, used these ten foot cutouts for the repeat run of "Top Hat". That's Al Platt, assistant manager, standing between them.


EAGLE SQUADRON

This display was in the lobby of Chakeres' St. Mary's theatre, St. Mary's, Ohio, of which Conrad Mandross is manager. Conrad built it himself.


Cecil B. DeMille's Greatest
REAP THE WILD WIND
RAY MILLAND
JOHN WAYNE
PAULETTE GODDARD
RAYMOND MASSEY
ROBERT PRESTON
SUSAN HAYWARD
CAPITOL

Sid Scott, manager of the Capitol, Sudbury, Ont., got a display in Woolworth's window for "Reap the Wild Wind." Woolworth's, in Sudbury, as elsewhere, is on the busiest street.


STARTS SAT.
Racketeers
RUBBER
Racketeers

On "Rubber Racketeers", Louis Charninsky, manager of the Capitol theatre, Dallas, caused a lot of comment with tires. He promoted old tires from a recapping company and painted them to look like new. People even wanted to buy them and asked lots of questions, too.

Patrons Taught the Polka As Advance on "Iceland"

Since there is a dance in the picture "Iceland," introduced as the "Lovers Knot Polka," Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., anticipating that it will be highly popular, arranged a special advance screening of the picture for local teachers in all studios and teachers of high school dancing classes. The early showing was held in order to give the instructors an opportunity to become familiar with the particular Polka routine.

The highlight of the campaign was a tie-up with the dance studios and high school, whereby each supplied the theatre with a couple in appropriate costume to teach the new dance steps in the lobby a week ahead of the opening. Lobby posters giving credit to each studio were featured.

Several couples during the week's run of the picture mingled nightly with crowds at one of the leading hotels, where they introduced the step in addition to giving out guest tickets to the couples they considered outstanding. Five pairs of tickets were distributed each night, while the hotel orchestra leader plugged the stunt in advance.

Sunday Paper Inserts Sell "Panama Hattie"

In addition to distributing his "Panama Hattie" programs to local homes, Clayton Cornell at the Pontiac, in Saranac Lake, N. Y., secured further coverage by getting them inserted in the Sunday papers delivered to rural sections. The attraction was plugged on the regular sports program over WNBZ, with a review of the feature given on the Hollywood Gossip program two days prior to the opening. The theatre's Friday program carried the transcription; this is also gratis time. A one-sheet easel of stills with playdates was used in the lobby, while song cover title sheets were mounted around 40 by 60 displays.

Original Stage Coach Promoted For "Valley of the Sun"

To lend atmosphere to his opening of "Valley of the Sun" at the Rialto theatre, in Phoenix, Ariz., "Carolina" Brunson promoted the use of a stage coach with two old pioneers to drive about town ahead of his date. An Indian in full regalia did a war dance atop the coach, attracting pedestrians as it wended its way about the city.

Enclosing some sand in small pay envelopes with copy reading: "If this isn't enough sugar, get your own 'Sugar' and take her to see 'Valley of the Sun.' It's a sweet picture," Brunson distributed these about town. A special false front was constructed for the engagement carrying out the idea of an old Indian trading post with a large 24-sheet cutout over the marquee.

Hamilton Distributes Blotters

Reporting from his new post at the Apex theatre, in Washington, Jack Hamilton distributed large blotters to one of the local colleges with copy on the front selling his week's show of "The Pied Piper" with "The Raven" and "The Blue Horizon," in addition to institutional copy. Jack also sent out to his special mailing list a government postcard carrying copy on the short subject, "Inside Fighting Russia."

Air Raid Precautions Publicized in Halifax

by R. S. RODDICK

District Manager, Maritime Provinces
Famous Players Canadian

It might interest fellow Round Tablers to hear something of our experience in Halifax where a state of emergency has existed for some years, and is based on the memory of the tragedy which occurred here during the previous war.

The average state of mind of the local resident is not whether an emergency will arise, but will we be prepared as individuals and as a well organized community to take care of ourselves in an emergency. During the first year of the war, we were believed to be vulnerable in every sense of the word and there was an obvious fear of consequences because of our unorganized state. Lack of general knowledge as to proper precautions aggravated a feeling of apprehension. At that time, we in charge of theatres took what precautions we thought best, but fearful of making our patrons nervous, we did not advertise our activities.

Exhibits Theatre Preparedness

We soon found this secretiveness producing the opposite effect to that which we desired, and not only the general public, but the authorities became concerned over the question of safety in public buildings, particularly theatres. Reversing our earlier attitude, we exhibited our preparedness, and made no secret of our staff drills. Studying what information we could secure we organized all theatres into an Emergency Corps that standardized protective measures in our houses. Long before authorities had established regulations our Halifax theatres and staffs were prepared. The new Halifax Civil Emergency Committees were kept informed very frequently of our progress.

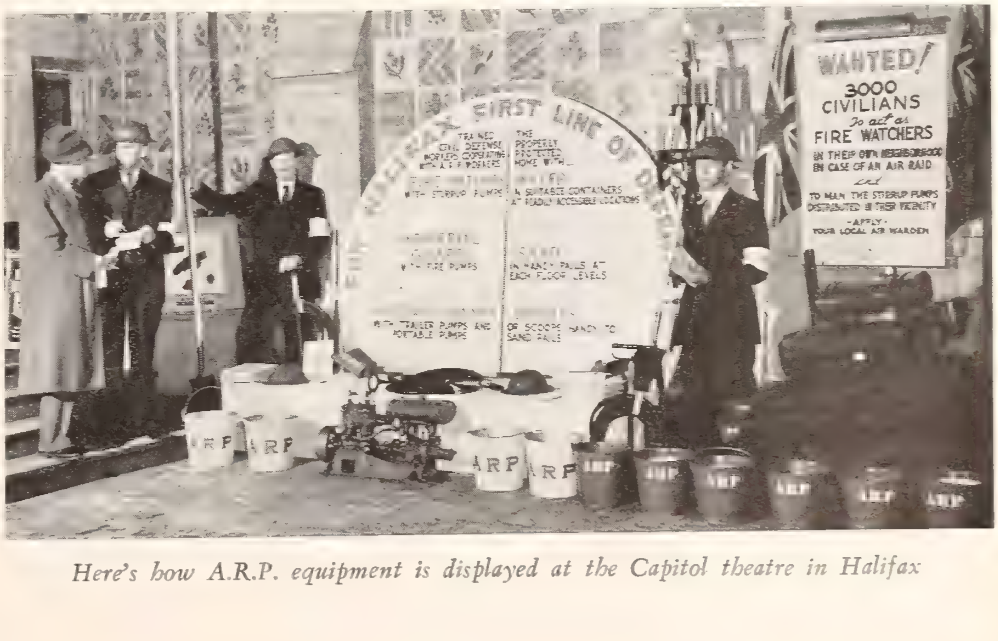
We were prepared to blackout on a moment's notice. We planned our own dimout and had the plan approved. Every theatre employee took a special morning course in First Aid from the Chairman of the new First Aid Defense Committee. Every manager enrolled as an Industrial Warden, and every employee as an Industrial Guard of the A. R. P. with the understanding that our duties would be confined to the theatres and the audience. We requested and secured instruction from the Chief of the Fire Department, and the Chief of Police for our own and our employees' guidance. The sand pails, sand bags, water buckets, special pumps, scoops, shovels, and other special A. R. P. equipment which we had earlier hidden from view were painted white, initialed A. R. P. and placed where patrons could see them.

Takes Suggestions to Authorities

Because we kept a step or so ahead of the several Civic Defense Committees, because we told them, and through them told the public of our preparedness, we achieved a two way success. The theatres were and are permitted to control their own Emergency organization with contact only from the top authority. Second, and equally important, the public realized that theatres were so well organized that they accepted them as one of the safest places in which to be.

We have found it valuable to take suggestions to the authorities rather than wait for the authorities to bring their suggestions to us. We find it valuable to get on committees so that we in the theatres are actively important in the community defense organization. We are now becoming, in fact, a centre for the dispensing of advice. At our Capitol last week, we exhibited the 25 minute subject, "Fire Guard," and staged a display as pictured in the attached photos to inaugurate a campaign for recruits for our Halifax "Fire Watchers."

If we must live under such a threat then proper protection alone is the only way to alleviate fear. There can be few people whose apprehension is aggravated by evidence of efficiency. At least we have found it so here. Our public gain added confidence from every new visible proof of increased protection.


FIRST LINE OF DEFENSE
TRAINED CIVIL DEFENSE WORKERS COOPERATING WITH A.R.P. WORKERS
THE PROPERLY PROTECTED HOME WITH
WITH STIRRUP PUMPS
IN SUITABLE CONTAINERS AT READILY ACCESSIBLE LOCATIONS
WITH FIRE PUMPS
IN HANDY PAILS AT EACH FLOOR LEVELS
WITH TRAILER PUMPS AND PORTABLE PUMPS
OF SCOOPS HANDY TO SAND PAILS
WANTED!
3000
CIVILIANS
To act as
FIRE WATCHERS
IN THEIR OWN NEIGHBORHOOD
IN CASE OF AN AIR RAID
and
TO MAN THE STIRRUP PUMPS DISTRIBUTED IN THEIR VICINITY
-APPLY-
YOUR LOCAL AIR WARDEN
ARP
ARP
ARP
ARP

Here's how A.R.P. equipment is displayed at the Capitol theatre in Halifax

Wrapping Paper Idea Aids in Williamson

LYRIC THEATRE

By Webb Studio

Here's the float which represented the Lyric theatre in the parade held in connection with the Bond Rally at Williamson, W. Va. Milton Levine, manager, built it.

Outstanding among the many ideas used by Milton Levine, manager of the Lyric theatre, Williamson, W. Va., to increase the sale of War Bonds and Stamps was one involving the use of a roll of wrapping paper. The whole roll is ruled off and a 25-cent War Stamp put between the rules with room for a signature alongside. A heading at the top of the role reads, "Donation to the United States to further the war effort. No reimbursement expected at the Victory House, Williamson, W. Va." After as much has been accumulated as is thought possible in the territory, the paper will be re-rolled and sent to Washington with the request that it be burnt. The idea has caught hold rapidly and the roll is fast being filled.

Williamson's Bond Campaign was a success partly because of the charm of Greer Garson, who made a personal appearance in the city. Levine, who was chairman of the Bond Rally, arranged a huge parade to which apparently the entire city gave its attention. One of the highlights of the parade was the appearance of 572 War Mothers of whom two were Gold Star Mothers. Their participation in the parade was exploited to the end that the utmost sentiment could be established in the interest of War Bonds. Also in the line of march were labor organizations, school bands, defense orgnaizations and numerous floats including one representing the Lyric theatre.

The SPIRIT of '76
BUY BONDS
DONATION to the UNITED STATES

By H. F. Looney

This roll of paper, ruled off, and with a 25 cent War Stamp in each space will be filled up and then sent to Washington to be burnt. The idea came from Milton Levine, manager of the Lyric theatre, Williamson, W. Va.

Greer Garson endeared herself to the populace by her spontaneous act of taking two orchids from her lapel and pinning them on the two Gold Star Mothers, who sat on the platform with her. This left 12,000 people without a dry eye. Actual Bond sales were $225,025, which figures out to $28 per capita in Williamson.

The Victory House, which was built in the center of town, contains the roll of paper mentioned before and is headquarters for the Bond Drive. Patriotic wall paper, two guns in the shape of a "V" and a picture of George Washington are on the wall facing the door.

Hamilton's "Wind" Windows

To aid in putting over his date on "Gone With the Wind" at the Shelby theatre, in Shelbyville, Mo., F. W. Hamilton, starting three weeks ahead of his opening, promoted numerous window displays which were directly tied to the title by such catch lines as "Gone With the Wind Sales Prices."

Walsh's Strap Hangers

Eye-arresting were the tinted diamond shaped trolley-bus strap hangers which were used by William Walsh to sell "This Above All" at the Comerford Theatre, in Wilkes-Barre, Pa. The card carried a small cut of Tyronne Power and Joan Fontaine with cast, playdates and the catch line at the top: "To thine own self be true."

Pollock to Hold Hallowe'en Party

Hallowe'en being on a Saturday night this year (Oct. 31), Lester Pollock, manager of Loew's, Rochester, N. Y., has laid plans for a midnight show in the traditional style to capture some extra business.

In advance the lobby will be decorated with cornstalks, pumpkins and weird cutouts, all of which can then be used as props on the night of the show.

The show itself, scheduled to take about a half hour, will use three employees of the theatre. It will open with a trailer with copy in shaky lettering reading, "The s-p-o-o-k-s have landed." A shot will ring out offstage, there will be a blackout for a few seconds and then a flash of lights with a lightning and thunder effect. The organist dressed as the phantom of the opera will then emerge from the pit.

As the organist finishes, the show will begin. There will be several plugs for War Bonds in this show, which will otherwise be mostly on the lighter side.

From all exits of the theatre, members of the staff dressed as elves, goblins and witches will swarm in bringing with them a touch of "Hellzapoppin," vending chewing gum, popcorn, etc., one of the boys going slowly up and down the aisles calling mournfully for Agnes, his longlost wife. A man and woman dressed in formal attire will come down the left aisle preceded by an usher; the man loudly complaining concerning his seats. From the upper left box an usher will call out "I'll give you personal attention, there are two seats here." A ladder will be placed in the aisle for the couple to ascend to the box.

The organist will then play "Take Me Out to the Ball Game," while six figures wearing black sacking with phosphorous painted skeletons on their backs will slowly dance across the stage. Similar other gags will be used, with the grand finale centering around three attractive girls singing "God Bless America"; inviting the audience to join in the singing.

Brien's "Fleet" Transcription

An innovation recently used by Lige Brien at the Belmar, in Pittsburgh, consisted of playing a transcription of "The Fleet's In" outside the theatre before the opening and also while the audiences were waiting for the show to start. The stunt, used a week ahead of the opening is reported by Brien to have caused plenty of comment.

Kalberer's Teaser Ads

To usher in his date on "How Green Wa My Valley" at Switow's Indiana theatre, i Washington, Ind., A. J. Kalberer used series of teaser ads, one of which include thumbnail cuts of Walter Winchell, Louell A. Parsons, Fred Allen and Kate Smith, together with their quotes on the picture.

Street Stencils Featured

To help sell "This Above All" at the In diana theatre, in Indianapolis, Ken Collin and Leonard Tuttle stenciled the street with the following copy: "This Above Al Buy War Stamps and Bonds Now." In addi tion, the boys tied up a leading departme store for a book window on the picture.

Ingenious Contest Sells "Miniver" for Poppay

Sydney P. Poppay, manager of Warners' Majestic Theatre, Gettysburg, Pa., ran a contest through the local newspaper for women on "Mrs. Miniver," giving free tickets for the best answers to the question: "Should Women Like Mrs. Miniver Keep Their Glamor in War Time?" In addition he had a local weekly newspaper carry a two-column serialization of the picture, getting the same thing in advance of "The Gay Sisters" and a two-column cut of "Unusual Facts Revealed" with "Flight Lieutenant." Also for Mrs. Miniver," Poppay prompted a full-page co-operative ad addressed to the women of Gettysburg. In addition, he prevailed upon the local mayor to issue a proclamation for "Salute to Our Heroes" month.

Alldritt Lands Editorial On "Mrs. Miniver"

Reporting on his date for "Mrs. Miniver" at the Fox Watson theatre, in Salina, Kansas, Don Alldritt says that he landed an editorial in one of the usually hard-to-crack newspapers. Tying up with the local pocket book distributors, Don promoted special displays for fifty stores in the trade area, each of which carried a card stressing playdates. In addition, bookmarks were distributed in all libraries and nearby colleges.

The reaction cards from local prominents who attended an advance screening were used for newspaper ads and the Round Tabler also promoted 100 "Miniver" roses which were presented to women attending the first show.

Atmospheric Lobby Setpiece Clicks on "Pardon My Sarong"

A three sheet placed in an easel surrounded by palm leaves formed part of the atmospheric display created by D. M. Dillenbeck at the Rialto theatre, in Bushnell, Ill., to sell "Pardon My Sarong." Set up in his lobby two and one-half weeks ahead of his engagement, the display consisted of palm trees, plenty of palm leaves, two white anchors, colored rope and a grass blanket. The colored rope was used for spelling out the playdates. Prior to the one week in advance of playdate, Dil spelled out "Coming Soon" with the rope; this was later changed to "Sunday, Monday, Tuesday."

Greib's "Bambi" Window

An effective window display for "Bambi" was promtoed for Larry Greib for that engagement at the RKO Albee, in Brooklyn. The center of the display featured a cutout of "Bambi," together with scene stills and "Bambi" books, the sale of which was plugged by a neat card which carried playdate copy.

Hiehle's "Fantasia" Marquee

As an attractor in advance of "Fantasia" at the Weller theatre, in Zanesville, Ohio, Ed Hiehle planted cut-outs of the various characters atop his marquee. For his street ballyhoo, an usher dressed as one of the characters covered the downtown area with a sandwich sign reading: "Hi Yah, Folks? Come and see me in," etc.

Selling Points

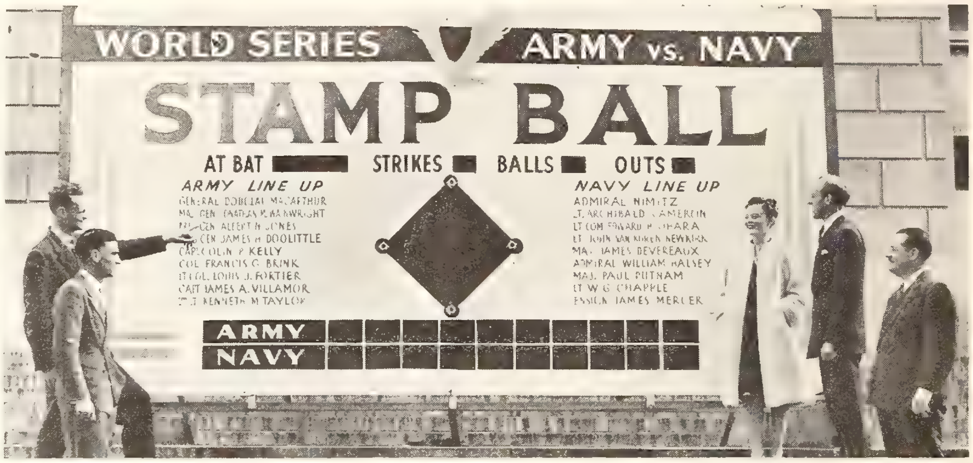
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

MY SISTER EILEEN (Columbia): The fact that the picture is adapted from the stage play can be emphasized in those cities which saw the play. They are listed in the press book. Reviews from the play can be quoted and blown up for advance lobby display. Free admission could be offered to anyone who presented the program of the play. The mailing list of the theatre which housed the play would be a fruitful source of interested customers. There are numerous lobby displays in the press book which can be made in the theatre; others are available from the exchanges. Such ideas, for example as a laugh-o-graph which stresses the comedy of the picture, and an animated setpiece which can be made from the one-sheet poster. There are a number of cartoons available, all headed "My Sister Eileen Says:", with gag lines below. These are useful for newspaper publicity, in heralds or programs, as a part of ads or imprinted on cards and used as throwaways. It might be a good idea to invite all the local "Eileens" to the theatre and admit them free—provided, of course, that they are accompanied by their sisters. If, by chance, you find one who has a sister, Ruth, this should make an excellent newspaper feature. Since a valise figures prominently in all the ads and in the picture itself, displaying a valise in the lobby in advance, with copy indicating that it belongs to "My Sister Eileen", might be a good selling slant. Since the picture is full of wisecracks, a wisecrack contest is indicated. This can be run in several ways; one suggested is the four-day contest illustrated in the press book, which has some smart cracks and requests the answers. Since the picture is replete with embarrassing situations for Eileen and her sister, an essay contest in which local girls detail their most embarrassing experiences would tie up nicely with it. To illustrate this, some of the situations which occur in the picture can be used as illustrations. There are a couple of classified ads which are apropos to run in connection with this picture. One in the personal column says, "Dear Frank: 'My Sister Eileen' wants to meet you at the State theatre beginning Sunday". Another in the lost and found column reports that "My Sister Eileen" has been lost—last heard of in jail. This also suggests that a tieup be made with the newspaper, through the promotion manager, using the still depicting the two girls looking for a room. The heading can suggest that it is futile to walk about looking for room, that the classified columns of the Gazette have the best ads, etc. In cooperation with the newspaper, or by herald with the cooperation of local stores, a certain girl can be selected as "My Sister Eileen". She can be identified by profile pictures or even from the back. Her itinerary can be announced and a prize of a guest ticket offered to anyone who identifies her. There are several angles on which the editor of the woman's page of the local paper can be approached in connection with "My Sister Eileen". For example, Rosalind Russell is regarded as one of the world's ten best-dressed women. Her selections for a wartime wardrobe for women are therefore especially interesting. This is detailed in the press book and, in fact, it is almost exactly the same as the outfit she wears in the picture. The ten best-dressed women in your community might be selected in connection with this engagement. A contest in which the newspaper, the school and some local stores cooperate might be arranged in which a Victory wardrobe might be designed and described. Since both sisters leave their homes to pursue the arts—one to be a writer, the other an actress—it might be a good idea in this connection to compare their experiences with those of local people, particularly girls, who have left town to become successful in the arts. There is a scene in which the two sisters, together with the Portuguese merchant marine cadets, dance the conga and there are several posters, etc., depicting this scene. Therefore, a conga contest is indicated. There's a Chesterfield tieup available which should make it easy to get attention for the picture in cigar store windows. There are two editions of the book, "My Sister Eileen", which will enable the theatreman to obtain some attention in bookstores and public libraries. A cooperative ad page might be arranged using the headline, "My Sister Eileen Goes Shopping". Novelties, such as a ration card for "smileage" with some clever comedy on it, and a double sided hangar to fold in half and look like a suitcase, would aid the selling campaign. There are a number of fashion stills available which can be used for tieup purposes in stores selling women's apparel. There are also tieup stills available for various other types of merchandise. The picture can also be tied up with the War Bond campaign by using the line: " 'My Sister Eileen' buys War Bonds regularly. So do I. Buy a War Bond today".

THE BOND DRIVE CONTINUES

Bond buyers in Indianapolis got a free ride in a jeep, reports Bill Elder, manager of Loew's theatre there. This was a cooperative enterprise in which all the theatres in Indianapolis shared.


WORLD SERIES
ARMY vs. NAVY
STAMP BALL
AT BAT
STRIKES
BALLS
OUTS
ARMY LINE UP
GENERAL DOUGLAS MACARTHUR
MAJ. GEN. JONATHAN M. WAINWRIGHT
COL. FRANCIS G. BRINK
CAPT. JAMES A. VILLAMOR
NAVY LINE UP
ADMIRAL NIMITZ
MAJ. JAMES DEVEREAUX
ADMIRAL WILLIAM HALSEY
MAJ. PAUL PUTNAM
LT. W. G. CHAPPLE
ARMY
NAVY

By James Nevins

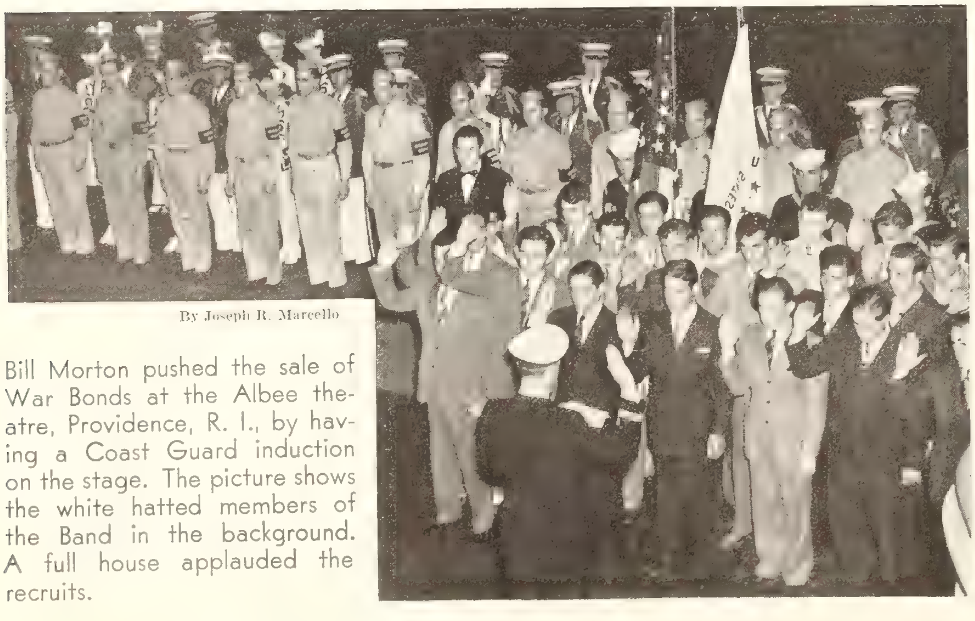
The theatres in White Plains, N. Y., have kept the sale of Stamps going at a fast pace through this baseball game. Stamp buyers espouse either Army or Navy; if Army is batting, for example, a 25 cent Stamp bought for Army gives him a ball, a 25 cent Stamp for Navy, a strike. Left to right in this picture are the city's theatre managers: Clarence Force of RKO Keith's, David Mauitty of the Pix; Edythe Sullivan of the Colony, Arthur Egberts of Loew's and Charles Lyon of the Strand.

"SALUTE TO OUR HEROES" HONOR GALLERY
GIVE THEM YOUR SUPPORT • • BUY A BOND NOW !

Joe Nevison, manager of the Bromley, Philadelphia, erected this gallery of local heroes in the lobby. Whenever anyone stops to examine the photos, a Bromley Victory girl approaches with an appeal to buy Bonds or Stamps.

Announcing
FUN... THRILLS... PRIZES GALORE...
And ALL FREE TO PATRIOTIC BIDDERS FOR
WAR BONDS for VICTORY
BIG AUCTION FROLIC
On Our Stage
THURSDAY and

All this merchandise was auctioned at the Riviera theatre, Detroit, for War Bonds. The auction was held from the stage and arranged by Hyman Bloom, manager of the theatre, unit of United Detroit Theatres.



By Joseph R. Marcello

Bill Morton pushed the sale of War Bonds at the Albee theatre, Providence, R. I., by having a Coast Guard induction on the stage. The picture shows the white hatted members of the Band in the background. A full house applauded the recruits.

STAMP
OUR HEROES
30
DRUG

Ed May of the Russell theatre, Maysville, Ky., erected his Bond booth in front of the Woolworth store, which traditionally the busiest spot in town.

Heralds Dropped from Planes Help Sell War Bond Drive

For the opening gun of the Billion Dollar Bond Drive, Harry L. Nace, head of Richards-Nace Inc., in Phoenix and Chairman for the Arizona Drive, planned a mile and one-half parade from the nearby Luke Field to the theatre. Permission was granted from Washington for three army planes to fly over the city dropping heralds. In large red type across the top were the words: "This could have been a bomb from an enemy plane, blasting, smashing, tearing you and your wife and children and your home and your business into little pieces. We should be glad that it is our privilege to invest in more and more War Bonds to help build thousands and thousands more of those planes to prevent the home fires from being started by incendiary bombs." etc.

Also listed on the herald was information to the effect that a special show would be held at the Orpheum theatre, admission being the purchase by adults of a Bond or War Stamps for boys and girls under 16. Since Sgt. Gene Autry is stationed at Luke Field, Mr. Nace arranged for the star to appear at the opening of the Bond Rally.

Cardboard Footsteps Feature Martin's Bond Booth

One of the War Bond Booths set up in the lobby of the Fox Rosemary theatre, in Ocean Park, Cal., by Dave Martin, manager and his assistant, Mercer Threadgill, featured footsteps cut out of cardboard with "V for Victory" copy and leading from the front doors to the booth. A card alongside a large lamp carried copy reading: "Never Let the Light of Freedom Go Out. Buy War Bonds."

The candy bar counter displayed a cutout of Santa Claus with a sign atop reading: "You can play Santa Claus every day in the year. Buy some candy bars for a soldier boy right now." A large red, white and blue barrell with a glass top was set up in front of the bar for candy deposits.

Teaser Campaign Opens Matlack's Bond Drive

Jack Matlack, exploiteer for the Hunt Theatres, in Medford, Ore., started off his Bond Drive with a teaser campaign in the local papers three days ahead of the opening on the stages of all four Medford theatres.

The first day's ad on one column just carried the words "Wanta Go Skunk Hunting?" This was followed the second day by the same size ad reading: "Wanta Go Skunk Hunting with Your Medford Theatre?", while for the third and last day a two-column by eight inch ad was used with copy: "Let's Get Those Skunks Before Winter. A 'Salute to our Heroes'. Join the Medford Theatres in the biggest skunk hunt in history, starting today in every theatre in the land an all-out effort to double War Stamp sales. Each stamp you buy here helps to buy a bond and Bonds Buy Bullets and Bullets Leave Gaps Where There Used to be Japs."

Gives a Pass for Bond Sale

To each purchaser of a War Bond at the Bailey Theatres, in Princeton, Ill., Samuel T. Traynor, general manager, gave a free admission to his show. Traynor reports that this offer was responsible for boosting his Bond Sales during the month of September.

Last Contenders for Third Quarter Quigley Awards

These showmen submitted campaigns during the last two week period of the Third Quarter of 1942 in the Quigley Awards. The judges have already made their selections which will be announced in next week's Round Table section.

EDWARD E. ALLEN
Mt. Vernon Open Air
Alexandria, Va.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

CHRIS CHRISTOS
Lincoln, Chicago, Ill.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

FRANCIS DEERING
Loew's, Houston, Tex.

JOSEPH DE PAUL
Soo Amusement Company
Sioux Ste. Marie, Mich.

BILL ELDER
Loew's, Indianapolis, Ind.

DEANE H. EMLEY
Strand, Elmira, N. Y.

J. N. FENDLEY
Martin, Roanoke, Ala.

JOHN FIELD
Grove, Chicago, Ill.

ED J. FISHER
Loew's, Cleveland, Ohio

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

JOE GOLDSTEIN
Cameo, Rochester, N. Y.

JACK HAMILTON
Apex, Washington, D. C.

BOB KESSLER
Benn, Philadelphia, Pa.

SIDNEY H. KLEPER
Poli Bijou, New Haven, Conn.

FRANK KOVALITZ
Granada, Olyphant, Pa.

CONRAD MANROS
St. Mary's, St. Mary, Ohio

JACK MATLACK
Hunt Theatres, Medford, Ore.

ED MAY
Russell, Maysville, Ky.

IDAMAE METCALFE
Rapids, Rock Rapids, Ia.

LESTER POLLOCK
Loew's, Rochester, N. Y.

J. G. SAMARTANO
Poli Palace, Meriden, Conn.

FRANCIS B. SCHLAX
Kenosha, Kenosha, Wis.

SID SCOTT
Capitol, Sudbury, Ontario

EDWARD SELETTE
Strand, New Bedford, Mass.

CLYDE SMITH
Paramount, Hot Springs, Ark.

A. C. VALLET
Linden, St. Albans, N. Y.

MARTIN WURTZBURG
Freeman, Bronx, N. Y.

Lobby Christmas Tree Plugs Bond Sales

Promoting an artificial Christmas tree to be used in his lobby, Ervin J. Sedlack at the Frolic theatre, in Chicago had a 22 by 28 card made up with copy: "Make the boys in service a Christmas in September. Buy Bonds and Stamps Now."

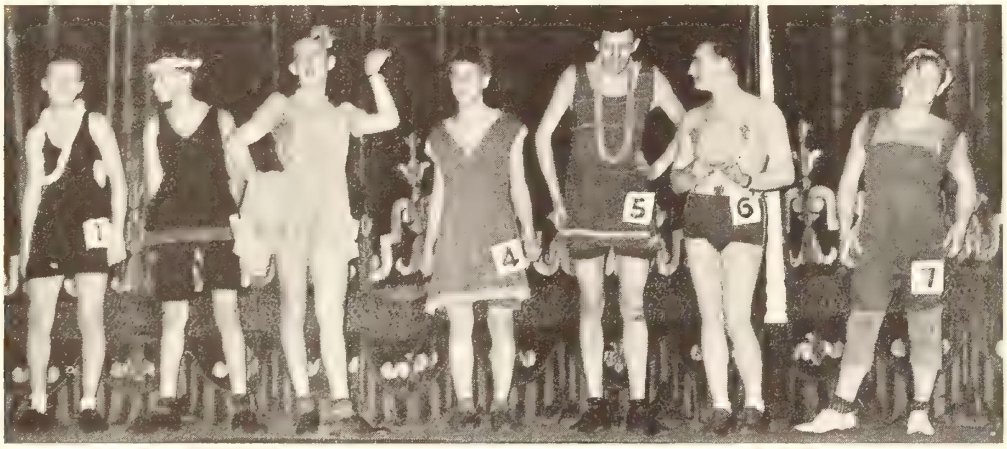
Each time a patron purchased a bond, a little card was made up with the person's name and denomination and this was attached to the tree. Sedlack says the tree was practically laden with cards.

Kleper Winds Up Bond Rally With Special Stage Show

As a climax to the Salute to Heroes Month, Sidney Kleper at the Poli-Bijou, in New Haven held a special show on September 24th. The aid of the Yale R.O.T.C. was enlisted to present the colors and furnish gun bearers. The Treasury Department also had a speaker on hand to open the ceremonies, which included an imposing list of entertainers. The local dailies came through with stories in advance of the show, urging all to attend.

The first WAVES to appear before any audience were presented on the stage of Loew's Century in Baltimore last Friday. Then they went to the lobby to answer questions regarding WAVES and aid George Avis in the sale of War Bonds. That's Wiliam K. Saxton, manager, at the right.

Christos Stages a Men's Bathing Beauty Contest



Here's the final lineup in the men's bathing beauty contest staged by Chris Christos at the Lincoln theatre, Chicago.

Tired of the usual bathing beauty contest (which he held this year), Chris Christos, manager of the Lincoln theatre, Chicago, decided to hold a men's bathing beauty contest with the humorous angle dominant. The affair started out with the question in the theatre's program: "Whose form is more beautiful—man's or woman's?" A local clothing store gave a suit to the winner. The audience was the judge, applause being the determining factor.

Miss Lincoln, who had been selected the previous week was present at the affair and the two winners were presented to the audience simultaneously so that the question of the hour could be answered—did the audience think the male or female human form the more beautiful?

Although Chris reported that there were many men who wished to enter a legitimate body showoff contest, they were not encouraged, inasmuch as such an event would have lacked humor. Those in the contest were selected with the humorous angle in mind. Tall ones, short ones and fat ones were selected. Some of the suits were rented from costumers; so were the wigs.

As far as publicity was concerned, nobody in the neighborhood talked of anything else for two weeks in advance. Every time the screen trailer was shown a loud murmur ran through the audience. The night of the presentation was one of the most humid of the year. If it had been cool, it would have been difficult to take care of all the people who attended. Seating capacity is 1,200 and there were 1,475 in the Lincoln when the show started.

Among the novel ideas which Chris used in his role of master of ceremonies, was to have the winning man offer to kiss any women who would buy a Bond. Chris had a couple planted to do this and amidst laughter and cheering they went up on the stage and received their reward.

HAPPY BIRTHDAY

October 9th
Alva J. Sitton
Don L. Knapp
Gus J. Catamas
A. J. Klokkevold
Henry F. Meyer
Abe Dermer
Erwin Koenigsreiter

10th
Laurel Nelson
Lewis A. Doran
Raleigh W. Sharrock
Joe Kendall
I. Goldstein
Don C. Malloy
Howard S. Hunt
Samuel W. Kendall
Robert F. Griffith
Robert S. Busch

11th
B. L. Kearney
Henry G. Santos
J. B. Schotburgh
James S. Ackron
Gordon W. McLean
H. Clyde Fuller, Jr.

12th
Jack Fieman
A. Jerry Cooper
Oscar A. Brotman
Henry G. Hall
Earle S. Horne

October 12th
Bill Smith
Archie Adams, Jr.
Robert Goldstein
John G. Broumas

13th
Bill C. Talley
Moe Farber
Curby A. Smith
John W. Howe
Bruce Royal
Douglas B. Keyes

14th
B. H. Powers
Joseph Herman
Ray McLain
Merritt Pragg, Jr.
Louis Williams
Kirby Griffin
George J. Posner
Owen B. McFarland

15th
Morris Kaufman
Frank Dancer, Jr.
Louis W. Young
Ralph H. Lundgren
C. Don Sheedy
E. O. Gabriel
R. D. Olson
Sam A. Kimball
Frank Bartholomay
Fred W. Curtice

Juanita Jones, Once a Model Now an Assistant Manager

Meet Miss Juanita Jones. She's assistant manager of the Terrace theatre on 23rd Street in New York. It's one of the houses of the Brandt Circuit and it serves the development known as London Terrace. Juanita was once a model and judging from the picture, it's no wonder. In the theatre, she was first a cashier and was but recently promoted to her present post. She is one of the few women assistants in the Metropolitan area. She has been active in the War Bond Drive and also in gathering scrap.

Showmen on the Move

ABE SUNBERG, manager of the Viola theatre, in Philadelphia, has been moved to the Girard there, succeeding Walter Potomkin, who left to join the armed forces.

ROBERT CHECK has been made assistant manager of the Rialto theatre, in Lewistown, Pa., succeeding his brother John, who has gone into the Army.

MICHAEL CHAKERES, managing director of the Chakeres-Warner Theatres, in Springfield, Ohio, has resigned to enter the armed forces.

HARRY LYONS, RKO city manager, in Yonkers, has resigned to join the Navy.

Samartano Celebrates Micky Mouse's Birthday

For the annual Mickey Mouse Birthday party at the Poli-Palace theatre, in Meriden, Conn., Joe Samartano booked ten cartoons, featured a local revue promoted from a dancing school and distributed promoted gifts for the kids. To sell the show, Joe printed tinted heralds with a cut of Mickey and a banner head reading "Hey Kiddies. Look. Here's a real Treat." This was followed by copy on the show together with playdate.

Fendley Addresses Nurses For "Shores of Tripoli"

Concentrating on the patronage of nurses fo his date on "Shores of Tripoli" at the Marti theatre, in Roanoke, Ala., J. N. Fendley addressed individual letters to nurses at th hospitals calling attention to the fact tha Maureen O'Hara portrayed the part of nurse in the picture. In addition telegram advising of the opening were also sent t beauty shops in town.

Slinker's "Moontide" Slant

If you have a sphygomamometer in you town, you might have a college psychologis conduct an emotional reaction test with local girl as a subject similar to the stun used by Manager H. Slinker of the Jayhaw Theatre, Topeka, Kansas, and Tomm Thompson, Research Expert from the 20t Century-Fox Exploitation Departmen Professor Collier, Washburn Municip University phychologist, was induced to re cord the emotional reaction test during screening of "Moontide."

Rosenfield's "Miniver" Ad

A peach of a tie-up herald was that p out by Joe Rosenfield, of the Palace, in Mi waukee, for "Mrs. Miniver." On one si he had a layout of photos from the film; o the other, blackout and air raid regulatio established by the mayor of Milwauke The heralds were distributed at defen plants and to air raid wardens.

"Panama Hattie" Ballyhoo

Seven days in advance of his showing "Panama Hattie" at Loew's theatre, Rochester, Lester Pollock had two attracti girls cover the main streets carrying lar white parasols on which the title letters a "Coming Soon" were printed.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

THEATRES WANTED WESTERN PENNSYLvania or Eastern Ohio, buy or lease, independent exhibitor. BOX 1564, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. 2.00 per thousand. $17.50 for 10,000. S. Klous, care MOTION PICTURE HERALD.

MUST SACRIFICE—3 MILLION BINGO CARDS. ay be purchased in any quantities. Write today for amples and prices. Be sure advise how many you an purchase at one time. BOX 1569, MOTION PICTURE HERALD.

POSITION WANTED

MANAGER NOW EMPLOYED WISHES TO ake change. 15 years experience, a go-getter. Mar-ed with children. BOX 1568, MOTION PICTURE ERALD.

THOROUGHLY EXPERIENCED ALL PHASES theatre management. Employed in present position 9 ars. Wish to make change. Go anywhere. Amern, 33 years old, married, draft exempt. BOX 1567, OTION PICTURE HERALD.

HELP WANTED

ALESMEN WITH FILM OR THEATRE EXience to travel in protected territory, call on theamanagers and exhibitors. Liberal commission is. Must have car. Possible earnings $75 to $100 ekly. Give background and experience in first letter. X 1506, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE EQUIPMENT OF CLOSED THEAtre, ideal for defense location. WALDRON, Lindsay, Oklahoma.

PEERLESS MAGNARC LAMP, $275, HALL-CONnelly HC-10 High Intensity, $350. Demonstrators. Brandt direct coin machines, $89.50. S.O.S. CINEMA SUPPLY CORPORATION, New York.

WANTED: THEATRE ORGAN CONSOLE. M. MAYNARD, 11 Kramer Avenue, Caldwell, N. J.

THEATRE CHAIRS—USED—LARGEST STOCK in the middle west. Parts for all makes. We also rebuild your chairs without interfering with the operation of your theatre. CHICAGO USED CHAIR MART, 844 So. Wabash Ave., Chicago.

WANT TO BUY USED BLOWER WASHERS, Drives motors. Popcorn machines. Peanut Roasters. WILLIAMS, Box 848, Atlanta, Ga.

NEW GENERAL EQUIPMENT

EARLY FALL EDITION ANNIVERSARY SALE bulletin ready—ask for yours! Typical values, Spotlight carbons 30 discount; Underwriter's fire extinguishers $11.25; Exciter lamps 32c. S.O.S. CINEMA SUPPLY CORPORATION, New York.

JUST PURCHASED ENTIRE STOCK STAR Cinema Supply—thousands of wonderful buys, send for big bargain bulletin. S.O.S. CINEMA SUPPLY CORPORATION, New York.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW READY, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

OBITUARIES

Mrs. Mary Donegan, Ad Film Producer, Dead

Mrs. Mary E. Donegan, 48, producer of advertising films for the Loucks and Norling Studios, New York, died in that city October 1st.

Before joining the Loucks and Norling Studios four years ago, Mrs. Donegan had been publicity director and later fashion director of the Lord and Taylor department store. Previously she had been an assistant editor of *Liberty* magazine. During the World War she was a captain in the Army Nurse Corps and served overseas.

A. J. Cooper

Funeral services were held September 29th in Cleveland, for Arthur J. Cooper, 50, who at various times managed the Butterfly, Alhambra and Riverside theatres in Milwaukee and prior to that the old Casino, Riviera, Strand and Bijou in La Crosse, Wis.

Prior to his entering the theatre business, Mr. Cooper had been an engineer on Great Lakes boats and in recent years had resumed that work.

Leon Brown

Leon Brown, 73, actor and stage manager, died at his home in New York October 5th. Born in Dixmont, Me., Mr. Brown entered the theatrical profession in 1895. He appeared with a number of stars of past seasons, including Doris Keane, Elsie Ferguson, Margaret Anglin, Henry Miller and Arnold Daly.

Roscoe C. Buckley

Roscoe C. Buckley, brother of Harry D. Buckley of United Artists, died October 4th. Mr. Buckley was a native of St. Louis, and until his death was sales executive of the Palmetex Corporation, manufacturers of a cork substitute. Formerly he was associated with the Lee Tire and Rubber Company as New York sales manager.

Charles Compton

Charles Compton, 75, promoter of theatrical enterprises, died at his home in Brazil, Ind., October 1st. He was formerly advance agent for road shows and circuses. Mr. Compton is credited with designing a glass stage front filled with water to simulate action under water.

George Rubin

George Rubin, 48, of Chelsea, Mass., former vaudeville comedian and brother of Benny Rubin, film comedian, and of Joe Rubin, Boston theatrical agent, died at his home October 2nd. A veteran of the first World War, he was active in the American Legion.

Arthur B. Shea

Arthur Benedict (Jerry) Shea, 45, theatrical technician who had been associated with the Katharine Cornell-Guthrie McClintock productions since 1930, died at New Rochelle, N. Y., October 3rd.

George Colby

George W. J. Colby, 67, former theatrical property manager at the Metropolitan theatre, Boston, Mass., died at his home in Wellesley, Mass., September 27th.

Eli Shire

Eli Shire, 75, retired theatre operator, died at his home in Lincoln, Neb., September 29th after several years' illness.

New PRC Offices

Herbert Given, exchange manager for Producers Releasing Corporation in Philadelphia, has opened new offices there.

Final Claim in Fox Bankruptcy Settled

The final claim in the action of creditors against William Fox, who entered voluntary bankruptcy in May, 1936, was settled last week, the settlement having been accepted by Allen B. Endicott, Jr., Federal referee, at Atlantic City, upon the recommendation of W. Elmer Brown, attorney for Hiram Steelman, trustee.

The claim was that of Harold L. Arnold, Los Angeles theatre builder, who sought $35,420 for fees in connection with a theatre project for which he had contracted with Mr. Fox. The settlement was for $10,000.

All that remains to conclude the action is a final trustee's accounting and a hearing on the declaration of dividends, which will be set by Mr. Endicott before the end of the year. It is estimated by those involved that after payment of counsel and other fees, remaining creditors will realize between two and three per cent of the original obligations to them. Mr. Fox originally listed liabilities of $9,935,261, and assets of $100.

Commonwealth Circuit Managers Meet

Some 60 persons, managers and home office representatives, headed by C. A. Schultz, president, and O. K. Mason, vice-president, attended the two-day autumn managers' meeting of Commonwealth Amusement Corporation at the Hotel President, Kansas City, Mo., last week.

The meeting stressed plans for the autumn campaign, including emphasis on proper handling of "B" product, presented by M. B. Smith, western division manager, and the idea of a "Hi! Neighbor" week at each theatre, closing with a "Hay Barn Hoe-Down Frolic," presented by R. M. Shelton, eastern division manager. There was a discussion of prices. The two-reel Government subject "Midway Island" was shown; and will be shown in all theatres of the circuit. Plans for a benefit association were completed, including hospitalization allowances.

Heads Chicago Warner Club

Irving Lipnick, manager of the Shore theatre, has been elected president of the Warner Club of Chicago. Other new officers are: William O'Connell, vice-president in charge of entertainment; Richard Beck, treasurer, and Eleanor Berger, secretary. The club's board of governors has appointed I. H. Barron as vice-president in charge of welfare; James D. Summers and Gertrude Birn, vice-presidents in charge of membership, Margaret Stieper, assistant treasurer, and James E. Coston, contributions and loans.

Greif to NBC

Ed Greif, radio reporter and a film reviewer for *Motion Picture Daily* in New York for four years, this week resigned to join NBC in a publicity capacity under John McKay, manager of the press department. Prior to his association with *Motion Picture Daily*, Greif was managing editor of Trade Journal Syndicate and was on the sports desk of the Brooklyn, N. Y., *Times*. He is a member of the New York Bar and practiced law for several years.

Plan Appreciation Course

An experimental institute in motion picture appreciation for children has opened on the University of Oklahoma campus at Norman. The primary purpose of the short course, which is holding sessions each Saturday morning for a period of eight weeks, will be to find methods to cultivate in young children a taste for better quality films.

Lamb Leaves 20th-Fox

Eugene Lamb, who was ad-sales manager for Twentieth Century-Fox in Seattle, has gone into war work in the Seattle shipyards.

IN NEWSREELS

MOVIETONE NEWS—No. 8, Vol. 25.—Somervell says we are losing the war....Flying Fortresses in action and interviews with the crews....First game of World Series.

MOVIETONE NEWS—No. 9, Vol. 25.—President tours the nation's war centers....U. S. lands troops on Aleutian Islands near Jap base....Justice Byrnes named economic director....General Arnold returns to U. S. from Australian trip....Government silver supply released for war use....Army relief show at Madison Square Garden....Cardinals win World Series.

NEWS OF THE DAY—No. 206, Vol. 14.—U. S. bomb raids on Europe....Somervell sees smug complacency in U. S.....Scrap drive....First game of World Series.

NEWS OF THE DAY.—No. 207, Vol. 14.—President's secret tour of U. S.....Army seizes Aleutian Island ....Justice Byrnes named economic director....Film stars over the top Bond drive....St. Louis wins World Series.

PARAMOUNT NEWS—No. 11.—Yanks beat Cards in series opener....U. S. planes bomb Nazis.

PARAMOUNT NEWS—No. 12.—Booker T. Washington launched....Chilean national holiday...."One-man factory" gets medal....Battle for food....Eastern workers arrive on west coast to work in Kaiser shipyards....Army occupies Aleutian Island group ....President tours country....Cards take series.

RKO PATHE NEWS—No. 11, Vol. 14.—U. S. bombers over Europe....Yanks top Cards in opener.

RKO PATHE NEWS—No. 12, Vol. 14.—Army occupies Andreanof Islands in Aleutians....President inspects war effort....Kaiser recruits at west coast....Booker T. Washington launched....Film drive pushes Bonds to billion....Cards win series.

UNIVERSAL NEWSREEL—No. 124, Vol. 15.—U. S. airmen bomb France....General Somervell in stern talk....Women help save California grape crop.... Cop flies plane to scrap drive....Yanks take series opener.

UNIVERSAL NEWSREEL—No. 125, Vol. 15.—Cards win series....President sees progress of war production....Troops occupy Aleutian base....Anti-inflation legislator speaks....Justice Byrnes appointed economic director....General Arnold decorated for flight.

Seeks Bus Ruling

Harry Fried, operating an independent circuit of theatres in suburban Philadelphia, has appealed to the Pennsylvania superior court in behalf of his theatre in Conshohocken, Pa., in an effort to compel the Schuylkill Valley Bus Lines to sell tickets good for bus fare from Norristown to Conshohocken and for admission to his theatre. He argued that the bus company was selling tickets for transportation from Conshohocken to Norristown and admission to rival theatres there.

Zimbalist Reelected

Al Zimbalist, assistant to Everett Callow, advertising head for Warners in Philadelphia, has been reelected president of the Warner Club there for a second term. Other officers are: Jay King, Jr., vice-president in charge of entertainment; Joseph Feldman, vice-president in charge of welfare; J. Ellis Shipman, treasurer; Betty Ross, vice-president in charge of membership, and Helen Mahoney, secretary.

Projectionists Meet

The New England Projectionists Association met Wednesday at Hartford, Conn. William McDaniel, projectionist at the Capitol, Lynn, Mass., and president of the union, was in charge of the meeting.

Hold Special Navy Show

The St. Louis theatre, St. Louis, this week featured a special Navy show, giving free admission to men between the ages of 17 and 50. The show is part of Fanchon and Marco's Navy recruiting exploitation program.

Rubel Rejoins Wometco

Frank Rubel has been appointed purchasing agent of Wometco Theatres, Miami, succeeding Frank Meyers, now in the service. Mr. Rube has been in California.

PRODUCT DIGEST

THE RELEASE CHART
SHOWMEN'S REVIEWS

You Were Never Lovlier

(Columbia)

Dance Musical

With Fred Astaire dancing to Jerome Kern tunes and Rita Hayworth adding beauty, grace and song for good measure, the exhibitor has plenty to brighten the marquee and attract the customers. Louis F. Edelman, in charge of production, has set the film lavishly, providing ample room for his talent display and more than enough story to hold song and dance together.

Several of the Kern songs, with lyrics by Johnny Mercer, have already reached hit status: "Dearly Beloved" "I'm Old Fashioned" and "You Were Never Lovelier." In addition to these are a sprightly piece of boogy-woogy called "Shorty George" accompanying an amusing dance by the principals and some gay, rhythmic tunes played by Xaviar Cugat and his orchestra.

The highlight of the dancing is a characteris-ic table-leaping, cane-tapping number by Astaire, although the charm and skill of Miss Hayworth is evident in their collaboration.

The old Latin, Dutch or Icelandic custom f marrying first daughters first provides the notivation of the story as Adolphe Menjou, n irascible parent, tries to kindle romance in he heart of his daughter with orchids and ender love notes. Her mistaken identification f Astaire as the admirer provokes the compli-ations. That the action takes place in Buenos ires may be vaguely discerned from the open-ng shot of the Palermo race track and the ong line of family connections with Spanish ames. One of these, a third cousin on the ife's side, played by Gus Schilling, affords the est comedy moments as none-too-servile secre-ry to Menjou. Leslie Brooks, Adele Mara, obel Elsom, Barbara Brown, Douglas Leav-, Catherine Craig, Kathleen Howard, Mary eld, Larry Parker and Stanley Brown com-ete the cast.

Direction by William A. Seiter is handi-pped at times by stilted dialog and the diffi-lty of making Miss Hayworth appear *jeune 'e.*

Previewed in a crowded projection room ere the audience applauded the dancing while picture continued and enjoyed the comedy. viewer's Rating: Good.—E. A. CUNNING-.M.

elease date, not set. Running time, 97 min. Gen-l audience classificaiton.

pert Davis	Fred Astaire
ria Acuna	Rita Hayworth
vardo Acuna	Adolphe Menjou

lie Brooks, Adele Mara, Isobel Elsom, Gus illing, Barbara Brown, Douglas Leavitt, Catherine ig, Kathleen Howard, Mary Field, Larry Parks, nley Brown, Xaviar Cugat and orchestra.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Counter Espionage

(Columbia)

Lone Wolf, Patriot

The latest Michael Lanyard film adventure is a weaker entrant in this series of crime and detection. A preposterous story, even for the neighborhood audiences, its pace and dialogue are distressingly languorous for what should be a thriller. The Lone Wolf is in England to save her from espions who seek the plans of a beam detector—plans which, in German hands, will leave the country open to ruin from the air. Warren William, as the Wolf, is hired by the head of British Intelligence, Stanley Logan. The latter loses the plans, ostensibly to German agents, actually to William, who finds chief agent Kurt Katch and dickers for their sale. Mr. Logan also loses his life, and his "commission" to William is taken by Morton Lowry, trusted aide but actually a German. This apprises the agents of William's real identity. When he finds their hideout, he goes there to delay the dickering until police arrive, although aware that the police will think him a spy and murderer.

Some quiet comedy comes from Eric Blore, William's English secretary, but his delivery is hampered by lack of real humor. One scene of interest impresses, that in which William, blindfolded by Blore, traces by hearing alone the path followed during his first rendezvous at German agents' headquarters.

The film was produced by Wallace MacDonald from a screenplay by Aubrey Wisberg, based upon a work by Louis Joseph Vance, and directed by Edward Dmytryk.

Seen at the Rialto Theatre, New York, with a predominantly male audience which remained impressively quiet. Reviewer's Rating: Fair. —FLOYD STONE.

Release date, September 3, 1942. Running time, 72 min. PCA No. 8408. General audience classification.

Michael Lanyard	Warren William
Jameson	Eric Blore

Hillary Brooke, Thurston Hall, Fred Kelsey, Forrest Tucker, Matthew Boulton, Kurt Katch, Morton Lowry, Leslie Denison, Billy Bevan, Stanley Logan, Tom Stevenson.

Police Bullets

(Monogram, 1941-42)

Cops and Racketeers

There is plenty of shooting in this picture for the action fans, and there is enough suspense to keep the rest of the audience moderately interested. Although the racketeer story is to pattern there are occasional laughs and Jean Yarbrough's direction manages to keep the story moving around a few dialogue-laden snags.

Johnny Reily and his shakedown artists, after several killings, are pursued by Joan Marsh in the role of Donna, a niece of one of their victims. John Archer, who plays a vague but pleasant young professor, assists. The professor has a photographic memory and the gang forces him to memorize its collection lists and accounts. A rival gang kidnaps him. But, aided by Donna, the professor escapes, shows both gangs a few tricks, and finally captures his captors as Donna arrives with the police.

There is quite a bit of gunplay for the younger youngsters. But the film is suitable for most audiences and should prove a generally satisfactory action filler. Lindsley Parsons produced, from a story by Edmond Kelso and Ande Lamb.

Reviewed at a matinee at the RKO Alhambra in New York's Harlem where a sparse matinee audience laughed occasionally. Reviewer's Rating: Fair—JOHN STUART, JR.

Release date, September 25, 1942. Running time, 60 min. PCA No. 8620. General audience classification.

Professor	John Archer
Donna	Joan Marsh
Johnny	Milburn Stone
Gabby	Warren Hymer

Pat Gleason, Tristra, Coffin, Ann Eavers, Charles Jordon, Gene O'Donnell, Ben Taggart, Irving Mitchell and Fern Emmett.

Billy the Kid in Law and Order

(Producers Releasing)

Robin Hood Joins Up

Billy the Kid's most recent escapade puts the western star on the side of the law in spite of the price on his head. It includes a larger than usual complement of gun and fist fights as well as three wild rides in pursuit of the stage. The film is, however, uneven photographically and technically, being marked by fluctuating light values and scratchy sound.

For the western fans whose chief demands are robust action and a fast-moving plot, the picture should satisfy. The outlaw takes on the role of an army post lieutenant to save the fortune of blind Aunt Mary and round up the schemers who killed her nephew and the man she intended to marry. His identity is guessed but never proven as "Fuzzy" and "Jeff" manage to arrive at the right times to prevent a lynching or lend a hand in a free-for-all.

Buster Crabbe is supported again by his aides, Al St. John and Tex O'Brien. Others in the cast include Sarah Padden, Wanda McKay, Charles King, Hal Price and John Merton.

The film was produced by Sigmund Neufeld and directed by Sherman Scott.

Previewed in a New York projection room. Reviewer's Rating: Mediocre.—E. A. C.

Release date, August 21, 1942. Running time, 58 minutes. PCA No. 8585. General audience classification.

Billy ....Buster Crabbe
Fuzzy ....Al St. John
Jeff ....Tex O'Brien
Sarah Padden, Wanda McKay, Charles King, Hal Price, John Merton, Ken Duncan, Ted Adams.

War Dogs

(Monogram)

Boy, Dog and Sabotage

At the core of this tale about a boy, his dog and saboteurs is a demonstration in the training of canines for service in the nation's armed forces, a section of several minutes commanding interest for its own sake and also as a part of the story. The narrative concerns a boy whose father, a veteran of the last war, is denied a chance to wear the uniform in this one, but gives his life to thwart saboteurs who attempt to blow up a munitions factory. It is handled in a way to entertain the young, but appeals also to their elders.

Billy Lee is seen as the boy, Addison Richards as the father and Bradley Page as a judge who interests himself in their affairs. Kay Linaker plays the judge's sweetheart by way of providing romance. John Vlahos made the adaptation from a story suggested by Ande Lamb.

Production by George W. Weeks is in consonance with the aim of the enterprise and direction by S. Roy Luby keeps the objective steadily in view.

Seen in Hollywood. Reviewer's Rating: Fair.—William R. Weaver.

Release date, November 13, 1942. Running time, 63 min. PCA No. 8733. General audience classification.

Boy ....Billy Lee
Father....................................Addison Richard
Judge....................................Bradley Page
Girl....................................Kay Linaker

Destination Unknown

(Universal)

Spy Potpourri, Eastern Style

This fast-moving drama of international intrigue in China before Pearl Harbor reflects the tense and confused atmosphere of that country prior to the extension of the conflict, and presages as well the present line-up of combatants. The hero is an American flyer on a secret mission on behalf of China; the heroine is on the same trail, representing the Dutch Intelligence Service; her handy retainers are English and their inside confederates are Chinese. Lined up against them are the Japanese Military Police and a German agent. The prize is the Russian Crown Jewels, payment for a shipment of war materials.

The trail of clues, suspicion and surprise meetings is often a little confused but the objective of sustained interest is achieved. Performances by the principals, Irene Hervey and William Gargan, are brisk and attractive, while excellent support is given by Sam Levene, Turhan Bey, Felix Basch and Donald Stuart.

Well-paced direction by Ray Taylor helps to place the film outside the class of routine melodrama. The screen play by Lynn Riggs and John Meehan, Jr., was based on an original story by Lawrence Hazard. Marshall Grant was associate producer.

Previewed in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, Oct. 9, 1942. Running time, 61 min. PCA No. 8479. General audience classification.

Elena Voranoff ....Irene Hervey
Briggs Hannon ....William Gargan
Felix Basch, Donald Stuart, Sam Levene, Turhan Bey, Charlie Lung, Willy Fung.

(Review reprinted from last week's Herald.*)*

PARAMOUNT RELEASES TWO VICTORY SHORTS

"Letter from Bataan" and "We Refuse to Die", Paramount's first two Victory shorts, were fabricated from subjects suggested by Lowell Mellett, head of the motion picture division of the Office of War Information. They will be sold apart from the company's regular short subject schedule.

"We Refuse to Die" is a moving reenactment of the story of Lidice, Czechoslovakian village utterly destroyed by the Nazis in reprisal for the disposal of Reinhardt Heydrich, Nazi "protector", by Czech patriots. Much of its power stems from the acting of Barry Sullivan, former Olympic swimmer and stage actor, who narrates the story as one of the villagers. The story, a simple narration of the occupation of the village and its total destruction and the murder of all its adult male inhabitants, confines itself strictly to the lesson of the danger to free people everywhere.

"Letter from Bataan" carries a more pragmatic message on the conservation of food and materials, personalized by the depiction of the reactions of a normal family to a letter from their son who died with his friends on Bataan for lack of many of the things being wasted at home.

Both pictures were produced by William C. Thomas and directed by William H. Pine from screenplays by Maxwell Shane. The running time of each is 15 minutes.

"We Refuse to Die" will be released nationally October 13th. "Letter from Bataan" was released September 15th. —*J. D. I.*

THE FIGHTING FRENCH (20th-Fox)

March of Time

Second issue of the March of Time to be released by Twentieth Century-Fox, this subject is of timely interest. There's quite a bit of history in it and while one-half of the footage is devoted to extolling the Fighting French, the other half expatiates on the villainies of the Vichy regime and its leaders. Accordingly, the picture may be expected to receive its quota of applause at the scenes showing General de Gaulle and the opposite reaction to those portraying Pierre Laval. Much of the material is from the March of Time's library; there is little enacted footage. The picture should be favorably received.—R. A. W.

Release date, October 9, 1942. 20 minutes

SALVAGE (OWI)

Victory Short

Donald Nelson, chairman of the War Production Board, makes an urgent plea for scrap in an 8-minute short subject, "Salvage," produced by the office of War Information Film Unit. Mr. Nelson talks against a background of defense plants, secret tank arsenals, steel mills, nitroglycerine factories and ammunition plants, already suffering from shortages. Although delivered without emotion, Mr. Nelson's narrative reveals a critical situation. It is a subject that should be shown in all theatres. It will be nationally released on October 8th by the War Activities Committee through RKO Radio exchanges, coinciding with the nationwide metal scrap drive being staged by the American Newspaper Publishers Association and the film industry.—P. C. M., Jr.

Release date, October 8, 1942. 8 minutes

FEATURE SYNOPSES

TENNESSEE JOHNSON

(Metro-Goldwyn-Mayer)

Story of Andrew Johnson

PRODUCER: Irving Asher. Directed by William Dieterle.

PLAYERS: Van Heflin, Ruth Hussey, Lionel Barrymore, Marjorie Main.

SYNOPSIS

This is a study of the historic case of the movement for the impeachment of President Andrew Johnson, based on the abundant and varied available evidence and taking, of course, the side of vindication.

WHISTLING IN DIXIE

(Metro-Goldwyn-Mayer)

Comedy

PRODUCER: S. Sylvan Simon. Directed by George Haight.

PLAYERS: Red Skelton, Ann Rutherford, Diana Lewis, Rags Ragland

SYNOPSIS

The success of "Whistling in the Dark," which started Red Skelton on his way to fame on screen and radio, prompted production of this similar set of adventures which are run off this time in the Deep South. One place or another, it's Skelton in the Skeltonesque variety of entertainment for Skelton fans.

LADY BODYGUARD

(Paramount)

Comedy

PRODUCER: Sol C. Siegel. Directed by Willian Clemens.

PLAYERS: Eddie Albert, Anne Shirley, Roger Pryor Raymond Walburn, Maude Eburne, Ed Brophy Mary Treen, Donald MacBride, Clem Bevans.

SYNOPSIS

The theme of this comedy is the attempt o Anne Shirley to keep Eddie Albert alive be cause of a $1,000,000 insurance policy, and th counter-attempts of his beneficiaries to incu the fortune. Albert's profession as a test pilc adds to the difficulties, as do love and othe entanglements.

FEATURE SERVICE DATA

To aid showmen in checking:
Round Table Exploitation;
Audience Classification;
Legion of Decency Rating

Bambi (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 29, '42, p. 64; Sept. 12, '42, p. 52.

Beyond the Blue Horizon (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 4, '42, p. 59; Aug. 8, '42, p. 57; Aug. 29, '42, p. 66; Oct. 3, '42, p. 65.

Cairo (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 3, '42, p. 70.

Flight Lieutenant (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 19, '42, p. 51.

Holiday Inn (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 19, '42, p. 47.

In This Our Life (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 30, '42, p. 53; July 11, '42, p. 48; July 18, '42, p. 60; July 25, '42, p. 59; Aug. 22, '42, p. 74; Sept. 5, '42, p. 57.

It Happened in Flatbush (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 29, '42, p. 67.

Jackass Mail (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 11, '42, p. 46; Sept. 12, '42, p. 52; Sept. 26, '42, p. 60.

Jungle Siren (PRC)
Audience Classification—
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 21, '42, p. 55.

Magnificent Ambersons, The (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 13, '42, p. 70; Aug. 22, '42, p. 79; Sept. 19, '42, p. 51.

Moontide (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 30, '42, p. 52; une 27, '42, p. 50; July 18, '42, p. 59; Aug. 5, '42, p. 63; Aug. 22, '42, p. 79; Aug. 29, 2, p. 63.

Feature Service Data are indexed in The Release Chart starting on Page 951.

Mrs. Miniver (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 4, '42, p. 58; July 11, '42, p. 48; July 18, '42, p. 56, 57; Aug. 22, '42, p. 77, 78, 79; Aug. 29, '42, p. 65, 67; Sept. 5, '42, p. 57, 60; Sept. 12, '42, p. 54; Sept. 19, '42, p. 49, 50, 51; Sept. 26, '42, p. 60, 61, 62, 63.

My Gal Sal (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 16, '42, p. 105; June 13, '42, p. 64; June 20, '42, p. 51; July 11, '42, p. 46, 48, 50; July 18, '42, p. 59; July 25, '42, p. 58; Aug. 8, '42, p. 61; Aug. 15, '42, p. 62; Sept. 19, '42, p. 47.

Now, Voyager (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 25, '42, p. 62.

Orchestra Wives (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 29, '42, p. 63.

Panama Hattie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 29, '42, p. 63, 65.

Prisoner of Japan (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 12, '42, p. 55.

Remember Pearl Harbor (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 27, '42, p. 48; July 4, '42, p. 59, 62; July 11, '42, p. 46; July 18, '42, p. 58; Aug. 1, '42, p. 62; Sept. 19, '42, p. 46; Sept. 26, '42, p. 62.

Saboteur (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 6, '42, p. 56; Oct. 3, '42, p. 64.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Seven Sweethearts (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 19, '42, p. 50.

Ship Ahoy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 30, '42, p. 53; June 6, '42, p. 58; June 20, '42, p. 51; July 4, '42, p. 42; July 11, '42, p. 46, 50; Sept. 19, '42, p. 50, 51.

Smart Alecks (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 26, '42, p. 64.

Talk of the Town (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 29, '42, p. 63; Sept. 5, 42, p. 60; Sept. 12, '42, p. 52; Sept. 19, '42, p. 46, 48.

Tales of Manhattan (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 5, 42, p. 57.

This Above All (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Classification—May 30, '42, p. 53; June 27, '42, p. 48; July 7, '42, p. 59; July 18, '42, p. 59; July 25, '42, p. 58, 59; Aug. 1, '42, p. 65; Aug. 22, '42, p. 75, 78; Aug. 29, '42, p. 64, 67; Sept. 12, '42, p. 52.

This Gun for Hire (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 30, '42, p. 53; Sept. 26, '42, p. 60.

Tish (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 12, '42, p. 52.

United We Stand (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 18, '42, p. 57; July 25, '42, p. 58; Oct. 3, '42, p. 66.

Wake Island (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 26, '42, p. 65; Oct. 3, '42, p. 65.

Yank at Eton, A (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 26, '42, p. 62.

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. For 1941-42 short subject releases prior to April, 1942, see pages 874-876.

COLUMBIA

ALL STAR COMEDIES

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matodor (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	704
3412	A Study in Socks (Glove Slingers)	5-21-42	700
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	784
3435	Olaf Laughs Last (Brendel)	6-18-42	784
3436	All Work and No Pay (Clyde)	7-16-42	859
3407	Matri-Phony (Stooges)	7-2-42	784
3408	Three Smart Saps	7-30-42	856
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	899
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	..
4424	Sappy Pappy (Clyde)	10-30-42	..

COLOR RHAPSODIES

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3507	Cinderella Goes to a Party	5-3-42	700
3508	Woodman Spare That Tree	6-19-42	784
	1942-43		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-9-42	..

PHANTASIES CARTOONS

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3704	The Wild and Woozy West	4-30-42	700
3703	A Battle for a Bottle	5-29-42	784
3705	Old Blackout Joe	8-27-42	899
	1942-43		
4701	The Gullible Canary	9-18-42	..
4702	The Dumb Conscious Mind	10-23-42	..

FABLES

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3754	Wolf Chases Pig	4-30-42	704
3755	The Bulldog and the Baby	7-24-42	856

COMMUNITY SING (Series 6)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3659	No. 9	4-30-42	704
3660	No. 10 (Songs of the Times)	6-5-42	700
	1942-43 (Series 7)		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	950

QUIZ REELS

(Average 10 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43 (Series 3)		
4601	Kichen Quiz No. 1	8-21-42	899

PANORAMICS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	..

TOURS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	..

SCREEN SNAPSHOTS (Series 21)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3859	No. 9	5-8-42	700
3860	No. 10	6-19-42	755
	1942-43 (Series 22)		
4851	No. 1	8-7-42	859
4852	No. 2	9-25-42	926

WORLD OF SPORTS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3808	Fit to Fight	5-22-42	755
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-28-42	899
	1942-43		
4801	Trotting Kings	9-11-42	..

KATE SMITH

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4751	America Sings With Kate Smith	8-21-42	899

FAMOUS BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	..

M-G-M

TWO REEL SPECIALS

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
A-304	For the Common Defense	6-20-42	613
A-305	Mr. Blabbermouth	8-8-42	877

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
T-321	Picturesque Patzcuaro	5-23-42	729
T-322	Exotic Mexico	6-13-42	755
	1942-43		
F-411	Picturesque Massachusetts	10-3-42	..

PETE SMITH SPECIALTIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S-367	Victory Quiz	5-9-42	729
S-368	Pete Smith's Scrapbook	5-23-42	700
S-369	Barbee-Cues	5-30-42	700
S-370	Self Defense	7-25-42	856
S-371	It's a Dog's Life	8-22-42	877
S-372	Victory Vittles	9-19-42	950
S-373	Football Thrills of 1941	9-26-42	..
S-374	Calling All Pa's	10-24-42	..

PASSING PARADE

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
K-384	The Woman in the House	5-9-42	704
K-385	The Incredible Stranger	6-20-42	755
K-386	Vendetta	7-18-42	813
K-387	The Magic Alphabet	10-10-42	..
K-388	Famous Boners	10-24-42	..
K-389	The Film That Was Lost	10-31-42	..

MINIATURES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M-334	Soaring Stars	4-25-42	704
M-335	Further Prophecies of Nostradamus	5-9-42	700
M-336	The Greatest Gift	9-5-42	926
M-337	ATCA	10-3-42	..
M-338	The Good Job	10-10-42	..
M-339	Listen, Boys	10-17-42	..

OUR GANG COMEDIES

(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
C-397	Surprised Parties	5-30-42	700
C-398	Doin' Their Bit	7-18-42	813
C-399	Rover's Big Chance	8-22-42	856
C-400	Mighty Lak a Goat	10-10-42	..

TECHNICOLOR CARTOONS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W-347	Dog Trouble	4-18-42	652
W-348	Little Gravel Voice	5-16-42	700
W-349	Puss 'N Toots	5-30-42	754
W-350	Bats in The Belfry	7- 4-42	813
W-351	The Bowling Alley Cat	7-18-42	813
W-352	The Blitz Wolf	8-22-42	950
W-353	The Early Bird Dood It	8-29-42	950
W-354	Chips Off the Old Block	9-12-42	950
W-355	Fine Feathered Friend	10-10-42	..

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
L1-5	No. 5	6-26-42	754
L1-6	No. 6	8-21-42	877
	1942-43		
L2-1	No. 1	10-9-42	..

BENCHLEY COMEDIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S1-4	Keeping in Shape	6-12-42	754
S1-5	The Man's Angle	8-14-22	950

FASCINATING JOURNEYS (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M1-2	Indian Temples	9-4-42	926

SUPERMAN COLOR CARTOONS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W1-6	Superman in the Magnetic Telescope	4-24-42	653
W1-7	Superman in Electric Earthquake	6-5-42	754
W1-8	Superman in Volcano	7-10-42	856
W1-9	Superman in Terror on the Midway	8-28-42	877
W1-10	Superman and the Japoteurs	9-18-42	950
W1-11	Superman in Showdown	10-16-42	..
W1-12	Superman in Eleventh Hour	11-20-42	..

HEDDA HOPPER'S HOLLYWOOD

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Z1-4	No. 4	6-19-42	754
Z1-5	No. 5	8-14-42	877
Z1-6	No. 6	9-18-42	950

HEADLINERS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
A1-4	Hands of Victory	5-22-42	653
A1-5	Nightmare of a Goon	5-1-42	653
	1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	..

MADCAP MODELS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
U1-4	Mr. Strauss Takes a Walk	5-8-42	653
U1-5	Tulips Shall Grow	6-26-42	813
U1-6	The Little Broadcast	9-25-42	..
	1942-43		
U2-1	Jasper and the Haunted House	10-23-42	..

POPEYE THE SAILOR

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
E1-8	Olive Oyl and Water Don't Mix	5-8-42	729
E1-9	Many Tanks	6-5-42	755
E1-10	Baby Wants a Battleship	7-3-42	856
E1-11	You're a Sap, Mr. Jap	8-7-42	859
E1-12	Alona on the Sarong Seas	9-4-42	926
	1942-43		
E2-1	A Hull of a Mess	10-16-42	..

POPULAR SCIENCE (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
J1-5	No. 5	6-12-42	755
J1-6	No. 6	7-31-42	856
	1942-43		
J2-1	No. 1	10-2-42	..

SPEAKING OF ANIMALS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Y1-4	In the Circus	5-29-42	729
Y1-5	At the Dog Show	8-28-42	926
Y1-6	In South America	9-25-42	..

SPORTLIGHTS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
R1-9	Personality Plus	4-17-42	653
R1-10	Hero Worship	5-15-42	729
R1-11	Parachute Athletes	6-19-42	754
R1-12	Let 'Em Go Alive	7-17-42	856
R1-13	Timber Athletes	9-11-42	926
	1942-43		
R2-1	Sports I.Q.	10-9-42	..

QUIZ KIDS

(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Q1-4	No. 4	4-17-42	652
Q1-5	No. 5	5-22-42	729
Q1-6	No. 6	7-31-42	859

VICTORY SHORTS

(15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-13-42	946

RKO

MARCH OF TIME

(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,110	India in Crisis	5-8-42	647
23,111	India at War	6-5-42	714
23,112	Men in Washington-1942	7-3-42	751
23,113	Men of the Fleet	7-31-42	794

WALT DISNEY CARTOONS (Color)

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,103	Donald Gets Drafted	5-1-42	653
24,104	The Army Mascot	5-22-42	700
24,105	Donald's Garden	6-12-42	754
24,106	The Sleepwalker	7-3-42	856
24,107	Donald's Gold Mine	7-24-42	856
24,108	T-Bone for Two	8-14-42	856
24,109	How to Play Baseball	9-4-42	926

INFORMATION PLEASE

(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,206	No. 6 Howard Lindsay	4-24-42	704

Prod. No.	Title	Rel. Date	P.D. Page
24,207	No. 7 Cornelia Otis Skinner	5-22-42	700
24,208	No. 8 Russell Crouse	6-19-42	767
24,209	No. 9 John Gunther	7-17-42	813
24,210	No. 10 John Carradine	8-14-42	877

SPORTSCOPE
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,309	Cruise Sports	4-17-42	653
24,310	Byron Nelson	5-15-42	700
24,311	Cinderella Champion	6-12-42	767
24,312	Polo Pony	7-10-42	856
24,313	Record Breakers	8-7-42	877

PICTURE PEOPLE
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,409	Star Portraits	4-24-42	704
24,410	Hollywood at Home	5-22-42	700
24,411	All Around Hollywood	6-19-42	767
24,412	Hollywood Starlets	7-17-42	813
24,413	Hollywood on the Hudson	8-14-42	926

EDGAR KENNEDY
(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,406	Cooks and Crooks	6-5-42	729
	1942-43		
33,401	Two for the Money	8-14-42	926

LEON ERROL
(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,705	Framing Father	5-15-42	700
23,706	Hold 'Em Jail	6-26-42	767
	1942-43		
33,701	Mail Trouble	9-4-42	926

RAY WHITLEY
(Average 15 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,503	Cactus Capers	4-23-42	653
23,504	Range Rhythm	7-17-42	813

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2206	Guardians of the Sea	7-17-42	767
	1942-43		
3201	Along the Texas Range	10-9-42	..

MAGIC CARPET
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2106	Heart of Mexico	5-1-42	704
2107	Gateway to Asia	5-8-42	700
2108	India the Golden	6-19-42	755
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	..
3155	Gay Rio	11-20-42	..

SPORTS REVIEWS
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2306	Setting the Pace	4-24-42	729
	1942-43		
3311	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughter	11-6-42	..

TERRYTOONS (TECHNICOLOR)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2560	Gandy Goose in Lights Out	4-17-42	652
2561	Neck and Neck	5-15-42	700
2562	All About Dogs	6-12-42	755
	1942-43		
551	All Out for "V"	8-7-42	926
552	Life with Fido	8-21-42	926
553	School Daze	9-18-42	950
554	Night Life in the Army	10-2-42	..
555	The Mouse of Tomorrow	10-16-42	..
556	Nancy in Doing Their Bit	10-30-42	..
557	Frankenstein's Cat	11-27-42	..

TERRYTOONS (Black & White)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2510	Gandy Goose in Tricky Business	5-1-42	704
2511	The Stork's Mistake	5-29-42	700
2512	Wilful Willie	6-26-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose in Tire Trouble	7-24-42	767
	1942-43		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	..

THE WORLD TODAY
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2405	Courageous Australia	6-5-42	754
2406	Men of West Point	7-3-42	754
	1942-43		
3401	Our Last Frontier	9-11-42	..

MARCH OF TIME
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
....	The F.B.I. Front		911
....	The Fighting French		946

UNITED ARTISTS

WORLD IN ACTION
(Two Reels)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
....	Churchill's Island	4-3-42	599
....	This Is Blitz	5-1-42	539
....	Food—Weapon of Conquest	6-5-42	599
....	The Battle for Oil		539
....	New Soldiers Are Tough		699
....	Inside Fighting Russia		784
....	Hitler's Plan		854
....	Road to Tokyo		898
....	Inside Fighting China		898

UNIVERSAL

COLOR CARTUNE
(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	755
6251	Ace in the Hole	6-22-42	755
6252	Juke Box Jamboree	7-27-42	767
6253	Pigeon Patrol	8-3-42	813
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-12	..

SWING SYMPHONIES

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899

STRANGER THAN FICTION
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6379	Pussy Cat Cafe	4-20-42	653
6380	Tom Thumb Church	5-18-42	729
6381	Mysterious Fountain of Health	6-15-42	755
6382	Master Carver	7-6-42	767
6383	Women at the Plough	7-20-42	813
6384	Mile of Dough	8-10-42	877
6385	Smoke Painter	8-31-42	899

PERSON—ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	..
7374	Double Talk Girl	11-16-42	..

VARIETY VIEWS
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6362	Call of the Sea	5-4-42	729
6363	Wings of Freedom	6-8-42	755
6364	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	859
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	..
7354	New Era in India	11-2-42	..
7355	Western Whoopee		899

MUSICALS
(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	813
6231	Shuffle Rhythm	8-19-42	877
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7005	Spanish Fiesta	5-16-42	700
7004	March On America	6-27-42	755
7006	Men of the Sky	7-25-42	856
	1942-43		
8001	A Ship Is Born	10-10-42	..

BROADWAY BREVITIES
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7109	California Jr. Symphony	4-18-42	653
7110	Pacific Frontiers	5-30-42	729
7111	Daughter of Rosie O'Grady	7-11-42	767
7112	"Divide and Conquer"	8-29-42	794
	1942-43		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-25-42	..
8103	The Spirit of West Point	11-7-42	..
8104	Beyond the Line of Duty	11-7-42	..

HOLLYWOOD NOVELTIES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7306	There Ain't No Such Animal	5-9-42	653
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	..

THE SPORTS PARADE
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7407	Rocky Mountain Big Game	5-2-42	704
7408	Hatteras Honkers	6-13-42	755
7409	Hunter's Paradise	7-18-42	859
7410	Argentine Horses	8-8-42	877
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	..
8403	The Right Timing	10-31-42	..
8404	Cuba, Land of Romance and Adventure	11-21-42	...
8405	America's Battle of Beauty	11-21-42	..

MELODY MASTERS BANDS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7508	Don Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-15-42	877
	1942-43		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	..
8503	U. S. Marine Band	11-28-42	..

LOONEY TUNES CARTOONS
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	700
7611	Hobby Horse Laffs	6-8-42	754
7612	Gopher Goofy	6-27-42	755
7613	Wacky Blackout	7-11-42	877
7614	The Ducktator	8-1-42	859
7615	Eatin' on the Cuff	8-22-42	877
7616	The Impatient Patient	9-5-42	877
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	..
8603	My Favorite Duck	11-21-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7716	Dog Tired	4-25-42	704
7717	The Wacky Wabbit	5-2-42	704
7718	The Draft Horse	5-9-42	700
7719	Lights Fantastic	5-23-42	700
7720	Hold the Lion, Please	6-6-42	754
7721	Double Chaser	6-20-42	755
7722	Bugs Bunny Gets the Bird	7-11-42	856
7723	Foney Fables	8-1-42	856
7724	The Squawkin' Hawk	8-8-42	877
7725	Fresh Hare	8-22-42	877
7726	Fox Pop	9-5-42	877
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-4	950
8703	The Hare Brained Hypnotist	10-31-42	
8704	A Tale of Two Kitties	11-14-42	.
8705	Ding Dog Daddy	11-28-42	..

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OFFICIAL U. S. VICTORY FILMS
(Distributed by Various Major Exchanges)

Title	P.D. Page
Bomber	509
Pots to Planes	509
Food for Freedom	509
Red Cross Trailer	509
Women in Defense	509
Safeguarding Military Information	509
Tanks	509
Any Bonds Today	509
Ring of Steel	587
Fighting Fire Bombs	587
Lake Carrier	715
United China Relief	...
Winning Your Wings	674
Keep 'Em Rolling	674
Mr. Gardenia Jones	674
Your Air Raid Warden	770
Vigilance	771
Out of the Frying Pan	926
Salvage	946

U. S. TREASURY DEPT.
(Released Through National Screen)

Title	P.D. Page
The New Spirit	529

WAR ACTIVITIES COMMITTEE
(Released Through 20th-Fox

Title	P.D. Page
Battle of Midway	912

MISCELLANEOUS

Title	P.D. Page
Your Ringside Seat with Tex McCrary (Newsreel Distributors	497
Soviet Women (Artkino)	612
Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)	854
Shock Troops for Defense (Brandon Films)	871
Scrap for Victory (Brandon Films)	871

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SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715
	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)	6-27-42	767
	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	..
282	G-Men vs. the Black Dragon (15 Episodes)		..

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6581-93	Gang Busters (13 Episodes)	3-31-42	529
	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950

SHORTS

advance synopses and information

OVERLAND MAIL (Univ.)

Serial (7781-95)

Universal has assembled a large cast of familiar players for this saga of the Old West: Noah Beery, Senior and Junior, Lon Chaney, Don Terry, Helen Parrish and Bob Baker. The story concerns the efforts of the Overland Mail to maintain its franchise and reputation despite the encroachments of a rival line. A marshal is assigned with two scouts to investigate the unusual series of accidents befalling the stagecoaches. Helen Parrish, as the daughter of the Overland owner provides the romantic interest. The first chapter runs 26 minutes and succeeding chapters, 20 minutes.

Release date, September 22, 1942 15 *episodes*

SUPERMAN IN JAPOTEURS (Para.)

WI-10

The world's largest bomber is threatened by Jap saboteurs when Superman arrives on the scene. He is in time to annihilate the enemy, rescue Lois and catch the plane as it falls to the ground.

Release date, September 18, 1942 17 *minutes*

COMMUNITY SING No. 2 (Col.)

(4652)

Don Baker plays the organ accompaniment for a group of love, war and good neighbor songs including "One Dozen Roses," "All I Need Is You," "The Yankee Doodler," "Army Air Corps" and "Conchita Lopez."

Release date, September 17, 1942 10½ *minutes*

JAIL HOSTESS (Univ.)

Person-Oddity (7372)

A woman jailor, pretty and a good cook; a chinchilla boarding house; the tools laid down by carpenters when the Civil War broke out; a collection of rocks and a friendly grizzly bear highlight this subject.

Release date, September 28, 1942 9 *minutes*

SWEENEY STEPS OUT (WB)

Hollywood Novelty (8301)

The story of a six-year-old boy named Sweeney who runs away from home to lead a life of adventure in the Bronx Zoo is told in this novelty short. The narration is by John Kieran, the expert of Information, Please.

Release date, September 12, 1942. 10 *minutes*

SCHOOL DAZE (20th-Fox)

Terry-Toons (*color*) (3553)

Nancy and Sluggo of the comic strips take to the screen as Terry-toon characters. They are called upon to demonstrate some possibilities of children's cooperation with national defense, with attendant comic results.

Release date, September 18, 1942. 7 *minutes*

CHIPS OFF THE OLD BLOCK (MGM)

Color Cartoon (*W*-354)

Butch, a tough tomcat with a maternal complex, discovers a litter of kittens. He tries desperately to care for them without the knowledge of the lady of the house, hiding the little wrigglers when he hears her step. Her reaction after the ultimate discovery dumbfounds the tom.

Release date, September 12, 1942 9 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 948-949.

EVEN AS I O U (Col.)

Stooges (4401)

The Three Stooges are peddling racing sheets when the police arrive. The chase hurtles them into a dispossessed apartment where the baby's bank is tapped for a racetrack killing. The money buys a horse which wins a race which sets everyone up in rent money again.

Release date, September 18, 1942 17 *minutes*

HEDDA HOPPER'S HOLLYWOOD, No. 6 (Para.)

Z1-6

This visit in Hollywood takes the audience through Pickfair, the home of Mary Pickford and Buddy Rogers, where numerous stars take part in a fashion show of other days. Many popular players are also included among the guests.

Release date, September 18, 1942. 9 *minutes*

U. S. ARMY AIR FORCE BAND (WB)

Melody Master (8501)

The first Warner Bros. musical short of the 1942-43 season features one of the service bands, that of the Army Air Corps, in a group of martial airs. The subject was filmed on the lawn of the White House.

Release date, September 19, 1942. 10 *minutes*

THE DOVER BOYS (WB)

Merrie Melodie (8701)

The newest Leon Schlesinger cartoon turns its satire on the Rover boys. Their perilous adventure includes rescuing a lady in distress and conquering the villain to the greater glory of Piemento University.

Release date, September 19, 1942. 7 *minutes*

THE GULLIBLE CANARY (Col.)

Phantasy (4701)

The canary is persuaded with talk of the beautiful Southern belles, to change places with a magpie and fly South. The experience does produce a wife as well as a healthy respect for the advantages of safe, warm cage.

Release date, September 18, 1942 9 *minutes*

SNIFFER SOLDIERS (WB)

Sports Parade (*color*) (8401)

This subject, filmed at Fort MacArthur, California, describes the training program for Army dogs for sentries, messengers, pack dogs, airplane spotters and attacks on parachute troop landings. The animals' keen sense of sight, smell and hearing are used to advantage as man and beast work together.

Release date, September 12, 1942. 10 *minutes*

VALLEY OF BLOSSOMS (20th-Fox)

Magic Carpet (*color*) (3153)

The industry in Okanagan Valley in British Columbia is apples. In the spring the region is filled with blossoms, and in the fall the ripe fruit is harvested by people of the neighborhood. The fertile valley was arid before the introduction of irrigation and the thriving industry of packing and shipping is new.

Release date, September 25, 1942. 7 *minutes*

THE MAN'S ANGLE (Para.)

Benchley (*S*1-5)

Bob Benchley in the last of the 1941-42 series goes into the subject of wives and how they may best get on their husbands' nerves. The inimitable Benchley treatment takes in a variety of marital headaches.

Release date, August 14, 1942 10 *minutes*

THE EARLY BIRD DOOD IT (MGM)

Color Cartoon (*W*-353)

A cat, a bird and a worm have the featured roles in this little drama. The worm enlists the aid of the cat in his struggle with the bird but without final success. The cat is, however, in the dominant position and the bird's triumph is short-lived.

Release date, August 29, 1942 9 *minutes*

JERRY WALD & ORCHESTRA (RKO)

Jamboree No. 1

RKO has added a new series of shorts to its 1942-43 program, starting off with this musical subject. It offers a variety of popular music, sweet and swing, played by Jerry Wald and his associates with Anita Boyer.

Release date, September 11, 1942 10 *minutes*

THE SHEEPISH WOLF (WB)

Merrie Melodie (8702)

A wolf disguises himself as a sheep in the hope of visiting the herd unnoticed. He does note quite fool the sheep dog, however.

Release date, October 17, 1942 7 *minutes*

THE HEP CAT (WB)

Looney Tune (8601)

An alley cat, fancying himself a Don Juan, tries his wiles on a young lady who lures him on. The lady, however, is the Charlie McCarthy of an artful dog, who sets a cunning trap for the romantic feline.

Release date, October 3, 1942. 7 *minutes*

VICTORY VITTLES (MGM)

Pete Smith (*S*-372)

With the importance of proper food as well as economy in the home front, Pete Smith presents a "Victory" meal prepared by the food expert, Polly Patterson.

Release date, September 19, 1942 10 *minutes*

THE BLITZ WOLF (MGM)

Color Cartoon (*W*-352)

The chief menace in the lives of the three little pigs is Wolf Adolf. Two barricade themselves in houses of straw and wood and sign non-aggression pacts. The third and wiser piglet makes his home an armed fortress with dire consequences for Adolf.

Release date, August 22, 1942. 9 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD

Short Subject Release Chart with Synopsis Index can be found on pages 948-949.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 937.

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	— REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
•ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	612	...	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	...	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
(formerly Once Upon a Thursday)									
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	936	...
•Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	...	575	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Not Set	....	....	...	871	...
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	Oct. 30,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	873
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	....	....	...	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	....	....	...	...	...
•Bambi (color)	RKO	....	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	947
Bandit Ranger	RKO	....	Tim Holt	Sept. 25,'42	....	....	...	...	...
•Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	563	487	795
•Battle Cry of China (Reissue)	UA	....	Chinese Feature	Not Set	61m	July 5,'41	840	...	...
(formerly Kukan)									
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
(formerly Love and Kisses, Caroline)									
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The (color)	20th-Fox	....	Tyrone Power-Maureen O'Hara	Nov. 27,'42	....	....	...	855	...
•Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	750	575	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	....	...	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
•Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	....	...	613	...
Boogie Man Will Get You, The	Col.	....	Boris Karloff-Peter Lorre	Oct. 29,'42	....	....	...	...	...
Boss of Big Town	PRC	....	John Litel-Florence Rice	Dec. 7,'42	....	....	...	...	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	Not Set	....	....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	...	...
•Bride of Buddha	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	634	...	...
(formerly India Speaks)									
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645	...	756
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CAIRO	MGM	....	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	...	947
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Cargo of Innocents	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
(formerly Clear for Action)									
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	....	....	...	936	...
Cat People	RKO	....	Simone Simon-Tom Conway	Not Set	....	....	...	...	...

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	Not Set	....	....	...	872	...
City of Silent Men	PRC	308	Frank Alperson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	...	...
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set	....	....	...	...	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
●Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (Color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	...	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	....	....	...	...	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	873
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Not Set	....	....	...	...	...
●Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	...
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deep in the Heart of Texas	Univ.	....	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	...	871	...
●Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	873
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	....	....	...	...	...
●Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	...	...	...
Dr. Renault's Secret	20th-Fox	....	Lynn Roberts-John Shepperd	Nov. 20,'42	....	....	...	936	...
●Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	809	...	...
●Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	873
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	...	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
●Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	Sept.-Oct.,'42	79m	Sept. 12,'42	898	797	...
Eyes of the Underworld	Univ.	....	Bela Lugosi-Lon Chaney, Jr.	Not Set	....	....	...	...	...
●FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	....	George Sanders-Jane Randolph	Not Set	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Not Set	....	....	...	796	...
●Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	494	2	590
●Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	674	364	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
●Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	549	526	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	...	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	68m	June 27,'42	914	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (Color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	....	....	...	936	...
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Sept.-Oct.,'42	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
●Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	622	...	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	...	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	873
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	...	936	...
George Washington Slept Here	WB	....	Jack Benny-Ann Sheridan	Not Set	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	....	Jane Frazee-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
●Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	622	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
●Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	551	...	795
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
●Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Not Set	....	....	...	912	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
•Guerrilla Brigade	Artkino	...	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	612	...	...
HALF Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	...	...
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	....	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,'42	923	796	...
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	...	...
•Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	810	...	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	...	...
•Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
•Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	....	Craig Stevens-Elizabeth Fraser	Not Set	67m	Sept. 19,'42	910	...	...
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	947
•Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	633	...	...
•House of Errors	PRC	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	...	539	...
How Do You Do?	Col.	....	Jinx Falkenberg-Bert Gordon	Not Set	....	....	...	...	...
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	Not Set	....	....	...	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	...
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
•I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	873
I Married a Witch	UA	..	Fredric March-Veronica Lake	Not Set	....	....	...	797	...
•In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
•Inside the Law	PRC	218	Wallace Ford	May 8,'42	97m	Sept. 26,'42	922	613	...
•In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	..	947
•Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	537	...	795
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
•It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
•I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	599	574	...
•JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
•Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Johnny Doughboy	Rep.	....	Jane Withers-Patrick Brock	Not Set	....	....	...	...	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	....	....	...	912	...
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	69m	Aug. 8,'42	903	796	...
•Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	873
•Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	573	396	873
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	....	...	...	947
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	....	...	936	...
•Kid Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	551	495	873
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
•Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	429	320	705
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	....	...	...	...
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Not Set	....	....	...	946	...
•Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
•Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	795
•Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	407	387	...
•Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Laugh Your Blues Away	Col.	....	Bert Gordon-Margaret Lindsay	Not Set	....	....	...	...	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
•Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Life Begins at 8:30	20th-Fox	....	Monty Woolley-Ida Lupino	Not Set	....	....	...	...	...
Little Joe, the Wrangler	Univ.	....	Johnny Mack Brown	Nov. 13,'42	....	....	...	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Lone Prairie, The	Col.	....	Russell Hayden-Bob Wills	Oct. 15,'42	....	....	...	...	...
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
•Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Not Set	....	....	...	...	...
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
•Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
•MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
•Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	....	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
•Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
•Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	...
•Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	537	464	795
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...

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●Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	....	....	...	...	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	....	....	...	...	...
●Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
●Meet the Mob	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
(formerly So's Your Aunt Emma)									
●Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
●Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
●Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	873
Miss V from Moscow	PRC	....	Lola Lane-Noel Madison	Nov. 23,'42	....	....	...	...	...
●Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	611	...	...
●Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr...'42	88m	Mar. 28,'42	574	...	...
Moonlight in Havana	Univ.	....	Allan Jones-Jane Frazee	Oct. 16,'42	....	....	...	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	947
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	....	....	...	...	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	661	527	947
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	Not Set	....	....	...	...	...
●Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	598	575	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	...	...
●My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	947
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	....	....	...	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	...
●Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	597	507	...
NAVY Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	....	....	...	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	....	....	...	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Not Set	....	....	...	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Not Set	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	....	....	...	...	...
●North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	...	575	...
●Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	Sept. 19,'42	910	...	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	947
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail	MGM	....	James Craig-Dean Jagger	Sept.-Oct.,'42	61m	Sept. 19,'42	923	796	...
(formerly Ox Train)									
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Not Set	....	....	...	855	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	903	...	...
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
(formerly Do Not Disturb)									
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	947
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	....	Don Barry-Lynn Merrick	Not Set	....	....	...	...	...
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train	MGM	....	James Craig-Dean Jagger	Not Set	....	....	...	796	...
(now Omaha Trail)									
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	....	....	...	663	...
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	947
●Panther's Claw, The	PRC	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	563	...	...
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	...
●Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	599	...	...
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	....	...	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	873
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	...	...
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pittsburgh	Univ.	....	Constance Bennett-Brod Crawford	Not Set	....	....	...	...	...
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	....	...	...	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	873
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	....	...	...	...

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Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
•Prison Girls (formerly Gallant Lady)	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	Sept. 26,'42	923	648	...
•Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
•Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...
RANDOM Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	....	....	...	796	...
•Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	795
•Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
•Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
•Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Riding Through Nevada	Col.	....	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	...	...
•Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	549	...	795
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	...
•Rolling Down the Great Divide	PRC	253	Bill (Radio) Boyd	Apr. 24,'42	60m	....	....	635	...
•Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	...
•Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	...
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
•Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	634	508	947
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
•Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	....	....	...	912	...
•Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	550	542	705
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	Not Set	....	....	...	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Not Set	....	....	...	...	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	947
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
•She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
•Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	947
•Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
•Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Not Set	....	....	...	936	...
Sin Town	Univ.	....	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	Oct. 15,'42	....	....	...	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	...	...
Somewhere I'll Find You	MGM	....	Clark Gable-Lane Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	873
•Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
•Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
•SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	611	...	...
•So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	....	....	...	796	...
•Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	...
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	....	John Beal-Florence Rice	Not Set	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
•Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	...	...
•Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	586	...	705
•Strangler, The	PRC	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	647	613	...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	Not Set	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
•Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
•Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	622	...	705
•Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
•Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
•Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
•Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795
•TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	873
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	118m	Aug. 8,'42	927	706	947
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	947
•Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	873
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	...	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	946	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Date Page
●Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
●Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
That Other Woman	20th-Fox	....	Lynn Bari-James Ellison	Dec. 11,'42	....	....	...	936	...
●There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
●They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	873
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
●They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
●This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	947
●This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	947
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
●Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	....	....	...	635	...
●Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	....	John Sutton-Gene Tierney	Nov. 13,'42	....	....	...	796	...
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
●Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
●Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	938	772	947
●Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
●Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	...	...
●Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	873
●To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	549	542	756
●Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
●Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	750	635	...
●True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
●Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
●Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	947
●Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	621	442	873
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
●Undercover Man	UA	4140	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	647	...	...
Underground Agent	Col.	....	Bruce Bennett-Leslie Brooks	Not Set	....	....	...	...	...
Undying Monster, The	20th-Fox	....	James Ellison-Heather Angel	Dec. 4,'42	....	....	...	936	...
●United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
●Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	585	...	...
●VENGEANCE of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	947
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	...
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	...	...
●Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	633	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	....	....	...	...	...
●Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
●Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	....	....	...	946	...
White Cargo	MGM	....	Hedy Lamarr-Walter Pidgeon	Sept.-Oct.,'42	89m	Sept. 19,'42	923	871	...
●Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	551	...	...
●Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	621	613	756
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
●Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	873
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Not Set	....	....	...	...	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	....	....	...	...	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,'42	915	726	947
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	903	674	873
●Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Are Coming, The	PRC	....	Maxie Rosenbloom-Mary Healy	Oct. 12,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	...
●You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	Oct. 22,'42	97m	Oct. 10,'42	945	796	...
Young and Willing	UA	....	William Holden-Susan Hayward	Not Set	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Oct. 30,'42	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...
●Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	647	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 937.

WHEN EVERY FOOT COUNTS

UNDER present conditions, new importance attaches to the famed dependability of Eastman negative films. Their special abilities, wide latitude, and exceptional uniformity see to it that every scene has its full quota of high photographic quality. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

Gangway!

Clear the track to quick profits, with the kind of advertising that focuses their attention, rivets it, and delivers it safely at your box office window. The world was never hungrier for good entertainment than it is right now. Go after those entertainment-hungry people, with 24-Sheets, Lobby Displays, Heralds and Trailers. Bring back the local amusement dollar whole and intact, without a big slice cut out by your competitor down the street. "Gangway!" Make it your slogan today, tomorrow, all the time. "Gangway" with the best eye-luring, glamorous Advertising that years of experience in selling Showmen can produce. Standard Accessories . . . Specialty Accessories . . . Trailers. And make "Gangway" to your ticket-seller from even the remotest points in town, an every-day reality.

NATIONAL Screen SERVI

PRIZE BABY OF THE INDU

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Navy Comes Through
In Which We Serve
Thunder Birds
Black Swan
Seven Days' Leave
Smith of Minnesota
Eyes of the Underworld
Scattergood Survives a Murder
Blondie for Victory
In the Rear of the Enemy
That Other Woman
Red River Robin Hood
Dr. Renault's Secret
Boss of Big Town
Moonlight in Havana
The Phantom Plainsmen

LATE REVIEW

(In News Section)

The Mummy's Tomb
The Undying Monster

"Give Your Scrap and Help Keep Theatres Open": Dunphy

◆

Majors Give 7,000 to U. S. Forces, and More Are Going

◆

Industry Organizes its War Film Distribution

◆

More Reports on Effects of the War at the Box Office

—in

Better Theatres

BUYING FOR THE THEATRE IN WARTIME

VOL. 149, NO. 3 In Two Sections—Section One OCTOBER 17, 1942

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1942 by Quigley Publishing Company.*

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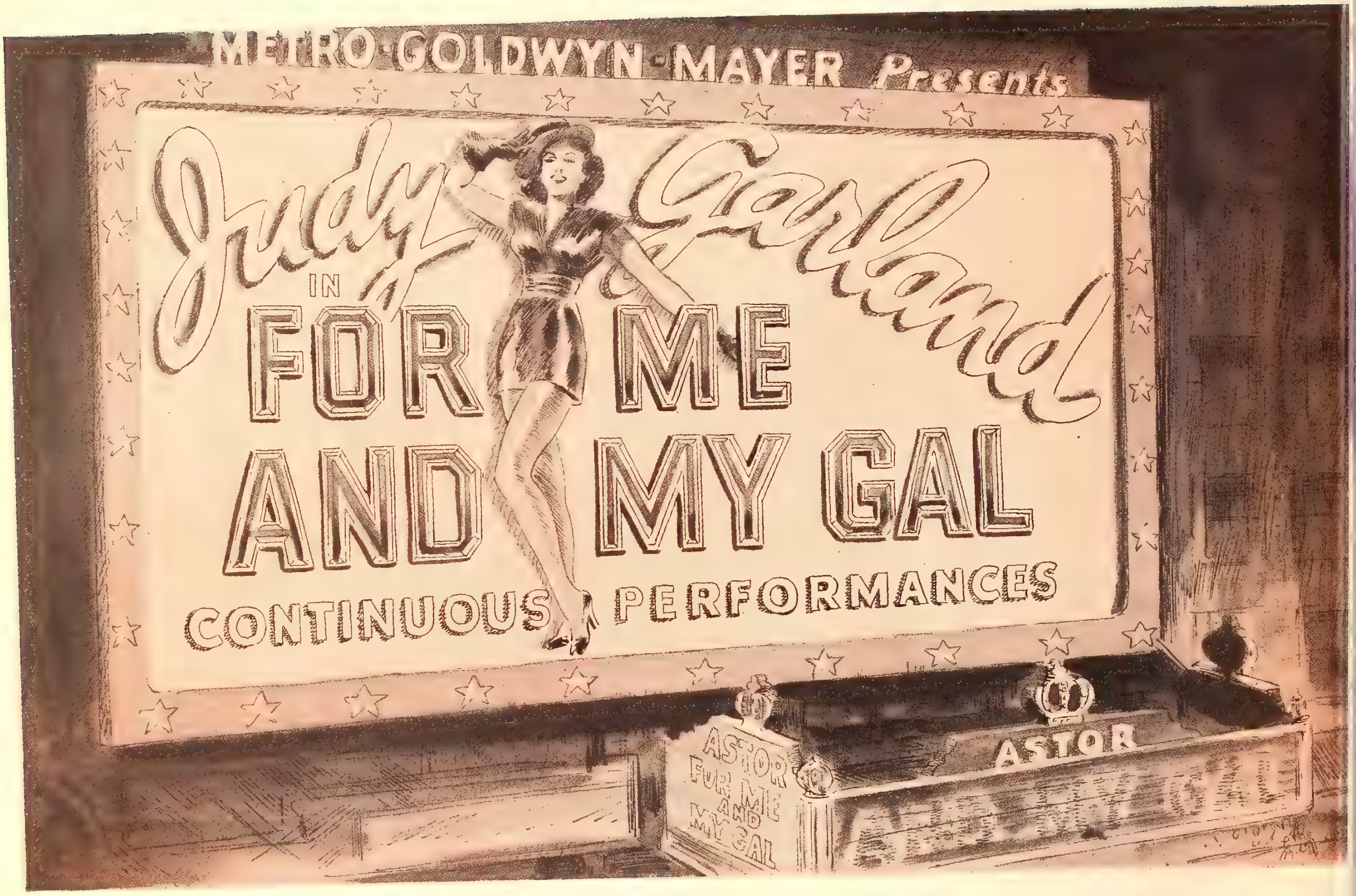
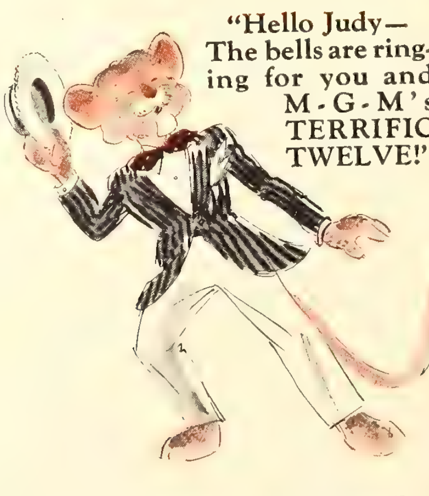

METRO-GOLDWYN-MAYER Presents
Judy Garland
IN
FOR ME AND MY GAL
CONTINUOUS PERFORMANCES
ASTOR
ASTOR FOR ME AND MY GAL

THE ASTOR'S PET PICTURE!

World Premiere October 21st


"Hello Judy—
The bells are ringing for you and
M-G-M's
TERRIFIC
TWELVE!"

with GEORGE MURPHY, GENE KELLY, Marta Eggerth, Ben Blue. Screen Play by Richard Sherman, Fred Finklehoffe and Sid Silvers • Original Story by Howard Emmett Rogers • Directed by BUSBY BERKELEY. Produced by ARTHUR FREED • A Metro-Goldmine-Mayer Picture.

Ever
in th
S
M

Hail

AND FAREWELL

TO THE FIVE MONTH RUN
AT THE HOLLYWOOD, N. Y. OF
'YANKEE DOODLE DANDY'

Bette Davis's

and Her New Co-star

PAUL HENREID

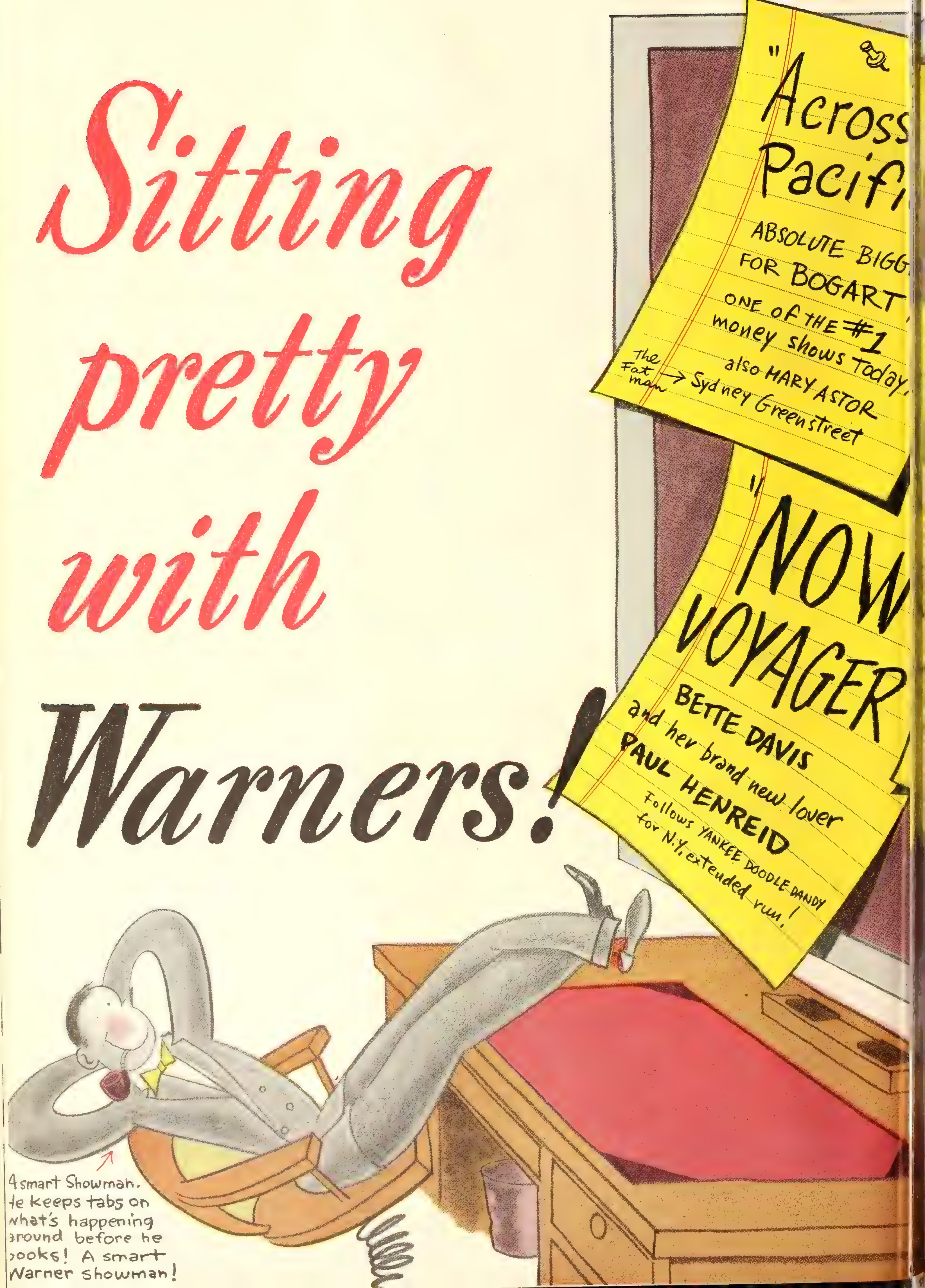
Next Thursday AT THE HOLLYWOOD, N.Y.
THE EXTENDED ENGAGEMENT
OF THIS GREAT NEW HIT FROM
WARNER BROS.

"Now Voyager"

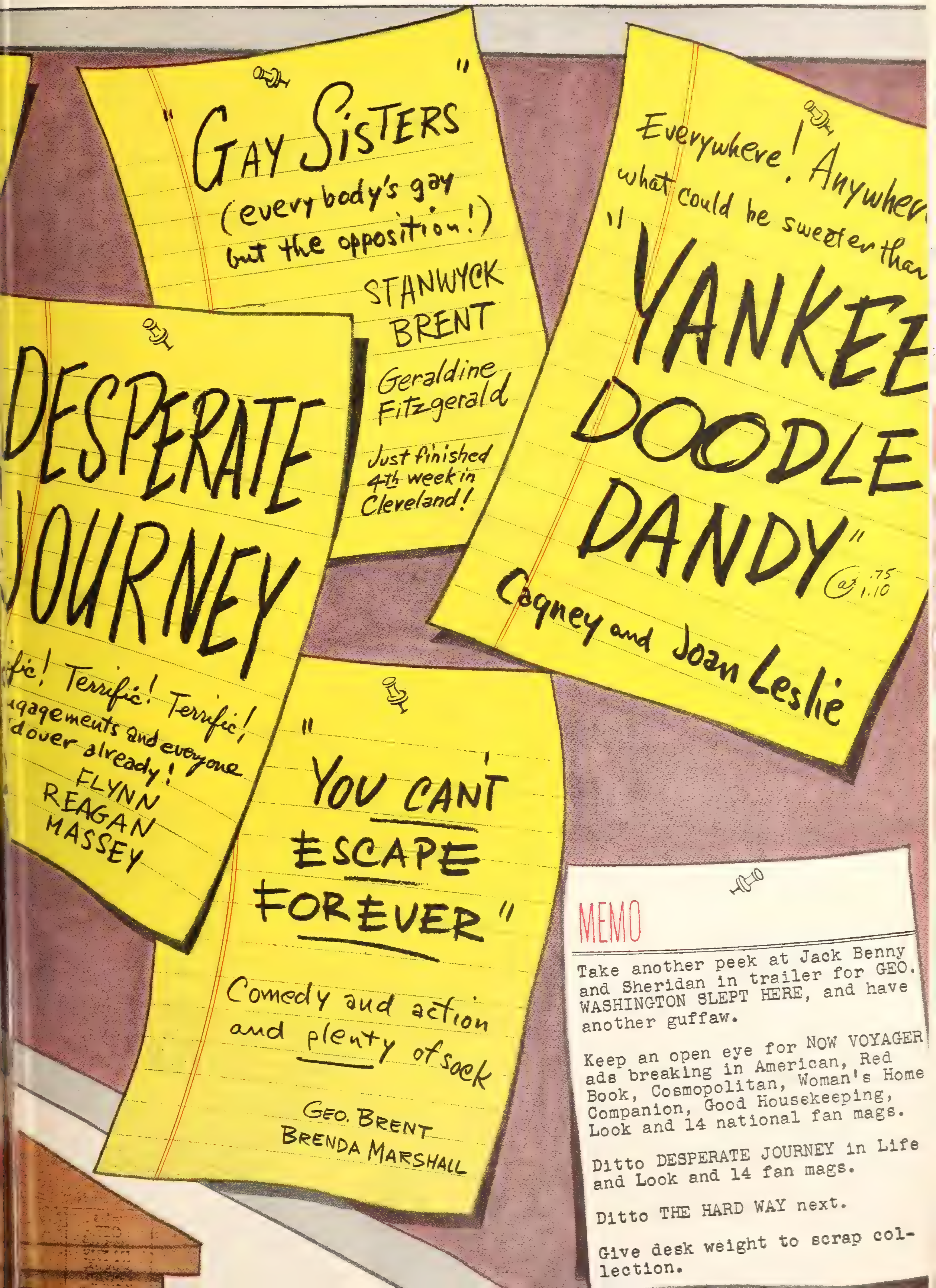
with
CLAUDE RAINS GLADYS COOPER • BONITA GRANVILLE • ILKA CHASE
Directed by IRVING RAPPER • Music by Max Steiner
Screen Play by Casey Robinson • From the Novel by Olive Higgins Prouty

WHAT ARE YOU DOING ABOUT SCRAP MONTH?

Sitting pretty with Warners!


"Across
Pacifi
ABSOLUTE BIGG
FOR BOGART
ONE of THE #1
money shows today
also MARY ASTOR
The Fat man → Sydney Greenstreet
"NOW
VOYAGER
BETTE DAVIS
and her brand new lover
PAUL HENREID
Follows YANKEE DOODLE DANDY
for N.Y. extended run!

A smart Showman.
le keeps tabs on
vhat's happening
around before he
ooks! A smart
Warner showman!


"GAY SISTERS"
(every body's gay but the opposition!)
STANWYCK
BRENT
Geraldine Fitzgerald
Just finished 4th week in Cleveland!
Everywhere! Anywher
what could be sweeter than
"YANKEE DOODLE DANDY"
@ .75 1.10
Cagney and Joan Leslie
DESPERATE JOURNEY
fic! Terrific! Terrific!
ngagements and everyone
'd over already!
FLYNN
REAGAN
MASSEY
"YOU CAN'T ESCAPE FOREVER"
Comedy and action and plenty of sock
GEO. BRENT
BRENDA MARSHALL

MEMO

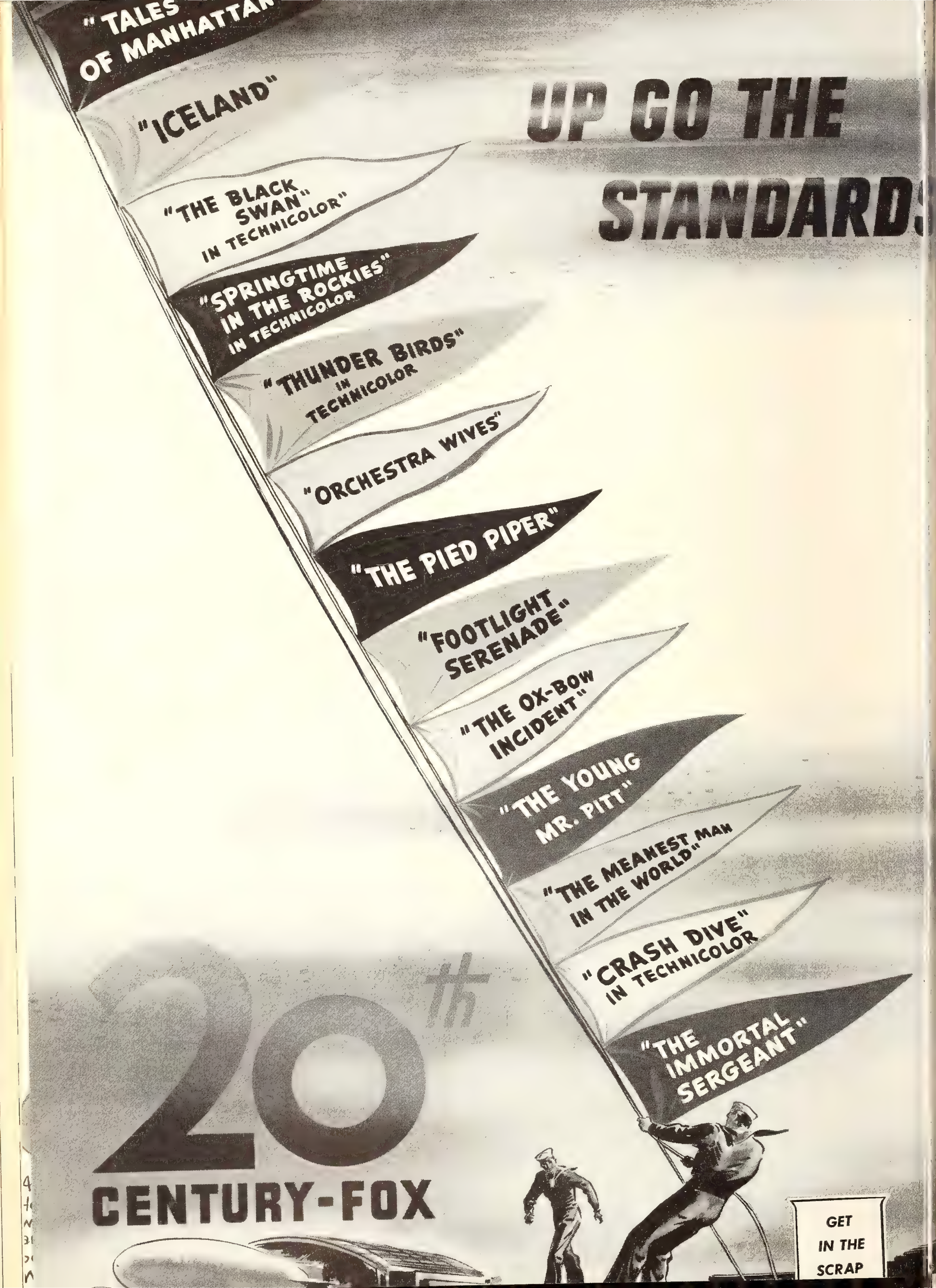
Take another peek at Jack Benny and Sheridan in trailer for GEO. WASHINGTON SLEPT HERE, and have another guffaw.

Keep an open eye for NOW VOYAGER ads breaking in American, Red Book, Cosmopolitan, Woman's Home Companion, Good Housekeeping, Look and 14 national fan mags.

Ditto DESPERATE JOURNEY in Life and Look and 14 fan mags.

Ditto THE HARD WAY next.

Give desk weight to scrap collection.


UP GO THE
STANDARDS
"TALES OF MANHATTAN"
"ICELAND"
"THE BLACK SWAN" IN TECHNICOLOR"
"SPRINGTIME IN THE ROCKIES" IN TECHNICOLOR
"THUNDER BIRDS" IN TECHNICOLOR
"ORCHESTRA WIVES"
"THE PIED PIPER"
"FOOTLIGHT SERENADE"
"THE OX-BOW INCIDENT"
"THE YOUNG MR. PITT"
"THE MEANEST MAN IN THE WORLD"
"CRASH DIVE" IN TECHNICOLOR
"THE IMMORTAL SERGEANT"
20th CENTURY-FOX
GET IN THE SCRAP

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 149, No. 3 October 17, 1942

DELIVERING MESSAGES

AN ordered schedule of release for "war shorts", official and commercial, announced this week by the War Activities Committee, is a long step forward. There has been a considerable confusion in this area of activity, hampering both distribution and exhibition.

The pictures concerned represent the main flow of the informative and morale material which can be expected to reach the theatre screen and its public with anything resembling a planned consistency. The special service of war interests in feature product must inevitably depend on factors of fortune and inspiration to a much greater degree than the shorts, which thereby acquire a particular burden of responsibility.

There is meanwhile developing in some regions a movement for pressure which would decide, in effect, required showings of certain shorts at certain times by the theatre. This has even found some pieces of support and encouragement in the daily press.

Dictation to the theatre concerning the make-up of its program would be destructive invasion of the function of showmanship and imposition on the audiences to which the showman is responsible, and without ultimate service to any cause.

The reader of the newspaper or magazine can turn the page. The radio listener can dial away. The motion picture customer in a seat which compels attention can only go away, and stay away. That he will, can and does do any time he is not amused or interested. Only the man who runs the theatre is fitted to attend to that.

NEW PATENT DEAL

WITH some hundreds of its technicians engaged today in war researches under government supervision and government assignments, the motion picture industry is making a large contribution of manpower.

The Government's research projects have acquired the services of a great array of scientists from the laboratories of industry and the universities. One observer intimately related to the general activity remarked the other day that "private research has been all but completely absorbed by the government and war for the duration."

Something that seems much akin to a nationalization of technologies and patents is resulting. Countless patents are being issued and assigned to the Government under the terms of employment, by which no private interest or person may profit by invention in the federal service.

The consequence promises to be that when the revolutionary discoveries of this period, and they are many, are made available to industry it will be by license of the United States. In industry there is submerged concern, and some who see a certain sort of parallelism between this development of a great government patent pool and recent proceedings by Mr. Thurman Arnold, anti-trust assistant attorney general, pertaining to patent situations among the great manufacturing concerns.

For educational institutions with large scientific departments there looms a special sort of payroll problem for the years ahead. They have been able to employ important and especially skilled scientists on their faculties by reason of the incomes incidentally derived by these experts from patents. That by-product source of revenues for the professors of science is now dried up for the duration, and no one knows how much longer.

Most of the important patents issuing these days are held as war secrets and will get no light of publication for a while to come.

The motion picture industry may anticipate that when the war lid comes off there will be sensational revelations in radio and television, and mayhap in some cinema processes, too.

"BOB" DAVIS

WITH many a mellow memory of times and places we this week record the passing of Robert Hobart Davis, known to so many of us as "Bob." Himself a writer of quiet, contemplative observations through all of his years after he left daily journalism, he made a large impress on the contemporary literature of the land through three decades of active editorship of popular magazines and guidance of writers. He said to authors: "Give me action and have the hero come in fighting." Bob was an exponent and practitioner of the art of good living. He could cook, and did without posing or dilletantish flipperies. He was a profound judge of tobacco and made a fine cigar last out the hour. In his last conversation with your editor he remarked: "I could recommend my own formula for the movies. . . . I have always thought, not for 'em but with 'em."

NEWSPAPERS DEMONSTRATE

THERE should be a neat wreath of laurel for the weathered brow of journalism in the current and spectacular success of the only successful scrap-and-salvage drive of the war period. Everybody has known always that lavish America, in happy pursuit of the newest, the latest, the best in all manner of machines and gadgets and luxuries, has annually thrown away, abandoned in field and roadside and tucked into cellar and attic enough stuff to have run all the manufactures of many a nation. There is enough junk per metropolitan square mile in this country to win a battle—and some of it will. The newspapers, which could do with a bit of kudos about now, are really starting to get these ores of war on their way to the smelter. In this the motion picture has a collaborative share.

* * *

THE merriest line of the week is selected from a piece by Mr. Theodore Strauss in the New York *Times* discussing the dynamic Miss Janet Blair of Altoona and Hollywood and quoting her: "Sometimes I feel like an alarm clock all wound up and ready to ring." In time she will get over that.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

MANPOWER becomes producers' "greatest headache" Page 13
MAJORS give 7,000 to armed forces, with more going Page 14
INDUSTRY organizes distribution of war pictures Page 15
SALARY ceiling order puts studios in the middle Page 16
NEW YORK censor rejects only seven, praises war work Page 17
STEP up scrap collections in theatres, Dunphy tells trade Page 31
SCREEN renders service gratis to nation, says Coe Page 33
ADMISSION scales climbing in war boom areas Page 39
ENGLAND unfreezing forty to fifty millions Page 44
CANADIANS split on "basic contract" in war order Page 45
PETRILLO beats U. S. in court on record ban Page 52
ILLINOIS exhibitors act against rentals in move for reduction Page 56

SERVICE DEPARTMENTS

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Hollywood Scene Page 46
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What the Picture Did for Me Page 68
PRODUCT DIGEST, including Reviews and Release Chart Page 81

U. S. Summons Bondists

THE UNITED STATES Treasury has summoned three of the motion picture industry's Bond-selling chieftains of the War Activities Committee to meet with its officials in Kansas City, for three days, October 26th to 28th, to give a first-hand account of what the industry did to send War Bond sales soaring to $838,250,000, some $63,000,000 over the $775,000,000 quota which the Government had set for the industry-sponsored September Bond-selling campaign.

Called by the Government were Francis S. Harmon, executive vice-president of the War Activities Committee; S. H. Fabian, New Jersey-New York circuit operator, in charge of exhibition in the September drive, and Oscar A. Doob, Loew Theatres' advertising publicity director, who was in charge of promotion of the drive.

Repeated expressions, already recorded, of high Treasury and other Governmental officials in praise of the industry's success with the drive apparently has led to Washington and Broadway reports that Washington is contemplating a request for an encore by the industry this winter. Industry leaders, as of Wednesday night, had not heard, officially or otherwise, of any such Governmental intention, according to a spokesman for the organized industry's War Bond activities.

"Unity" Still Anti-Tax

THE ORGANIZATIONAL structure of the United Motion Picture Industry may be dead, and with it, its "Unity" program; but one of its purposes—relief from, and avoidance of, heavy taxation—lives on, in the continued existence of the local tax committees the organization established.

Indication that these committees, 55 of which were formed, will continue to fight against state attempts to make the industry scapegoat for state revenue losses in other fields was received this week and last by Leon Bamberger, former UMPI secretary, and now returned to his post with RKO.

Keep Selling Bonds!

THEATRES serving as issuing agents for War Bonds were notified last Friday by Francis S. Harmon, head of the industry's War Activities Committee in New York, that the theatres' Treasury permit to sell Bonds was not merely for the month of September, but for the duration of the war. Exhibitors had written to the WAC, asking for permission to continue as issuing agents.

Because the industry intends to "intensify its cooperation with the Treasury Department until the war is won," Mr. Harmon's notice suggested a six-point program for exhibitor War Bond conduct for the duration, as follows:

1. Push the sale of War Bonds at every opportunity.
2. Capitalize on local developments and events for special tieups with theatre Bond sales.
3. Watch the war news for fresh angles to play up in connection with Bond sales.
4. Keep in touch with local war savings officials; they will have additional suggestions.
5. Maintain the record of the film industry by reporting regularly to a Federal Reserve Bank.
6. Write the WAC for information and assistance at any time.

Phone Rationing

LONG DISTANCE telephone calls will be subject to priority control November 1st under orders issued by the U. S. Board of War Communications, Washington. The motion picture industry has been one of the country's best phone customers.

Priority will be given to calls relating to the national safety and military movements, production of essential war or civilian supplies and to calls by the President, Vice-President, Cabinet officers, Members of Congress; Army, Navy, Aircraft Warning Service; Federal, state and municipal agencies; embassies, legations and commissions of the United Nations; Civilian defense organizations, Red Cross, state and home guards, essential war industries, essential services such as communications, transportation, power, water, fuel, press associations, newspapers and health and sanitation services.

Quigley Awards

QUIGLEY Award Plaques for the Third Quarter of 1942 were won this week by Clayton Cornell, Pontiac theatre, Saranac Lake, N. Y.; Bill Elder, Loew's theatre, Indianapolis, Ind., and Ed Fitzpatrick, Poli theatre, Waterbury, Conn. (See page 73.)

Medals were won by Louis Charninsky Capitol, Dallas, Tex.; Marlowe Conner Capitol, Madison, Wis.; Dick Feldman, Paramount, Syracuse, N. Y.; Art Krolick, Century, Rochester, N. Y.; Bill Morton, Albee Province, R. I.

These Awards were made by a committee of three Judges: Hugh Owen, eastern division sales manager for Paramount; David A. Lipton, director of advertising and publicity, Columbia; Maury Ashman, zone manager, Interboro Circuit, New York.

Enemy Film Patents

SCORES of motion picture patents owned by enemy aliens are among the properties in the charge of Leo T. Crowley, Alien Property Custodian, it was disclosed in Washington this week. Many radio patents also are included in his roundup of the holding of Japanese, German and Italian nationals.

Among aliens whose seized patents covered processes of motion pictures and radi were Robert Bosch, A.G.; Kalle and Company; Askania-Werke, A.G.; Vormals Centralwekstatt-Dessau; Carl Bamberg-Friedenau; Siemens and Halske, A.G.; and Car Zeiss and Zeiss Ikon, A.G.

The seizure of 2,600 patents was announced this week by the APC but anothe 18,000 also are understood to have bee taken over, which will be announced withi 10 days.

Navy Is Pleased

APPROVAL of the industry's contribution to the war effort was voiced by Captain Leland P. Lovette, Navy Director of Public Relations, in an address made Tuesday to industry leaders in Hollywood. Following an informal discussion of the Navy's activities in prosecuting the war, Captain Lovette said, "The film industry is making a great contribution on a non-profit basis. The sacrifices made in time, in effort and in money are difficult to measure, but I do know that the industry, through the War Activities Committee, the Hollywood Victory Committee, the Academy Research Council, its various affiliations and its individual leaders, is doing a worthy job in helping win the war. Every phase of the industry's war contribution is entirely worthy of commendation. It is a pleasure to have this opportunity to say so."

Army Pleased, Too

HOLLYWOOD on Tuesday heard words of praise from Colonel W. Mason Wright, Jr., chief of the pictorial branch of the bureau of public relations of the War Department, for its close cooperation with the Army. Colonel Wright had been in Hollywood for 10 days conferring with production executives.

"I feel that cooperation between the armed forces and the industry has been cemented tightly during this visit for the good of all. More has been accomplished this trip than on any other previous occasion. The solution of many of our joint problems now seems certain," Colonel Wright said.

Colonel Wright had a word of warning to the studios, however, against the dangers of surfeiting the public with too many pictures on military subjects. War pictures should be limited to those with exceptional story quality or that have a worthwhile message. He said there has been a tendency to make many Air Corps pictures while ignoring the equally dramatic missions of other branches of service.

"Imperialistic U. S."

WARNING that the United States should shun a "patronizing" attitude towards its South American neighbors, John Grierson, Commissioner of the National Film Board of Canada, said last Sunday in New York that the Western Hemisphere republics "hope profoundly" that the good neighborliness "of the benevolent squire to his villagers" is not the kind of good neighborliness the United States has in mind.

Speaking at a forum sponsored by the Institute of Inter-American Affairs in observance of Columbus Day, Mr. Grierson warned the people of the United States that the people of other American countries fear this country "may not learn quickly enough" the deeper principles of international relationships, and that, rightly or wrongly, they feel "that the United States has a degree of imperialism in its composition which bears watching."

Out of Vichy

DESPITE protests by the United States, American and British films were banned from Vichy France, as of Thursday.

Warning of the ban came several weeks ago. It occasioned small surprise. No American pictures have gone into France since 1940. Those being shown up to Thursday were old prints, well-worn American pictures being popular.

Frenchmen will now see only German and Italian pictures; that is, pictures made under their domination, for French film companies and actors have been absorbed by the Axis.

Nazi Pornography

FROM LONDON, this week, came word that a call to resist a new outbreak of pornography in Germany had been made by Cardinal Bertram, Archbishop of Breslau, in a pastoral letter recently issued, as follows:

"There is a kind of literature," he wrote, "which defends uncontrolled sexuality and excites through its indecency. Many films and plays follow the same immoral direction. Innumerable entertainments undermine the German power and prepare the downfall of the German people."

U.K.'s "Cinema Circus"

ENGLAND'S recognition of the value of the screen in the war is further attested by its use of mobile film units, popularly known over there as the "celluloid circus," which have traveled thousands of miles throughout the British Isles, including the Hebrides and such small islands as the Scillies, during the past year, the United States Department of Commerce, in Washington, reported this week, on information which it credited to the British press, and adding that the mobile projections played during the year to more than 3,000,000 persons.

It was said there are now 70 of these units and the number will soon be increased to 100, operating under the direction of the Ministry of Information.

No Freezing Yet

THE U. S. OFFICE of Price Administration's regional rents division in New York said last week that the new rental ceilings as yet do not apply to commercial establishments, such as theatres, store rooms or offices. The orders, issued recently, have been aimed primarily at the control of personal living expenses, an OPA spokesman said. He said, however, that the New York office had received a "great number" of inquiries as to whether the controls applied on business leases.

He indicated that it was possible the controls might be extended by executive order of the Director of Economic Stabilization, James Byrnes, who issued the original directive, to include business properties.

PICTURES ADVERTISED THIS WEEK

"For Me and My Gal," MGM, 2nd cover
"Yankee Doodle Dandy," Warners, Pages 3, 4, 5
"Now Voyager," Warners, Pages 3, 4, 5
"Across the Pacific," Warners, Pages 4, 5
"Desperate Journey," Warners, Pages 4, 5
"The Gay Sisters," Warners, Pages 4, 5
"You Can't Escape Forever," Warners, Pages 4, 5
"The G-String Murders," UA, Pages 19-30
"Dishonored Lady," UA, Pages 19-30
"Guest in the House," UA, Pages 19-30
"The Moon and Sixpence," UA, Pages 19-30
"One of Our Aircraft Is Missing," UA, Pages 19-30
"Jacare," UA, Pages 19-30
"Powers Girl," UA, Pages 19-30
"I Married a Witch," UA, Pages 19-30
"American Empire," UA, Pages 19-30
"Silver Queen," UA, Pages 19-30
"Crystal Ball," UA, Pages 19-30
"Young and Willing," UA, Pages 19-30
"Buckskin Frontier," UA, Pages 19-30
"Never Surrender," UA, Pages 19-30
"Tomorrow Never Comes," UA, Pages 19-30
"Stage Door Canteen," UA, Pages 19-30
"In Which We Serve," UA, Pages 19-30
"The Foreman Went to France," UA, Pages 19-30
"The Life of Jack London," UA, Pages 19-30
"Undercover Man," UA, Pages 19-30
"Lost Canyon," UA, Pages 19-30
"Border Patrol," UA, Pages 19-30
"Leather Burners," UA, Pages 19-30
"Colt Comrades," UA, Pages 19-30
"Hoppy Serves a Writ," UA, Pages 19-30
"The Devil With Hitler," UA, Pages 19-30
"Fall In," UA, Pages 19-30
"The McGuerins from Brooklyn," UA, Pages 19-30
"Calaboose," UA, Pages 19-30
"Yanks Ahoy," UA, Pages 19-30
"Taxi, Mister," UA, Pages 19-30
"Prairie Chickens," UA, Pages 19-30
"That Nazty Nuisance," UA, Pages 19-30
"White Cargo," MGM, Pages 35-38
"Springtime in the Rockies," 20th-Fox, Pages 42, 43
"The Glass Key," Paramount, Pages 47, 48
"Arabian Nights," Universal, Pages 50, 51
"The Flying Tigers," Republic, Pages 54, 55
"My Sister Eileen," Columbia, 4th cover

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THIS WEEK the Camera observes:

Leonard Photo

■ TYPICAL of the scrap drives being conducted in the nation is that at the Palace theatre, Bergenfield, N. J. "Pop" Stahl, manager, sits atop the pile.

■ JACK A. PEGLER has been appointed a vice-president of Lord & Thomas, advertising agency Mr. Pegler is head of the agency's motion picture department, handlin the national advertising for RKO Radio Pictures and RKO Theatres.

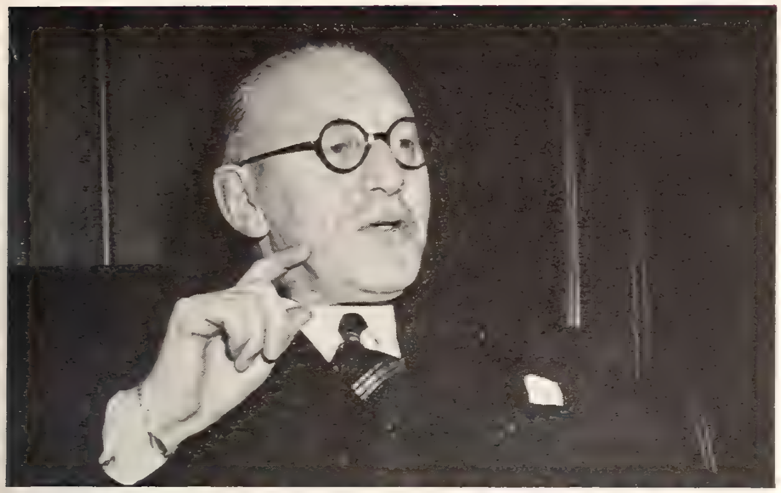
By Cosmo-Sileo

THEATRES still sell Bonds. Above, left to right, Francis S. Harmon, Oscar A. Doob and Si Fabian, of the War Activities Committee, buy a Bond from Lili Damita in front of New York's Criterion theatre.

PETER M. BRINCH, 35 year in the motion picture industry, last week became a member of the Los Angele Board of Review, Office of Censorship, under Watterso R. Rothacker, chairman.

Loop Photo Service

■ BORIS MORROS, center, producer of "Tales of Manhattan", entertains William K. Hollander, Balaban & Katz advertising head, and Clyde Eckhardt, Twentieth Century-Fox branch manager, during his stopover in Chicago in the interests of the picture.

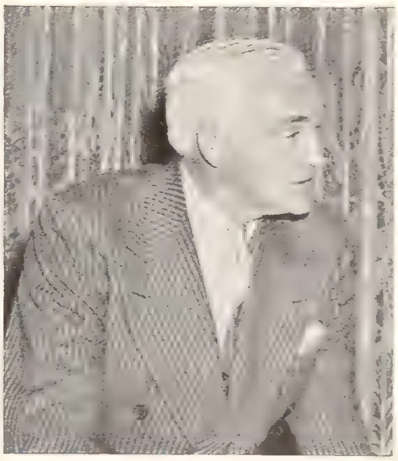


By Staff Photographer

■ "DISGRACEFUL" was the word used by Teddy Carr, left, United Artists managing director in Great Britain, for the refusal of British authorities here to allow showings in the U. S. of Michael Balcon's "Next of Kin". When he returns to England shortly, says Mr. Carr, he will "tear the thing wide open".

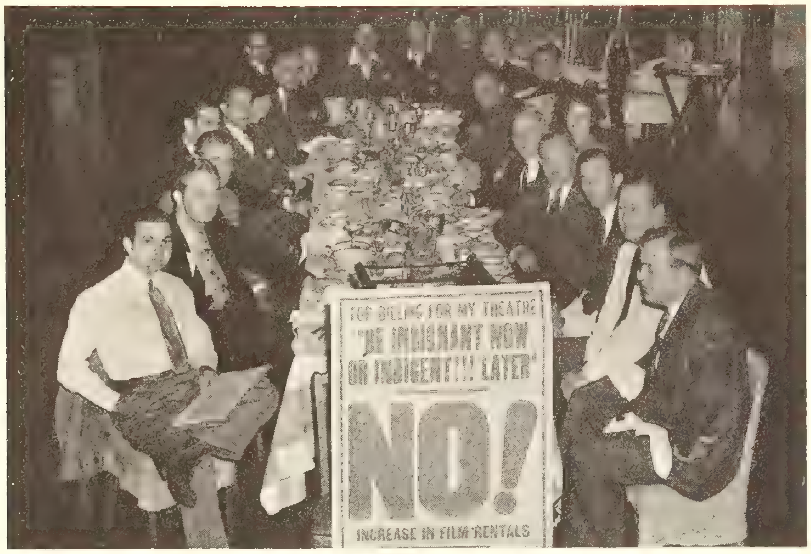
BRONZE PLAQUE commemorating the heroism of the Marines at Wake Island is shown to Marine Sergeant Jack Patterson by Mrs. Ruel Baker of the American Women's Voluntary Services.

■ LATIN AMERICAN consuls viewing "Wake Island" at Paramount. Among those pictured are: Anibal Jara, Chile; Gayetano de Quesada, Cuba; S. E. Duran Ballen, Ecuador; Miguel Ángel Magana, El Salvador; Gustavo Rivas, Guatemala; Gonzalo Carias, Honduras; Luis Mena-Solorzano, Nicaragua; Robert de la Guardia, Panama; F. Pardo de Zela, Peru; Nicolas Velez, Venezuela.



By Staff Photographer

■ COOPERATION of exhibitors to conserve theatre equipment was asked by Chris Dunphy, chief of the War Production Board's Amusement section, at a luncheon held last week at the Hotel Astor, New York. Above, Mr. Dunphy addresses the meeting. Left, three New York independent exhibitors: Hyman Rachmil; Irving Renner of the Endicott Circuit; Jack Hattem, Interboro Circuit.


TOP BILLING FOR MY THEATRE
"BE INDIGNANT NOW OR INDIGENT!!! LATER"
NO!
INCREASE IN FILM RENTALS

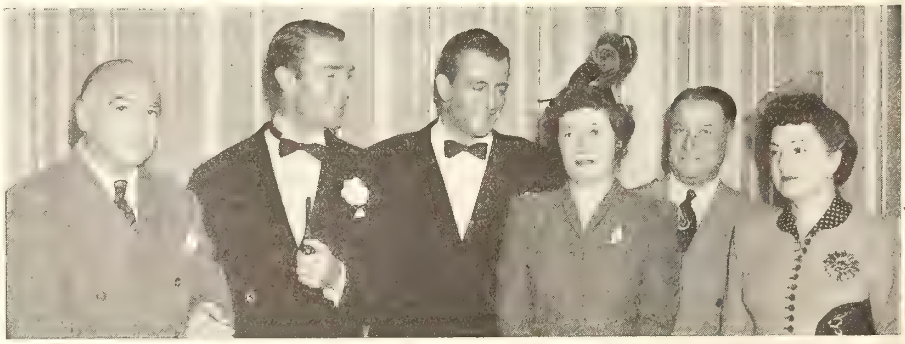
■ INDIGNANT EXHIBITORS FORUM is the name of a group recently organized in Cincinnati to consider increased film rentals, percentage demands, preferred playing time and other industry problems. Willis H. Vance, right, is chairman of the organization.

FETING THE BOSS. O. Henry Briggs (center), president of Producers Releasing Corp., visited Hollywood and was greeted with a cocktail party by Leon Fromkess, right, production head. Robert Benjamin, company attorney is on the left.

By Metropolitan

■ KEYS TO PARIS offices of RKO are donated to the current scrap drive by Phil Reisman, right, vice-president of RKO Radio Pictures in charge of foreign distribution, and Vladimir Lissim, left, also of the foreign department.

■ EARL ALLVINE, for the past 13 years a member of the Fox Movietone News short subject editorial staff, has been commissioned a lieutenant in the Navy. He will report to the Anacostia Naval Base.



EXHIBITION visits production. Nat Holt, western division manager of the RKO theatres; Cliff Giesseman, manager of the RKO Golden Gate in San Francisco, and their wives, toured the Universal Coast Studio with Randolph Scott and John Wayne as their guides. Left to right, Messrs. Holt, Scott, Wayne, Mrs. Giesseman, Mr. Giesseman and Mrs. Holt.

MANPOWER NOW STUDIOS' "GREATEST HEADACHE"

Drastic Reduction Seen Overshadowing Lack of Many Materials

Drastic reductions in the manpower hitherto always plentiful for motion picture producers may soon overshadow the acute shortages of many materials and items of equipment used in the Hollywood studios.

Executives in New York and on Hollywood production staffs admit privately that a serious shortage of acting talent, technicians, cameramen, writers, directors, producers and ordinary studio labor impends. In many instances it is already pinching plans for autumn and winter productions.

Charles Francis Coe, general counsel of the Motion Picture Producers and Distributors of America, who was in New York this week on a brief business visit, admitted that manpower is rapidly becoming "the greatest headache of them all" for producers. Technical staffs built up by the large studios over many years are being particularly hard hit, he said.

Shortages in building supplies, film, paint, electrical equipment and other physical items may be circumvented to a large measure by using fewer and simpler settings, devising substitutes and carrying out production economies, one executive said. But trained motion picture makers, who have learned skills over many years, cannot be "replaced with ersatz hired help," he remarked.

Estimate 4,000 in Military Service

Between 3,500 and 4,000 workers from the major studios, who contributed to picture making in every capacity from porter to producer, are estimated to have entered military service. Additionally several thousand film workers have gone to work in aircraft factories or other war work in the Pacific area. Carpenters, painters, electricians, grips and skilled trade members have been tapped by defense industries in particularly high proportion. But extras, stars and writers have also gone into war work, as well as the Army. Many women are among them.

The creative talent unions also have been drained of many of their best workers by the war. The Screen Writers Guild recently estimated that 22 per cent of its membership was no longer available for film work.

However, the industry will seek no special deferments or classifications for individuals called for the draft or shifted elsewhere for war work, Mr. Coe indicated.

"Just before I left Hollywood, I was in the office of a studio head when one of his top producers came in," Mr. Coe said. "A top technician had been called by his draft board in the middle of a picture. The producer begged the studio manager to intercede. 'What can we do?' he asked.

"'Bid him good-bye'" was the executive's reply, Mr. Coe reported. He said it was typical of Hollywood's attitude. Every executive there, he reported, is determined to get along as best he can with the facilities and personnel at hand.

IATSE TRAINS SUBSTITUTES

Replacements for skilled technicians called into the war are being trained by the International Alliance of Theatrical Stage Employees, Hollywood business agents of which met there Friday with Pat Casey, producers' labor contact, in the first of a series of conferences on the increasing shortage of manpower.

Mr. Casey praised the IATSE program, which was begun quietly and has been operating for some time. The Hollywood unions have set up schools for apprentices in such fields as sound, makeup and camera work. At the meeting, the consensus was that women should be trained only when all available men have been placed.

Other New York executives cited the example of Great Britain, where studios have been kept open despite draft inroads.

Far from being optimistic over the future, most production heads feel that the present shortage of help is only the beginning. They point to warnings from Paul McNutt, chairman of the Federal Manpower Commission, the Army and Navy, and the President himself that every man and woman in the country soon will be required to contribute directly to the war, either in the armed services, or in essential industry or civilian services.

See Further Cuts In Studio Staffs

While confident that the motion picture industry will always be permitted a nucleus with which to maintain its functions as a medium of information and entertainment, they admit that it is almost inevitable that the present staffs will be greatly reduced. Perhaps talent may have to be loaned to the industry on furlough from military service or war work for specific assignments, one distributor said. This system has been at work in England for some time.

Washington observers meanwhile reported that a serious manpower situation is arising which may necessitate either revision downward of present plans for an Army of 10,000,000 and a Navy of 3,000,000 or adoption of "selective service legislation which will enable the Government to assign workers where they are most needed."

Only by practically abandoning all forms of civilian activity not directly connected with necessities of life could a sufficiently large production "army" be provided to fill the materiel needs of a 13,000,000-man military and Naval establishment, according to some officials whose estimates have precipitated a controversy over the manpower situation.

Job freezing or transfer orders are expected to be issued soon to quell the competition for labor among war industries. Serious consideration is being given also to legislation that will draft all persons not in the military or naval service, for assignment to such war industries as need labor.

Radio Gets Equipment, Personnel Priorities

The War Production Board on Monday provided a preference rating of A-1j for the acquisition of repair and maintenance parts and supplies by broadcasters and set forth specific conditions which must be met to secure the privileges of the priority.

The assigned rating is to be used only for maintenance and repair, and may not be utilized for expansion, improvement, or change in design of equipment.

The rating may not be used to replace in inventory more than one spare tube for each active tube socket; tubes replaced or to be replaced must be operated until they fail, and power tubes rated 25 watts or more which fail must be returned to the manufacturer unless they are to be repaired.

No spare parts may be replaced under the rating except those subject to frequent failure, to deterioration or exhaustion, and where the lack of replacements parts would result in long delay in resumption of operations.

Essential Labor Lists Prepared

No parts are to be replaced if they can be repaired with a smaller consumption of materials, and the rating may not be used to increase the value of an inventory, other than tubes, above what it was October 5th, nor to build up an inventory in excess of requirements for three months, other than in tubes.

All equipment which has failed must have been operated within the ratings specified by the manufacturer.

Critical occupations in the broadcasting industry, both standard and international, have been listed by the Board of War Communications and transmitted to the War Manpower Board for consideration in connection with the development of a standard index of critical occupations for the guidance of draft boards in considering Selective Service policies in drafting key personnel from industry.

The material was prepared by the various technical committees of the board at the request of the commission, which is making similar surveys of all other industries.

MAJORS GIVE 7,000 TO U. S. FORCES, WITH MORE GOING

Home Offices, Hollywood, Field, Theatres Send Men to Army, Navy

Figures furnished this week by home offices of major distributors disclose that more than 7,000 of their employees are now in military service.

In addition, many hundreds of others have gone to the services from theatres, independent producers and distributors, independent exchanges, film laboratories, motion picture manufacturing companies and practically every allied branch of the industry.

Paramount heads the list, with 2,453 men in the armed forces, including 87 from the home office, 135 from the studio, 56 from exchanges, and 2,175 from theatres affiliated with the circuit. Warner Bros. is next with 1,262. Then, MGM, 1,121 in service. RKO has about 400 men from the circuit and more than 800 from the studio, exchanges and home office. Twentieth Century-Fox has 408 men serving, from the home office, studio and exchanges. Universal has 282, Columbia, 100 from the home office and exchanges, and United Artists about 50.

Thus, men from all branches of the picture industry continue to answer the call to the colors. During September, the following went into the various branecehs of military service.

From Hollywood: Lyle Tablot, Army Air Corps; Richard Denning, Navy; Norman Krasna, Warner Bros. writer-director, Army Air Corps; Warren Low, film editor, and Bert Teitelbaum, art department, Warner Bros., Army; Milton Sperling, 20th Century-Fox producer, Marine Corps; William Raynor, PRC's Hollywood director of publicity, Army Air Corps; Del Frazier, Warner Bros. short subject director, Army Air Corps.

Many from Home Offices Called to Serve

Lt. Edmund Grainger, Republic associate producer, reported for active duty in the Signal Corps; Jack Otterson, Universal supervising art director, Army; Sidney Lunt, Universal laboratory contact man, was commissioned a major in the Signal Corps; Jack Bernhard, former producer at Universal, and a son of Joseph Bernhard, Warner Bros. vice-president and general manager, was commissioned a pilot officer in the RAF; Perc Westmore, head of Warner Bros. make-up department, U. S. Coast Guard.

Men from the home offices who have joined include: Peyton Gibson, secretary of Universal, Army Air Corps; Hiller Innes, production manager, Paramount, Navy; William Gold and Herman Hochberg, art department, Warner Bros., Army; Herbert B. Lazarus, Paramount legal staff, Army; Ben Pollock, promotion department, Universal, Army; James Victory, secretary to Spyros Skouras, president, Twentieth Century-Fox, Army; Otto Pirkola, publicity department, RKO, Coast Guard; Arthur M. Herskovitz, purchasing department, RKO, Army; Johnny Belmont, mail department, RKO, Navy.

WOMEN OF INDUSTRY JOINING SERVICE

Following enlistment in the WAVES of Betty A. Glixon, Chicago theatres' department secretary, the first Warner Bros. woman employee to enlist, the company announced last week that any of its women employees entering military or naval auxiliary services will be entitled to the same allowances for dependents, severance pay and other direct benefits as are received by men who leave for military duty.

First employee of RKO to leave for auxiliary service is Rosanna Kennedy, telephone operator at the company's New York exchange, who joined the WAACs. Peggy Rohyl, executive secretary to Hal Horne, 20th Century-Fox advertising and publicity director, enlisted in the WAVES and reported this week at the Smith College training center. Grace White, secretary to John Harris of the Harris Amusement Co., Pittsburgh, also has been sworn in as a WAAC. Jean Sawyer, editor of *Movies Magazine*, has reported for WAAC training. She is the daughter of Jeanette Sawyer of the War Activities Committee and Major George A. Sawyer, adjutant of the 5th Brigade, New York Guard.

From the field: Eugene Tunick, RKO branch, Cincinnati, Army; Gene O'Brien, Columbia's New Haven exchange, Army; Charles Kates, Warner booker, Cleveland, Army; Ted Abner, Paramount salesman, Philadelphia, Army Air Corps; Edward Doherty, salesman, Columbia Memphis exchange, Navy; James Connell, sales department, and Taylor Jetton, assistant shipper, Warner's Memphis exchange, Navy; Thomas McCleaster, salesman, Twentieth Century-Fox, Indianapolis, Army Air Corps; Bernard Newman, Denver PRC exchange, Navy.

Forces Take Toll Of Exchange Staffs

Also, Charles B. Williams, Paramount booker, Cincinnati, Army; John Howard, Paramount branch manager, Detroit, Navy; Bud Denton, MGM Seattle exchange, Navy; Eugene Lamb, ad sales manager, Twentieth Century-Fox, Seattle, Navy; Cecil J. Farnes, salesman, Universal, Portland, Ore., Army; Harold Donner, booker at Republic-Sheffield exchange, Portland, Ore., Army Air Corps; H. P. McNary, booker, Warner exchange, Portland, Army; Robert Windsor, head shipper at the same exchange, Navy; William Lewis, Warner Bros. publicity representative in the Southwest, Army.

From theatres have gone: Clarence H. Moss, director of publicity and advertising, Interstate Circuit, Texas, Army Air Corps; Truman Randall, Capitol, Chicago, Army; Charles Lowe, Hartford, sound director, Warner Theatres, Navy.

The enlistment of Harold Massie in the Army Signal Corps has brought to 114 the total of Balaban & Katz employes, Chicago, into service; Mitchell Franklin, of Franklin & Herschorn theatres, New Brunswick, Royal Canadian Air Force; Peter Trado, manager, Broadway, Camden, Coast Guard; Henry Shapiro, publicity head, William Goldman theatres, Philadelphia, Army; Franklin L. Ramsey, manager, Warner Lenox, Hartford, Army Air Corps; Jack Slingluff, manager, Central States, Cresco, Ia., Marine Corps.

Theatres Send Many To Army, Navy

Also: John Cuddy, operator, Capitol, Waterbury, Navy; Harry Harris, Harris Amusement Co., Pittsburgh, Army; John Roach, manager, Warner's Ardmore, Ardmore, Pa., Army; Nat Rubin, manager, Lyric, Bridgeport, Army Air Corps; Robert McDonough, Comerford Circuit home office, Scranton, Pa., Army.

Also, Anthony Telansano, E. M. Loew's, Hartford, Army; Haines A. Miller, former manager, Ritz, Treverton, Pa., Navy; Jack Brassil, Loew's Poli, New Haven, Army; Robert Meade, chief projectionist, E. M. Loew's Hartford, Army Air Corps; W. R. Howes, manager, Granada, Spokane, Army; Leo Howard, operator, Star, North Brookfield, Mass., Army; Irving Refowich, manager, Refowich theatre, Freeland, Pa., Army.

Three San Francisco Managers Join

William Zeiler, manager, J. P. Harris theatre, Pittsburgh, Army; Clarence Charles Klein, former theatre manager and city welfare director, Pittsburgh, Army Air Corps; Michael Chakeres, managing director, Chakeres-Warner Theatres, Army; Ray Crouch, manager, Dad Abbott's theatres, Seattle, Army; H. L. Glandfield, owner of the Cameo and Shell theatres, Tacoma, Army.

Three more theatre managers and five assistants in San Francisco have left to join the services or war work. Reke Feliziani, manager of the Noe, is a private at Fort Scott, Ill.; Charles Coovert, Amazon, is at Camp Roberts, Cal., and Dan McLean, Embassy, is a boatswain's mate in the Coast Guard.

Assistant managers Robert Bayben, Daly City, and Hal Guyotti, Irvine, are at Camp Roberts, and Mervyn Mooney of the Fox theatre is in the Coast Guard. In the ship yards are Tom Barlow of the Noe and Frank Shragg, Palace. Both were assistan managers.

INDUSTRY ORGANIZES WAR PICTURE DISTRIBUTION

WAC Plans to Release One New Short Subject Each Week of All Films

A new short subject every week on topics related to the war will be released henceforth under the auspices of the War Activties Committee of the motion picture industry.

The reorganized program for the release of war information and morale films was approved at a meeting of the War Activities Committee last week. It will coordinate into regular distribution the releases of the Office of War Information film bureau and its production unit, and the special short subjects made by Hollywood producers at Government instigation.

Also the program will make available a regular supply of special war films for weekly exhibition in all of the 15,265 theatres across the nation which have pledged to play the WAC films. They are being urged to play all WAC subjects, with a change at least once a week.

Prints will continue to be booked and circulated through the exchanges of the major distributors and it is expected that the new 52-week WAC film program will give the subjects the widest distribution ever received by any releases.

Victory shorts acquired by the WAC from the Office of War Information will alternate each week with the "America Speaks" series produced in Hollywood and distributed by the industry without profit. The Victory films will continue to be supplied without cost, while exhibitors will pay nominal rentals for the Hollywood product. Any revenue above minimum production expenses will be donated by the WAC to a war charity.

Work Out New Plan For Releases

Short subject representatives of the major distributors meeting with Herman Gluckman, in charge of distribution for the War Activities Committee, worked out the program of one-a-week releases. M. J. Weisfelt, Columbia; William Clark, Twentieth Century-Fox; Henderson Richey, MGM; Oscar Morgan, Paramount; H. J. Michalson, RKO and Bernard Kreisler, of Universal participated in the conference.

The schedule of releases agreed on by the committee, with dates, title and producer follows:

October 22nd—"Manpower" (Office of War Information); October 29th—"We Refuse to Die" (Paramount); November 5th, "Everybody's War" (20th Century-Fox); November 12th—"Japanese Relocation" (OWI); November 19th—"Keeping Fit" (Universal); November 26th—"Colleges at War" (OWI) December 3rd—"Conquered by the Clock" (RKO); December 10th—"Night Shift," (OWI-British Ministry of Information); December 17th—"Weapons from Waste" (Columbia); December 24th—"Your War" (OWI); December 31st—an untitled film about Vice-President Wallace, being made by Paramount.

This schedule, particularly in its latter portion, is subject to change.

In the case of the pictures which are to be rented from a distributor, any dispute between exhibitor and distributor over a fair price will be submitted to an impartial arbitration board appointed by the WAC. They will determine a fair rental for the particular situation. It is agreed however, that pictures will be played pending settlement of the dispute.

William Montague, associate producer of the Office of War Information, in a letter to Mr. Gluckman listed 10 titles in work by the unit which is headed by Samuel Spewack. Mr. Spewack returned from England this week with film and story material gathered with the assistance of the British Ministry of Information.

The OWI films fall into two categories, one of the trailer type, running around 200 to 400 feet, based on situations of the moment. These will be made and distributed regionally on advices from Washington indicating special needs for them in local salvage, manpower etc. campaigns.

These include: "Oil Conservation," "The Army Needs Specialists," "Tin Can Salvage" and "Four Rules For Rubber Conservation." There will be approximately 26 of this type.

Five longer subjects have been completed and are in WAC hands. They are "Salvage," which features an appeal from Donald M. Nelson; "Colleges at War," "Night Shift," "Manpower" and "Japanese Relocation."

The longer OWI subjects in various stages of preparation and production are:

"Paratroops," which deals with the training of parachute troops and their equipping for service in any part of the world.

"Community Traffic." A film showing how members of a community faced with traffic problems arising out of boomtown war industry get together and solves these problems. It was filmed in Bridgeport.

"Troop Train." The problems involved in moving a mechanized division; how the men actually live on board a troop train.

"Nurseries." The care of children whose mothers are working in war plants, whether the children are of nursery age or older.

"The Farm." The part American farms are playing in feeding the world.

"Army Chaplains." A picture exemplifying toleration through the work of chaplains of all faiths in the army.

"Schools at War." The victory program that is being developed for school children.

"What to Do In an Air Raid." A definitive picturization of the most practical advices on this subject.

"Alaska." An explanation of this territory's importance geographically and strategically, to the successful prosecution of the war.

"Dover." This is a recut and synchronized version of the British picture, "21 Miles," with narration by Edward Murrow, CBS commentator.

RKO Shows John Smith, Soldier, In First 'This is America' Short

RKO Radio previewed on Wednesday, in New York, the first of its new series of topical two-reel subjects to be released under the general title, "This Is America". The series is pointed directedly at the American family, which is still the backbone of picture patronage.

Treating topics of timely importance, the subjects are intended at the same time to be informational and intimate, reflecting the dominant interests of small and large town America without preachment. RKO will release one a month.

The first release, "Private Smith of the U. S. A.", presents the nation at war in terms of the initial impact upon the home of the recruiting of an army of John Smiths from the 48 states.

The emphasis is at all times on pictorial content, the story in action. The commentary, spoken by Dwight Weist, from a pointed script by Phil Reisman, Jr., assumes the function of blending detail into a significant whole, of relating experience to the broader issues. It is, in addition, refreshingly free of moralizing and is live with humor. There is, on occasion, the note of affectionate patronage which creeps into discussions of "our boys."

Production, in the hands of Frederic Ullman, Jr., with Jay Bonafield supervising, bespeaks careful planning and freshness of approach. Photography by Larry O'Reilly is clean and sharp. The musical accompaniment by Nathaniel Shilkret and Herman Fuchs, recorded by Francis L. Woolley, is never allowed to dominate a scene or force a mood. John Hoffman's editing leaves the impression of intelligent selection from material enough for many more than the subject's 19 minutes to present the highlights and suggest the background.

The national release date for "Private Smith of the U. S. A." is October 23rd. Subsequent releases will include a tribute to the war effort of America's women and a survey of the future manpower of the nation in its Boy Scouts. A flexible schedule is projected to permit, insure topics of timely interest.

The series, in its broad appeal and simplicity of presentation, promise definite audience attention.—E. A. C.

SALARY CEILING ORDER PUTS STUDIOS IN THE MIDDLE

Producers Find Themselves Between Freezing Law, Guild Contracts

An early official interpretation of the application to the motion picture industry of presidential salary freezing orders was seen as imperative this week, to prevent chaos in the business relations of producing companies and hired acting, writing, directing and producing talent.

The U. S. Board of Economic Stabilization, or the Federal courts, possibly both, will be asked by the organized industry and guilds to determine the status of talent and union contracts which require salary increases at stipulated intervals. The stabilization order precludes them. Failure to pay such raises, however, would constitute a breach of contract unless a special ruling is obtained, lawyers said.

Clarification of the salary situation was one of the principal objects of a flying visit to New York this week by Charles Francis Coe, general counsel and vice-president of the Motion Picture Producers and Distributors of America, Inc. He said on Monday that meetings would be held this week to determine methods "of the fullest possible cooperation" in adapting film wage practices to the new order.

Representatives of the MPPDA, distributors, talent guilds and attorneys, met through the week at the MPPDA offices in New York to discuss possible effects of the freezing order. Spokesmen pointed out, however, that all industry consideration was contingent on the administrative orders which are being prepared by the National Economic Director, James F. Byrnes.

The "Committee of Six" lawyers from the industry, which led reorganization of public relations for the organized industry last year and guided defense tactics during the Senate investigation of war propaganda in films, was present for the meetings.

Talent Guilds Invited to Meetings

Mendel Silberberg, Herbert Freston and Maurice Benjamin, Hollywood members of the committee, came east to join Joseph Hazen of Warners, J. Robert Rubin of MGM and Austin Keough of Paramount. Accompanying the coast attorneys were Mr. Coe and Alfred Wright and George Wasson, Twentieth Century-Fox counsel.

Fred W. Beetson, executive vice-president of the Association of Motion Picture Producers, also came east.

Representatives of all talent guilds also were invited to the New York meetings, following two sessions with Mr. Coe and the producers in Hollywood. It was indicated that the salary problem will be the concern principally of the creative workers, many of whom work on option contracts. Their guild representatives were expected to initiate any action which might result from inequities in the Government orders.

The first step, it was said, would be a protest to Mr. Byrnes, with a request for a hearing. All groups on the committee were emphatic in their assertion that they sought to cooperate fully with the Government. Only in the case of manifestly gross unfairness will court rulings be sought, one lawyer said.

HIGHER SOCIAL SECURITY RATE IS FORECAST

Countering a Congressional move to freeze social security taxes at their present level, President Roosevelt last week disclosed that he plans to ask legislation expanding and extending the whole social security system which, he said, would involve "substantial further increases" in payroll levies. Secretary of the Treasury Morgenthau also announced that he would ask Congress for another tax bill to raise $6,000,000,000.

Kenneth Thomson, executive secretary of the Screen Actors Guild, reached New York Tuesday for the meetings and other guild representatives were expected before the weekend.

Washington at midweek heard that Randolph Paul, general counsel for the U. S. Treasury, was drawing up regulations for the Office of Economic Stabilization making the ban on salaries above $25,000 a year, after deduction of taxes and other stipulated expenses, the responsibility of employers. The Treasury was also drafting methods of applying controls on salaries in excess of $5,000 a year.

At the same time talent guilds, as reported by MOTION PICTURE HERALD from Hollywood last week, were organizing their forces to protect their members from "inequities." Attorneys representing the Actors and Writers units were reported on their way to Washington. Mary C. McCall, Jr., a member of the writers committee, was in Washington at midweek to discuss the freezing of writers salaries.

Stabilization Office Begins Work

by FRANCIS L. BURT
in Washington

Safeguards against inflation and social reform are blended in the executive order issued by President Roosevelt, creating the Office of Economic Stabilization to administer the provisions of the anti-inflation legislation enacted by Congress last week.

Although there is no mention whatever in the act of salary limitations, the President, under the authority given him to correct "gross inequities," ordered the new agency to take steps to limit salaries to $25,000 after taxes, insurance premiums, fixed obligations and other provisions to prevent undue hardship.

While the order provides thus for salary limitation, there is no limitation on income from dividends, rents, royalties or other sources. To that extent, the President was unable to put over his proposal, twice, rejected by Congress, to limit individual income to the $25,000 figure.

Rentals, Admissions Seen Unaffected

Neither the act nor the executive order went into other fields, with the result that it is expected there will be no change in the situation with respect to film rentals or theatre admissions. The film industry was specifically exempted from the provisions of the original Price Control Oct, which was not repealed by the new legislation. All labor in the motion picture industry, to and including top executives, will be affected by the wage and salary controls.

An effort by Senator Sheridan Downey of California to protect the "starlet" contracts, which provide that young actors and actresses shall be given periodic salary increases as they develop, failed when the Senate refused to accept an amendment exempting contracts entered into prior to September 15th.

It is believed, however, that under the executive order, it will be possible for talent to receive increases as they are earned.

The director of the Office of Economic Stabilization, Associate Justice James F Byrnes, will have a board consisting of the Secretaries of the Treasury, Agriculture Commerce and Labor, the chairman of the board of governors of the Federal Reserve System, the Director of the Budget, the Price Administrator, the chairman of the National War Labor Board and two representatives each of labor, management an farmers to be appointed by the President.

Minor Wage Increases Need No Approval

The executive order provides that no increase in wage rates, granted as a result o voluntary agreement, collective bargaining conciliation, arbitration or otherwise, an no decreases in wage rates, shall be mad without approval by the National War Labor Board.

To this extent, it is believed that wage increases generally will be eliminated, sinc the board is not to approve any increase i the wage rates prevailing on Septembe 15th, unless "necessary to correct maladjustments or inequalities, to eliminate substandards of living, to correct gross inequities, or to aid in the effective prosecutio of the war."

However, the board is authorized to exempt cases of "small total wage increases o decreases," leaving companies free to mak minor wage and salary increases witho bothering to obtain Government approval.

The ban on increases in salaries no more than $5,000 a year, except where i dividuals are assigned more difficult or r sponsible work, is a flat prohibition "unt otherwise determined by the director."

N. Y. STATE CENSOR LAUDS SCREEN'S WAR SERVICE

Year's Gross Is $331,486; 316 Eliminations Made; 7 of 1,548 Films Banned

by DICK CONNERS
in Albany

New York State's film censor chief, Irwin Esmond, in his annual report issued this week, expressed high praise for the motion picture industry's contribution to the war effort.

Only seven pictures, of the 1,548 reviewed by the Motion Picture Division (censor board) of the New York State Education Department, during the fiscal year from July 1, 1941 to June 30, 1942, were rejected in their entirety, according to the report filed in Albany Wednesday by Mr. Esmond head of the Division, with George D. Stoddard, Commissioner of Education.

Licensing and censorship functions brought New York State its most profitable year financially, although the number of films and reels reviewed both dropped off materially, according to the annual report.

During the fiscal year, the Division reviewed 1,548 films totaling 7,399 reels, as compared to 1,702 films for the previous year. Foreign-made-and-produced films submitted for licensing dropped to 153, compared with 311 in the year 1940-41.

While seven pictures were rejected in toto during the past year, Mr. Esmond said 43 more were licensed after eliminations had been made. Total number of scenes, sequences and sub-titles eliminated was 316, of which 144 were for indecency, 24 for inhumanity, 44 for tending to incite to crime, 93 for immorality or tending to corrupt morals and 11 because they were deemed sacrilegious by the reviewers. Eliminations the preceding year, numbered 503.

Mr. Esmond's report showed that for the fiscal year the division's income from licenses, permits and subseals totaled $331,486.50, compared to $316,095.50 for the previous fiscal year. Expenses for the period amounted to $68,193.15, or slightly less than the $68,418.03 expended the preceding fiscal year. Accordingly, net revenue to the state was $263,293.35, compared to $247,677.47 for 1940-41.

Praises Specific War Tasks of Films

Praising the industry for its war activities, Mr. Esmond reported: "such activities have included the making of films for training purposes; newsreels; films intended to encourage and build public morale; drives for the sale of War Bonds; personal service of many actors and actresses in furnishing entertainment for the soldiers and men in all branches of the service and, what is vitally important, keeping a continuous flow of entertainment pictures necessary in times of stress to relieve strained nerves and tired bodies seeking relaxation in the theatres. "I doubt," said Mr. Esmond, "if any industry has made a greater contribution."

During the year eight appeals were taken to the Board of Regents, only one of them successfully. Five Division opinions were upheld and two pictures were revised in accordance with the censor's objections and then licensed. In a few scattered cases, there were revocation of licenses where advertising by distributors for the films was held to be improper and misleading.

Money for operation of the division is obtained by a state tax of $3 per foot on original film and $2 per foot on all prints. In addition to reviewing and licensing motion pictures, excepting newsreels, the Motion Picture Division also inspects theatres or any place where films are exhibited, stored, kept or used. This is to ascertain if these films have been licensed, to see if the license leader is displayed on the screen in accordance with the statute and if eliminations have been made pursuant to directions of the Division.

Ohio Makes 23 Cuts

The Ohio censors reviewed a total of 548 reels of motion pictures in September, from which 23 eliminations were ordered. This compares with 505 reels reviewed and 24 eliminations ordered during August.

Cut Price for Service Men

The State, Empire and New Bedford theatres in New Bedford, Mass., operated by the Zeitz Brothers, Harry, Frank and Morton, have announced reduced prices of 25 cents, plus three cents tax, for all service men in uniform, following a request from the New Bedford USO organization.

10-Year Record of N. Y. Censor Activities

The following 10-year review of censoring activities of the New York State Board of Education, together with the figures on its gross income and expenditure figures, are taken from the Board's reports.

Year	*No. of Films Reviewed (Features and Shorts)*	*No. of Reels Reviewed*	*No. of Films Rejected Entirely**	*No. of Rejected Films Finally Approved After Later Revision*	*No. of Appeals Overruled*	*No. of Films with Eliminations*	*No. of Scenes Eliminated (either action or dialogue)*	*Gross Reviewing Fees*	*Expended*
1941-42	1,548	7,399	7	2	1	43	316	$331,486	$68,193
1940-41	1,702	8,715	8	4	2	68	503	$316,095	$68,418
1939-40	1,762	9,635	9	6	..	111	926(a)	$311,800	$63,777
1938-39	1,920	10,039	24	6	1	140	1,334(a)	$298,023	$67,296
1937-38	1,955	10,042	23	(b)	12	110	772(a)	$304,073	$64,648
1936-37	1,924	9,784	24	8	2	162	1,291(a)	$292,435	$64,921
1935-36	1,902	9,366	19	3	5	180	1,452(a)	$269,391	$65,728
1934-35	1,737	8,745	12	3	5(c)	225	1,868(a)	$238,613	$61,197
1933-34	1,769	8,362	15	2	3(c)	286	2,195(a)	$231,497	$60,827
1932-33	1,762	8,916	10	2	1(c)	328	3,035(a)	$226,834	$65,136

(a) GROUNDS FOR ELIMINATIONS:
in 1941-42, 316 eliminations—144 indecent, 93 immoral, 44 criminal, 24 inhuman, 11 sacrilegious;
in 1940-41, 503 eliminations—241 indecent, 195 immoral, 18 criminal, 35 inhuman, 14 sacrilegious;
in 1939-40, 926 eliminations—245 indecent, 501 immoral, 60 criminal, 31 inhuman, 89 sacrilegious;
in 1938-39, 1,334 eliminations—508 indecent, 433 immoral, 286 criminal, 65 inhuman, 42 sacrilegious;
in 1937-38, 772 eliminations—364 indecent, 265 immoral, 60 criminal, 28 inhuman, 55 sacrilegious;
in 1936-37, 1,291 eliminations—546 indecent, 345 immoral, 303 criminal, 64 inhuman, 33 sacrilegious;
in 1935-36, 1,452 eliminations—522 indecent, 275 immoral, 496 criminal, 101 inhuman, 58 sacrilegious;
in 1934-35, 1,868 eliminations—604 indecent, 608 immoral, 436 criminal, 156 inhuman, 64 sacrilegious;
in 1933-34, 2,195 eliminations—838 indecent, 752 immoral, 511 criminal, 79 inhuman, 15 sacrilegious;
in 1932-33, 3,035 eliminations—569 indecent, 1,124 immoral, 917 criminal, 360 inhuman, [7 sacrilegious 58 obscene. (d)]

(b) No report given.
(c) These appeals were made; their disposition unknown.
(d) Listed together as such by the Board.
* Virtually all "sex," "hygiene" and related subjects.

Kuykendall Sees Unity Alive

"Unity does not begin or end with the UMPI," said Edward Kuykendall, president of the Motion Picture Theatre Owners of America, this week, appraising the demise of the United Motion Picture Industry.

The appraisal was carried in the MPTOA's general bulletin of October 13th, over Mr. Kuykendall's signature. He added:

"Genuine cooperation can easily be achieved between the representative organizations long established in the industry, whenever the will to cooperate exists."

Mr. Kuykendall pointed to the War Activities Committee, and especially to its September Bond drive. He said: "At the same time the UMPI was dying, here was a striking demonstration of unity of purpose. . . . Under auspices that precluded professional agitators, exhibitor politics, and the usual undercover chiseling. There may be a profound lesson here."

Out of the wreckage, "there is little worth salvaging," the MPTOA chief asserted, adding:

"A decent cancellation clause is up to the distributor, as it always was. Metro is showing how this ought to be done, and should get every encouragement from exhibitors who really want selection of product."

Disney Film Output Increases Tenfold

Some indication of the demands of Government agencies for Walt Disney's animated cartoons my be had from his 1942 total output of 300,000 feet of film as against 30,000 during 1941. Much of the Disney current output is training film for the United States Navy. Ninety per cent of the Disney work is being produced at cost for Government agencies, the company said.

To facilitate understanding and communication between our soldiers and the natives of China, India and other non-English speaking countries, Mr. Disney has prepared a series of short films for the teaching of basic English, with the assistance of Dr. Ivor Richards of Harvard.

ODT Booklet Explains Truck Ration Forms

The Office of Defense Transportation has published a 31-page pamphlet to guide truck and fleet owners in filing applications for certificates of war necessity. All operators of more than two commercial vehicles must obtain such certification from the ODT in order to purchase gasoline or tires. Operators of film carriers, studio trucks and other industry vehicles must file information on their use, mileage, tires, equipment, etc.

Copies of the instruction booklet may be obtained from John L. Rogers, director of the ODT division of motor transportation, Interstate Commerce Building, Washington, or from regional ODT offices.

Rodeo Sets Record

All previous rodeo records have been broken by the Championship Rodeo of 1942, Major Harold J. Dibblee, vice-president of Madison Square Garden, New York, said this week. Mr. Dibblee said he expected the rodeo to be a sellout until the end of its run, October 25th. The show stars Roy Rogers, Republic Western star.

Madden Joins Navy

William Madden, assistant to Jack Flynn, Metro-Goldwyn-Mayer central division manager for the last 14 years, has reported to the Navy. Paul J. Richratch of the contract department becomes Mr. Flynn's assistant.

MONEY MAKERS POLL

Accompanying the ballots for The Herald's annual poll of exhibitors on the "Ten Best Money Makers," now in circulation is a list, not at all exhaustive, of star names offered as cues to memory for the assistance of the exhibitors filling out their forms. By inadvertence the name of Buck Jones, important indeed in the field of the drama of the big open places, did not appear. That omission, or other omissions, are not to imply inference of inconsequence. Assuredly Mr. Jones rides in the running. Two of his important titles for the season are "Down Texas Way" and "Riders of the West."

Now is a good time to fill out and mail your ballot.

—The Editor

Legitimate Houses Sign Union Pact

A two-year contract establishing wage increases for front-of-the-house employees of legitimate theatres has been signed by the recently organized Legitimate Theatres Employees Union, Local B-183, International Alliance of Theatrical Stage Employees, with the League of New York Theatres, representing all Broadway legitimate houses.

The new wage scales give ushers $11 instead of $8 for eight shows. Chief ushers are raised from $12 to $15.50, and doormen and ticket takers from between $16 and $20 to $22.50. The pact provides for a closed shop, overtime and one week vacation with pay for those working 40 weeks per year, whether consecutive or not.

Richard Scott, IATSE representative, who handled the organizing work for the union, will now undertake an organizing campaign among front-of-the-house employees in motion picture theatres throughout the metropolitan area, union sources said.

Local B-183 claims a membership of 450 ushers, doormen and ticket takers. The local elected an all-women slate of officers following the closing of its pact with legitimate theatres.

Officers of the local are: Catherine Worden, president; Betty Quinn, vice-president; Fay Beshinger, recording secretary; Genevieve Adams, treasurer, and May Rupperte, business manager.

Weitman Will Stage Benefits in Britain

Robert Weitman, managing director of the Paramount theatre, New York, was preparing this week to go to London, where he will stage benefit shows for the Red Cross.

The request came through Paramount officials in London, it was stated. Mr. Weitman will be there three months. The theatre will be directed meanwhile by Robert Shapiro, house manager.

War Music Group Formed

The Office of War Information last week announced formation of a national Wartime Music Committee, organized to encourage more and better patriotic music as a war weapon. The committee consists of representatives of various Government agencies. Jack E. Joy of the radio branch of the War Department is OWI music consultant. Dr. Lyman Bryson of Columbia Broadcasting System and the OWI is serving as chairman.

Office Unit Gets Wage Rise

Pay rises were given and classified in a settlement on Tuesday of the wage provisions of the Screen Office Employees Guild contract with the major companies for clerical workers in the Los Angeles exchanges.

The agreement was arrived at through arbitration, after the dispute over the new contract threatened several times to erupt into a walkout.

The weekly wage scales are: bookers, $50; cashiers and apprentice bookers, in their second six months, $42.50; assistant cashiers, bookkeepers, and apprentice bookers, in their first six months, $35; contract and ledger clerks, bookers, stenographers, and bookkeeping machine operators, $31.50; billers and general clerks, $28; PBX operators, typists, and file clerks, $24.25.

The scales are retroactive to June 1st. The settlement gives wages below those first demanded by the Guild.

Arbitrators were W. J. Milmet, Los Angeles retail druggist; Louis Stein, lawyer for the Guild; and Frank Belcher, lawyer for the exchanges.

Grant Extra Performances Over Scenery Delays

Difficulties in transportation of road company scenery and actors have been recognized by the council of Actors Equity. The council has decided that an extra matinee might be allowed for a road company which could not open on a Monday night owing to delays in transporting scenery, following consideration of a letter from the League of New York Theatres.

For a production whose run extends beyond one week, a Sunday performance might be given without extra pay, the Equity council said in compliance with the League's request.

Another exigency in travel imposed by wartime conditions named was the inability to procure Pullman accommodations. The council also recognized that situation, but made the condition that the company members receive the equivalent of Pullman fare.

The council approved Paul Dullzell's appointment to the committee in charge of the United China Relief benefit at the Radio City Music Hall November 20th.

Warners Cooperating In Manpower Plan

With a view to cooperating in the plan of the War Manpower Commission to stabilize manpower in essential industries, Warner Bros. exchanges have been instructed by A. W. Schwalberg, in charge of exchange operations for Warners, not to hire any new employees from these industries unless the workers first obtain a "certificate of separation" from the U. S. Employment Service.

Repeat Film Cycle

The Museum of Modern Art Film Library will repeat its chronological survey, "A Cycle of 300 Films 1895-1941," in the next few weeks in response to popular request. The cycle will include recent film additions to the Film Library's archives and each program will be shown two days in succession, twice daily, except in the case of 11 films which are too long to permit two showings in an afternoon.

Max Parker Promoted

Max Parker has been promoted to head o the Warner Bros. studio art department, succeeding Bert Teitelbaum, who enlisted in th Army Air Corps. Anton Grot, art directo at the studio, has returned to work after two-year absence due to illness.

UNITED ARTISTS

announces its pictures for the season

1942-43

For twenty-three years United Artists has distributed a standard of pictures unexcelled in the history of motion pictures. This has been due to the enduring spirit of its founders who felt independent motion picture production was as necessary to the life blood of a great artistic medium as independence and freedom of thought are to a great nation.

The present management of United Artists desire to and will at all times uphold this worthy tradition.

We of United Artists further feel that this tradition can be best maintained and enhanced by developing a strong program of diversified picture entertainment suitable for any and every type of theatre.

We present on these following pages a program of pictures which represents the most imposing list of productions ever offered by United Artists in a single year; a program highlighted by its splendid list of independent production brains, star values, story values, directorial genius, and withal, a consistency of supply which will merit for United Artists an essential place in the program of all theatres large or small.

EDWARD RAFTERY
President

GRADWELL L. SEARS

ARTHUR KELLY

GEORGE BAGNALL

CARL LESERMAN
General Sales Manager

HUNT STROMBERG

presents

BARBARA STANWYCK

THE G-STRING MURDERS

(*tentative title*)

by GYPSY ROSE LEE

Directed by WILLIAM WELLMAN

For Release FEB. 12th

The fast-moving, funny and phenomenally best-selling novel of crime behind the scenes in a burlesque theatre . . . written with salty wit by Gypsy Rose Lee.

DISHONORED LADY

Based on Katharine Cornell's Broadway hit by Margaret Ayer Barnes and Edward Sheldon. Kettie Frings has done the screenplay of this story of a girl too eager for love!

GUEST IN THE HOUSE

The powerfully dramatic Broadway play by Hagar Wilde and Dale Eunson. A young couple befriends a pretty girl who repays them by blasting their marriage!

W. SOMERSET MAUGHAM'S

THE MOON AND SIXPENCE

GEORGE SANDERS ★ HERBERT MARSHALL

DORIS DUDLEY • ELENA VERDUGO • ALBERT BASSERMAN • ERIC BLORE

Adapted and directed by Albert Lewin • Produced by David L. Loew

By the author of "The Letter", "Rain" and "Of Human Bondage". One of the great books of our time becomes the most talked-about picture ever made in Hollywood!

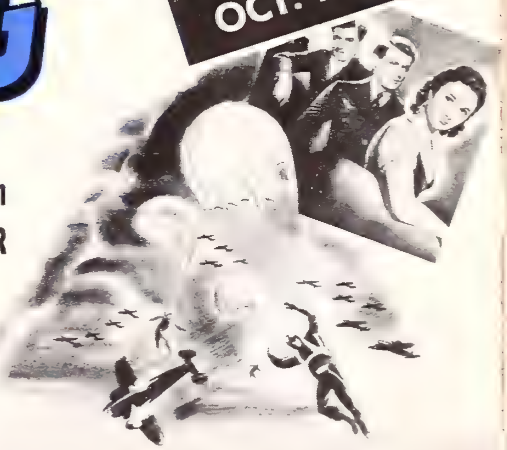
For Release OCT. 2nd

ALEXANDER KORDA *presents*

"ONE OF OUR AIRCRAFT IS MISSING"

For Release OCT. 16th

A thousand planes filling the sky with the thunder of our might . . . in the greatest thrill spectacle ever made with the R.A.F.!



Produced and Directed by MICHAEL POWELL • Written by MICHAEL POWELL and EMERIC PRESSBURGER

The men who gave you "The Invaders"

MAYFAIR PRODUCTIONS *presents* **FRANK BUCK** in

JACARE

(PRONOUNCED JACKĀRAY)

For Release NOV. 27th

It's authentic! It's amazing! It's the first feature ever filmed in the Amazon jungles . . . with hundreds of savage animals hunted in stirring adventures!

with James Dannaldson

Commentary by FRANK BUCK

Screenplay by Tom Lennon

Music Score by Miklos Rozsa

CHARLES F. ROGERS *presents*

THE POWERS GIRL

She's the beauty standard for all America . . . chosen by the most famous authority since Ziegfeld! And her story is geared to the year's biggest campaigns!

with

Anne Shirley • Carole Landis
George Murphy • Dennis Day
Alan Mowbray
plus BENNY GOODMAN and His Band
and America's 50 Most Beautiful Models
Directed by Norman Z. McLeod

For Release JAN. 15th

THE CINEMA GUILD *presents*

FREDRIC MARCH • VERONICA LAKE

I MARRIED A WITCH

with

SUSAN HAYWARD • ROBERT BENCHLEY
CECIL KELLAWAY • ELIZABETH PATTERSON
ROBERT WARWICK
A RENE CLAIR PRODUCTION
Directed by Rene Clair
Screenplay by Robert Pirosh and Marc Connelly

Her father says "Be a b
girl!"...and she is! She ge
what she wants by he
appeal in this laughter-im
pelling comedy, based on
Thorne Smith's novel, "The
Passionate Witch"!

For Release OCT. 30th

HARRY SHERMAN *presents*

AMERICAN EMPIRE

with

RICHARD DIX • PRESTON FOSTER
LEO CARRILLO • FRANCES GIFFORD
ROBERT BARRAT • GUINN WILLIAMS

The exciting epic of Texas a hundred years ago when fortunes were made and lives were lost on the great cattle ranges north of the Rio Grande!

For Release DEC. 11th

RRY SHERMAN *presents* **George BRENT · Priscilla LANE**

in

SILVER QUEEN

For Release NOV. 13th

with BRUCE CABOT
LYNN OVERMAN
EUGENE PALLETTE
JANET BEECHER

Directed by Lloyd Bacon

A dramatic romance of old San Francisco in which a society belle with a natural flair for sleight-of-hand picks a professional gambler as her first victim!

E CINEMA GUILD *presents* **PAULETTE GODDARD**
RAY MILLAND

in

The Crystal Ball

ast paced comedy full
gay surprises as a gor-
ous redhead catches up
ith the tall dark stranger
fortune-teller said she'd
neet!

For Release JAN 1st

with WILLIAM BENDIX · GLADYS GEORGE · VIRGINIA FIELDS
CECIL KELLAWAY · CLEM BEVANS · Directed by Elliot Nugent

THE CINEMA GUILD *presents*

For Release JAN. 29th

YOUNG AND WILLING

Based on the stage play
"OUT OF THE FRYING PAN"

starring

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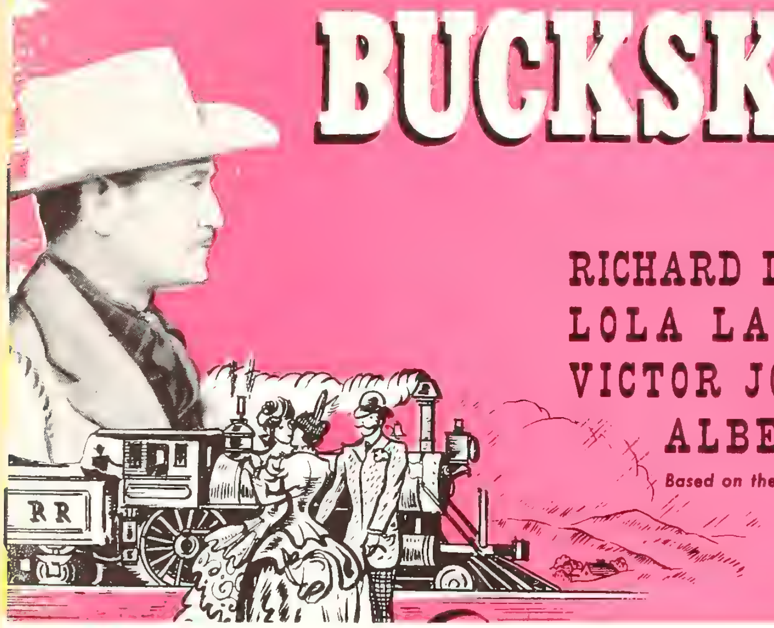
SUSAN HAYWARD
EDDIE BRACKEN
ROBERT BENCHLEY

Produced and directed by
EDWARD H. GRIFFITH

The Broadway comedy hit in which six stage-struck youngsters scheme to grab the attention of a famous producer . . . and what a job they do!

HARRY SHERMAN *presents*



BUCKSKIN FRONTIER

with

RICHARD DIX • JANE WYATT
LOLA LANE • MAX BAER
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Based on the novel by Henry Sinclair Drago

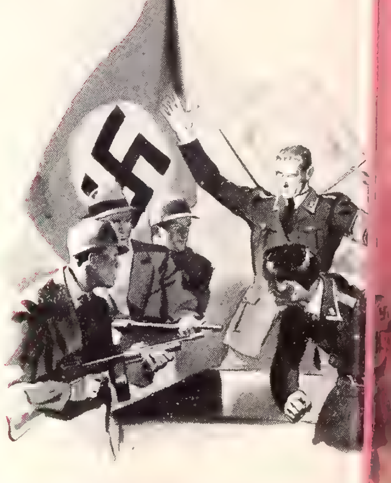
The thundering story of the first railroads to span America! The love story of a reckless pioneer and the most beautiful woman in the wilderness!

ARNOLD PRESSBURGER *presents*

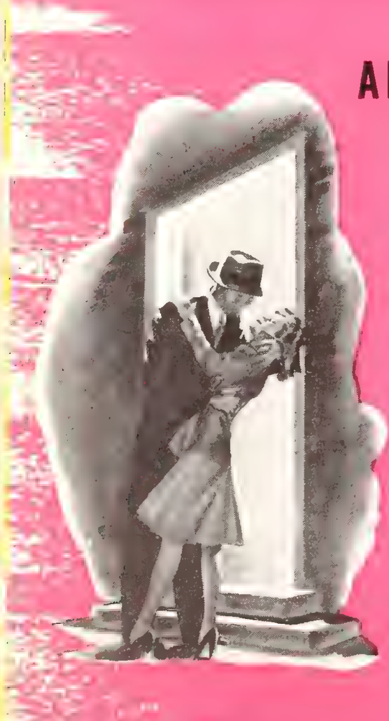
NEVER SURRENDER

(TENTATIVE TITLE)

The story of Heydrich, the Hangman . . . and the mass heroism of the Czechs whose risistance was climaxed in his sensational assassination!



ARNOLD PRESSBURGER *presents*



TOMORROW NEVER COMES

A great dramatic property on which cast and other particulars will be announced shortly

6 HOPALONG CASSIDYS

Produced by Harry Sherman · starring BILL BOYD

- UNDERCOVER MAN **For release OCT. 23**
- LOST CANYON **For release DEC. 18**
- BORDER PATROL
- LEATHER BURNERS
- COLT COMRADES
- HOPPY SERVES A WRIT

First in popularity among westerns, the newest series will be loaded with faster two-gun action than ever. Tops in production value and box-office appeal!

HAL ROACH *presents*

8 STREAMLINED FEATURES

This year comedy is more important than ever before. Fitted to a particular exhibitor demand, Streamliners are produced in Hollywood's only studio devoted exclusively to feature comedies!

- **For release OCT. 9th** THE DEVIL WITH HITLER
- **For release NOV. 20th** FALL IN
- **For release JAN. 22nd** McGUERINS FROM BROOKLYN
- CALABOOSE
- YANKS AHOY
- TAXI, MISTER
- PRAIRIE CHICKENS
- THAT NAZTY NUISANCE

12 THE WORLD IN ACTION

A new group of the screen's most exciting short subjects, bringing into focus the momentous events of today— thru exclusive material unmatched for thrilling drama!

ECIAL **BOB HOPE and BING CROSBY** in a sensational short showing the joys and tribulations of golf!

DAVID O. SELZNICK

IN PREPARATION

JAMES CAGNEY

PRODUCTIONS

Produced by William Cagney

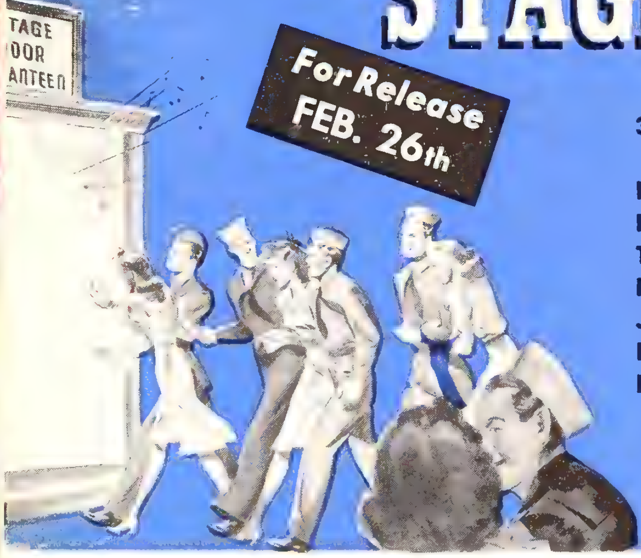
CHARLES CHAPLIN

IN PREPARATION

JACK BENNY

SOL LESSER *presents*

"STAGE DOOR CANTEEN"



For Release FEB. 26th

starring

30 top-ranking celebrities of stage, screen and radio including
KATHARINE CORNELL, HELEN HAYES, KATHARINE HEPBURN, EDGAR BERGEN, TALLULAH BANKHEAD, ELSA MAXWELL, FREDRIC MARCH, FLORENCE ELDRIDGE, JANE COWL, GERTRUDE LAWRENCE, RAY BOLGER and 4 Name Bands including KAY KYSER and BENNY GOODMAN.
Screenplay by Delmar Daves.

Inspired by the most talked-about spot in wartime America! Packed with more entertainment than a dozen pictures and featuring the greates cast of all time!

NOEL COWARD in

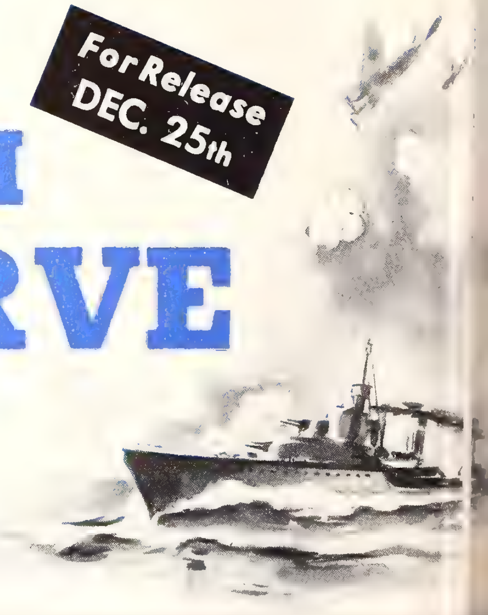
For Release DEC. 25th

IN WHICH WE SERVE

"The unanimous reaction was that the film is Britain's greatest! Critics, editors and high ranking army and navy officials were 'praise crazy' after preview!"

— *Motion Picture Daily*

Produced and Directed
by
NOEL COWARD



MICHAEL BALCON *presents*

THE FOREMAN WENT TO FRANCE

with

ROBERT MORLEY · CONSTANCE CUMMINGS
TOMMY TRINDER · CLIFFORD EVANS · JOHN
WILLIAMS · GORDON CAMERON JACKSON
Directed by Charles Frend

J. P. Priestley's adventure-packed story based on a mar real life incident of a mar who went to fallen Franc to recover vital anti-aircra equipment!

N PREPARATION

EDWARD SMALL

MICHAEL BALCON

PRODUCTIONS *Ealing Studios*

Gregor RABINOVITCH

Noted European Producer

BENEDICT BOGEAUS

SAMUEL BRONSTON

presents

"The Life of Jack London"

A great year for all exhibitors who rely on the four-word guarantee

Released thru UNITED ARTISTS

PRINTED
IN
U.S.A.

STEP UP SCRAP COLLECTION, DUNPHY TELLS INDUSTRY

Urges More Cooperation, Asks for Increased Copper Salvage

A warning to step up the collection of scrap metal, especially copper, was given 500 theatremen last week by Christopher Dunphy, chief of the War Production Board's theatres section.

Declaring that cooperation by theatres in all other drives, and in the general collection of scrap metal, has been excellent, Mr. Dunphy nevertheless asserted that "cooperation on getting old metal from equipment has been bad."

The occasion was a special luncheon Thursday, October 8th, at the Astor Hotel, New York, called by the Independent Theatre Owners Association. Every circuit, and practically all independent theatres, were represented. Preceded by speakers representing all industry sectors, and the War Activities Committee, Mr. Dunphy was introduced by Harry Brandt, ITOA president.

"I am disappointed in one thing," Mr. Dumphy declared, "the withholding of copper drippings. I cannot stress too much that every ounce—not pound— is important. Every day you withhold these drippings, you are helping Mr. Hitler, and I am sure you don't want to do that."

He urged theatre men not to "handicap him" in his struggle to obtain metal for the industry from people who know little about its needs. He added he had been told by experts that 90 per cent of copper used in projectors can be returned, and that he had pledged that the theatres would return that 90 per cent.

"You people are the answer to whether theatres are going to be closed or not be closed," he asserted, stressing also the necessity for daily inspection of equipment by managers and operators.

Warns Against Calls To Washington

Mr. Dunphy emphasized the existence of only a certain amount of copper, and mounting and unforeseen military needs, and remarked that theatre men cannot expect to "ask for handouts—and not expect to make a contribution." He added that he must be "tough" now, and warned against telephoning to Washington. He said:

"You can rest assured that when you file your application for material no one will get more than anyone else" and he said that he ame to the WPB because he was unaffiliated with any industry interests. He promised that all will get the same treatment."

The theatre business up to date has "done very well," he noted, commenting that many ther industries had been transformed to war work.

But his job has "not been easy," he declared. The "easy part" has been contact with industry eople; the "hard" part pleading for its needs in metal. He admitted that up to now, cooperaon of other WPB branches had been "excellent."

No more new equipment is being made, Mr. Dunphy reminded, asking that requests be qualified by his admonition not to "try to protect ourselves at the expense of the industry." An "emergency," he defined only as an occurrence which will close a theatre—not a mere breakdown.

Mr. Brandt, introducing the WPB theatres chief, cited the difficulty of his work, and that some Senators had attempted to promote measures to close one-third to one-half the country's theatres. He recalled that after meeting Mr. Dunphy he found that "his aim seemed to be to keep open the theatres, even though he warned us not to expect to build new theatres or undertake extensive alterations."

Urge Concentrated Scrap Collection

Joseph Bernhard, head of the WAC theatres section, said that only through it, are "we able to present today a *real* front of unity." He added: "business is good—and we're fortunate to still have our industry. The least we can do is cooperate. We're an essential industry, but not a vital one."

Francis Harmon, executive vice-chairman of the WAAC, said the industry received good treatment from the WPB only because it had cooperated so fully.

Arthur Mayer, WAC salvage director, reminded of men fighting overseas without letup, and stated: "No boy must die because you or I have failed to do our share." He promised collection of scrap by theatre men "not as a duty, but as a privilege—we will do it as we have done all our other activities, with the joy of free men," he said.

Sam Rinzler, New York City WAC chairman, advised looking into theatres themselves for scrap, and asked to inspect their houses. "Go out for this drive as if your life depended upon it," he advised—"and your life does depend upon it."

Si Fabian, Bond drive chief for the WAC, said he hoped "our industry can see what unified purpose and action can do," and he reminded that the selling of Bonds will continue because "we're in this for the duration."

New York union support was pledged to the scrap drive immediately after the meeting, by Herman Gelber, president of Local 306, projectionists; Abraham Kindler, Empire State Motion Picture Operators; Solly Pernick, stagehands Local 1; Thomas Mertha, Local 4.

New York Plans Scrap Matinee October 24th

The New York theatres' scrap drive, following an intensive newspaper campaign, will be from Thursday to November 1st.

This week, the city's exhibitors agreed upon a special scrap matinee Saturday, October 24th. More than 900 theatres will participate. Free admissions will be given all who bring scrap metal, rubber or other vital materials. Anyone bringing scrap to a theatre from Thursday on, was to receive a ticket for the October 24th show. A special publicity portfolio, showing the various ways in which the drive may be exploited, was distributed this week to participating exhibitors, by Ernest Emerling, chairman of the scrap publicity committee.

Arrangements were made to hold parades locally in the five boroughs prior to October 24th to create interest. These parades will be masquerades in which children will dress in various kinds of scrap costumes. Prizes of War

(*Continued on following page*)

Canada's Theatres to Aid Bond, Salvage Drives

Canadian exhibitors are getting behind a Dominion-wide salvage drive and Canada's Third Victory Loan campaign, which will start next Monday, October 19th. A conference will be held in Toronto this week by the Salvage Bureau of the Federal War Services Committee, to which J. J. Fitzgibbons, president of Famous Players Canadian Corporation; Henry Falk, representing independent exhibitors, and other exhibition officials have been invited. Purpose of the meeting is to set in motion plans for the salvage drive.

Plans already have been completed for theatre cooperation with the National War Finance Committee in the Third Victory Loan campaign, which will endeavor to raise $750,000,000 in the three weeks beginning October 19th. Mr. Fitzgibbons and Mr. Falk will head the industry's participation in the drive and have named committees of Provincial War Loan chairmen in the circuit and independent fields. It was reported that Canadian Government officials favored separate organizations for circuit-distributor interests and for independent exhibitors.

Hollywood stars who volunteered their services for the Bond campaign will receive their assignments only from the Government board, it was said. Special shows for Bond purchasers will not be given nor will Bonds be sold in special booths in theatre lobbies. Theatres will run special War Bond trailers, however, and other campaign films, in addition to incorporating the drive material in advertising accessories' displays. They also will devote part of their newspaper advertising space to further the campaign. Employee purchases of Bonds will be stimulated and the industry will finance purchases for a maximum period of six months without extra cost to members of the staffs.

NATION'S HOUSES AID DRIVE

(Continued from preceding page)

Bonds will be awarded for outstanding scrap costumes.

The problems of collecting the scrap from the theatres, which in some instances have been so jammed with it that only small entrances remained to the houses, was solved Monday for New York theatre owners, at a meeting in the WAC headquarters, attended by Ed Rugoff, head of the collection committee; Fred Schwartz, chairman of the city's drive; Rowell Fisher, of the War Production Board conservation division; U. S. Army representatives, and agents of scrap dealers.

Pickup Arrangements Are Completed

The dealers divided the five boroughs into different sections and will hand out assignments to "junkies" in these sections, who will carry identifying cards on their two or three-times weekly pickups. Volunteers will accompany the junkies to their scrap yards, where the scrap will be weighed. Checks for the scrap—which will draw 15 cents per 100 pounds—will be sent to the WAC. It is expected that the New York effort will yield a revenue of between $15,000 and $16,000, which will be turned over to one or more charities.

The Film War Service Council, composed of film industry unions in New York, suggested last week joint labor-management committees in each company to promote the campaign. Northern New Jersey exhibitors met Friday, October 9th, in Newark, to plan the state's scrap drive, in cooperation with New York. Speakers were Arthur Mayer, WAC; Charles Eaton, and Clinton White, of the New Jersey salvage drive staff. Co-chairmen for the area are Harry Lowenstein, president of the New Jersey Allied: and Don Jacocks, of Warners.

The same day, in Minneapolis, participation of 800 theatres in collection of scrap was pledged. The pledge came from E. L. Peaslee, president of the Allied Theatre Owners of the Northwest. He also urged theatre men to search their own premises.

Acceptances have been received from 14 exhibitor state chairmen who have agreed to cooperate on the industry scrap collection campaign, the War Activities Committee, said this week. More acceptances are expected to bring the total to 30, the full complement.

220 Tons Collected In Skouras Houses

The men who have accepted are: Fred Schwartz, New York, H. F. Kincey, Charlotte, N. C., John Q. Adams, Dallas, Texas, Rick Ricketson, Denver, Col., Lou Elmer, Des Moines, Iowa, E. C. Beatty, Detroit, Mich., Marc J. Wolf, Indianapolis, Ind., Charles Skouras, Los Angeles, Cal., M. A. Lightman, Memphis, Tenn., John Friedl, Minneapolis, Minn., C. B. Akers, Oklahoma City, Okla., Jay Emanuel, Phila., Pa., M. A. Silver, Pittsburgh, Albert J. Finke, Portland, Ore., Joseph Ansell, St. Louis, Mo., and Sidney Lust, Washington, D. C.

The exhibitor state chairmen operate independently in their own areas under the national coordination of the WAC. They run their scrap matinees, parades and exploitation at their own discretion.

The scrap drive which has been under way some time in the Skouras theatres circuit of New York and New Jersey, has had some results in tonnage and poundage.

Fifty-seven of the circuit's houses up to Monday had collected 220 tons of metal, turned in by 91,418 persons. At the Academy of Music, 14th Street, 4,500 children collected 18 tons of scrap. In Englewood, New Jersey, 1,500 children brought 200,000 pounds of rubber and metal to the theatre.

"MINUTE MAN" FILM AIDS SCRAP DRIVE

The Treasury Department's "Minute Man" newsreel feature is pushing the national scrap drive and aiding the film industry's participation. Pathe News and Universal Newsreel are "covering" various scrap drive developments. The first sequence, by Pathe, is now in release. A second, by Universal, will go out next week. It comprises two subjects: A Coatesville, Pa., scrap pile; and farmers scouring their buildings for scrap. The first subject goes to 16 exchanges in industrial areas; the second, to exchanges in farm territories. The Pathe sequence was sent to 31 exchanges.

According to Frank Leslie, Paramount studio salvage department head, the company has collected 45 tons of metal.

St. Louis Theatres To Hold Sunday Shows

A team of citizens named "Yankee," "Doodle," and "Dandy" has been organized to collect scrap in the Tulsa drive, coincident with the local engagement of Warners' "Yankee Doodle Dandy."

A total of 110 St. Louis theatres will hold special morning shows Sunday, for the drive.

Among New England managers holding scrap shows last week were Gerald Wagner of Loew's Paramount theatre and Harry Horgan of the Opera House in Newport, R. I. Mr. Wagner cooperated with city officials in distributing American Honor Certificates to children who brought in the required amount of scrap, and then gave them all tickets for the show. Five pounds was the price at the Opera House, and also at Nat Silver's M & P Strand theatre and Arthur Keenan's M & P Merrimack Square theatre in Lowell, Mass.

The Colonial and Lafayette theatres in Haverhill, Mass., held tin can salvage shows for children, with the admission 10 cleaned and flattened cans.

Twelve Warner theatres in the Philadelphia zone have staged scrap iron matinees to date, with the first eight houses taking about 85,000 pounds in scrap metal for the war drive. The eight theatres reporting results included the Majestic, Gettysburg; Capitol, York; Grand, Lancaster; State, Hanover; Lion, Red Lion; Seltzer, Palmyra; Stanley, Camden, and Colonial, Atlantic City.

The Collingswood, Collingswood, N. J., held its scrap matinee Tuesday, while the Clementon, Clementon; Grand, Vineland and Levoy, Millville, had them Saturday.

At the Strand, New Haven, a patron drove up in a 1933 Ford and donated the whole car, tires and all, to the theatre's scrap matinee. Adolph Johnson, operator of the theatre, issued six, five, four, three, two, and one-month passes as prizes to those bringing in the most metal.

All the money derived from the Cleveland scrap campaign is being given the Variety Club Scrap Fund, which will contribute to the new Stage Door Canteen, operating in the second floor of the Loew's State Theatre Building, donated by that circuit.

Seattle film exchanges participated in the local drive conducted last week under the auspices of the three Seattle daily newspapers. Many hundred of pounds of metal were piled high on the sidewalks of film row to be carted away by U. S. Army trucks. Much attention was attracted by a complete projection machine from the old Renton theatre, donated by the B. F. Shearer Theatre Equipment Company, together with many old iron and steel seat standards given by the same concern. Nearly all exchanges donated old metal film reels and cases, and odd parts of motors, marquee scraps, etc., appeared in front of the RKO exchange.

Western Pennsylvania Houses Set Shows

Scrap shows were given Saturday in Des Moines by the Tri-States circuit's Garden, Uptown, Highland, Ingersoll, and Eastown theatres. Each school child attending turned in five pounds or more.

All Schine circuit theatres are continuing their scrap shows through next Tuesday. Admission is for children bringing two or more pounds.

Scrap collection shows will be held in approximately 100 western Pennsylvania theatres the morning of Saturday, under sponsorship of local community committees. Admission will be five pounds of scrap per person. Heading the drive for the WAC are John H. Harris, M. A. Silver, and M. A. Rosenberg. Where more than one theatre is located in a community, the motion picture industry is holding the scrap show in one house serving as a collection point.

Captain of the Chicago scrap campaign is Mayor Edward J. Kelly. He informed Jack Kirsch, president of Illinois Allied, and Morris Leonard, president of the city's Exhibitors Association, of his acceptance this week.

The theatres' effort in that city will augment the mayor's "Scrap Harvest Time Drive," which has been operating since September 15th.

The RKO Albee theatre, Providence, removed the outside metal grills from its elevator doors and added them to the scrap pile in front of the theatre. Each grill weighed 125 pounds; with three grills on each of four floors, the donation added 1,500 pounds.

"Salvage" Short In 239 Theatres

The Office of War Information's film short, "Salvage," stressing the need of a nationwide home salvage drive and featuring a commentary by Donald Nelson, opened simultaneously in 239 New York theatres on Thursday, as part of the motion picture industry's scrap collection campaign which also is a part of the drive currently being conducted by the American Newspaper Publishers Association.

A total of 836 prints of "Salvage" has been made up and will be distributed to 15,000 exhibitors by the War Activities Committee of the motion picture industry.

"WILLING TO GIVE AND DO FOR AMERICA," SAYS COE

Tells Rotarians Industry Contribution Is Gratis, Citing Importance

by WILLIAM R. WEAVER
Hollywood Editor

The motion picture industry renders the nation gratis a quality of service which it obtains from other industries upon payment made under contract—and it pays the Government ready cash in the doing.

This was read into the record on October 9th by Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, Inc.

Scene of the reading—which was no reading at all, but a speaking from notes—was the Biltmore Hotel in Los Angeles, and listeners to the address, delivered with the rapidity and precision of a Coe blow-by-blow broadcast of a championship prize fight, were the members of the local Rotary Club, representative of all the industries there are.

Mr. Coe, reported at the time of his election to the vice-presidency of the MPDDA as destined to speak for that organization registered pride when he told his audience:

"Americans are deeply grateful for the steel industry, which accomodates its production to war need.

"Americans are abidingly thankful for an autmobile industry able to convert its facilities to build the implements of victory.

"Americans are proud of a Government and a people which will finance, through contract, these vital operations.

"What, then, is the attitude of Americans who realize that the motion picture industry, in rendering its indispensable service, does so without Government contracts, without subsidy, without payment, but, on the other hand, by its very activity, adds ready cash to the Government coffers?

"Nowhere exists a group of men," he declared, "more willing to give and do for America than we in the motion picture industry."

Screen Shows American Way of Life

The Coe address canvassed the subject of the motion picture from its present status on the continent of Europe to the importance on the home front in America of the theatre which gives it housing.

"The production of motion pictures is an art-industry," he said, "and if it ever ceases to be an industry it will cease to be an art. Controls, (such as those practiced abroad to indoctrinate peoples), would empty the 17,000 American motion picture theatres."

Pointing out the extent to which the medium has been misused in Axis nations, he said, "In 1933 the Nazis banned American-produced pictures in Germany. Nazi-dominated unoccupied France is now under orders to have every American-made motion picture out of France by the end of this year. Whoever would destroy Democracy must first destroy the American motion picture."

He told the Rotarians, accustomed to hearing guest speakers reel off columns of trade indices while pointing to prepared graphs, criss-crossing charts, "Your theatre is an integral part of your community. It sparks the patriotism of the nation. It brings the farm to the city and the city to the farm. It is a clearing house for depicting the American way of life."

Touching other aspects of the film's usefulness to society at large he told them, "No instrumentality is more effective in education than motion pictures. In America more than 600 colleges have courses in film appreciation, and training films for our armed forces and production plants have established new standards of education and teaching.

"American producers are shipping hundreds of thousands of feet of 16 mm. film for showing, without charge, to our armed forces here and abroad. Not only do movies keep the home fires burning—they light them on the foreign fronts of the world," he said.

Coming down to the matter of propaganda, a word which Hollywood in general has avoided

(*Continued on following page*)

Dietz Tells Market Experts Of Screen's Aid to Nation

"It is most important for us to know the facts about the motion picture industry and to take legitimate pride in a great American institution," Howard Dietz, vice-president in charge of MGM advertising and exploitation, told the American Marketing Association in a luncheon address at New York on Tuesday.

He cited the record of the industry as evidence of its awareness of the principles behind the war and the need for active service by all citizens. Films have aided morale with such pictures as "Mrs. Miniver", informed the public through short subjects exhibited in 16,323 theatres which have signed the War Activities Committee pledge, and have made the training of troops six times as expedite as in 1917, he noted.

The industry raised one-twelfth of the total in the 1941 USO fund drive, $2,000,000 for Army and Navy relief, topped the September Bond quota by 63 millions and is now aiding the scrap drive, Mr. Dietz recalled. It is also furnishing free entertainment to troops overseas and is cementing ties of understanding with Latin America.

Since Pearl Harbor about 75 features have been made dealing with various aspects of the war, Mr. Dietz reported. "Perhaps many of them were over-sentimental—but in the main they served to inspire the nation with our war attitude. The reaction from the boys in service and the parents at home has been most gratifying."

The MGM executive quoted the memorandum from E. J. Mannix to studio staffs warning them that the industry is challenged to use its influence in making pictures concerned with the war and its problems. To each Hollywood worker the memorandum "explained a policy on the war which is the reason we fight", Mr. Dietz said.

"With the movie industry completely war-minded and determined to help on the morale front, you may expect films that will deal with the Russians, the Fighting French, the long suffering Chinese, the British, the Dominions, the Dutch, the Brazilians, as well as ourselves." Although some of the best war films may be in the escapist category, Mr. Dietz said, "there is no escape from the truth; films must reflect our democratic way of life or they will fail."

"The constant portrayal of the tremendous task of our factories and workers, the full responsibility of our civilians, the might and determination of our democratic army and navy—this is the job of the producers, writers and directors and every man and woman who contributes to making motion pictures," he said, quoting Mr. Mannix.

"The future trend in pictures dealing with the war will be solidly guided in order to impel the consciousness of the nation insofar as the motion picture is a psychological force toward that ultimate victory which our President predicted," Mr. Dietz said.

In normal times, he told the meeting, these services need no stress. But today, he said, "You will see significance in the fact that the Axis, in order to impress its propaganda on the Latin Americans, has chosen as its chief broadcast theme the story called 'What Makes Sammy Run'. If the Axis can divide, perhaps they can conquer. And it would be a very important purchase on our decline if the Axis could turn the American people against a great American industry."

Screen Gives Vital Service To Nation: Coe

(Continued from preceding page)

like the plague for reason of its misuse, but which the speaker restored to its dictionary meaning for his listeners, the vice-president of MPDDA stepped from the general to the specific:

"Propaganda? If it be porpaganda to build machine guns, I give you 'Mrs. Miniver.'

"If it be propaganda to build tanks, I give you 'Eagle Squadron.'

"If it be propaganda to preach the American heritage, I give you 'United We Stand.'

"If it be propaganda to buy War Bonds, I give you 'Desperate Journey.'

"If it be propaganda to don a uniform, I give you 'Yankee Doodle Dandy.'

"If it be propaganda to lay the lives of our children on the altar of freedom, I give you 'The Pied Piper.'

"And I could go on and on," he said, "and so will motion pictures go on and on, until the deed is done, the war is won, and the risen sun of peace once again illumines the triumph of decency in a powder-blackened world."

Following his address, Mr. Coe entrained for New York, on a 10-day business trip, accompanied by Fred W. Beetson, executive vice-president of the Motion Picture Producers Association.

On Monday in his New York office Mr. Coe said that most of the week which he intended to spend in New York would be occupied by conferences with home office executives, Will H. Hayes and the MPPDA staff on questions of conservation, salary stabilization and censorship.

The preparation of inventories of film stock by the studios for the War Production Board had proven a more difficult task than was first envisioned, he said. The survey had been complicated by varying methods of film control among the studios and the difficulty of estimating current needs.

However, Harold Hopper, chief of the motion picture section of the War Production Board, and the MPPDA conservation committee will both have complete inventories within a "very few weeks," Mr. Coe predicted. They will enable the distributors and the industry as a whole to better estimate their rates of probable consumption within the 1941 quotas agreed upon in meetings last August with the WPB.

"Many benefits have come to the industry through film rationing," Mr. Coe commented. "The War Production Board orders controlling the use of raw stock have served a dual purpose. They have brought about operating economies which benefit all studios. And rationing has shown the several essential uses of motion picture film and will serve to establish them."

The MPPDA spokesman indicated that there was no doubt in his mind that the Government would take every possible precaution to see that all theatres are kept open as a medium of public information and entertainment.

The industry is in smooth working cooperation with the Government in many projects, he declared. There are only a few details of censorship, rationing and Victory film production and distribution to be worked out, it was indicated.

Fire Destroys Metro Sets

Fire of undetermined origin destroyed New York street sets and others in the Metro-Goldwyn-Mayer back lot Tuesday night. The studio estimated the damage at $100,000, due to the irreplaceable nature of some of the critical materials consumed.

LATE REVIEWS

The Mummy's Tomb

(Universal)

Spine-chiller

Universal with this latest spine-chilling melodrama insures its reputation of leadership in the horror-drama field. In the best tradition of the company's "Frankenstein" pictures and the others of a long line, "The Mummy's Tomb," is meant to shock and does.

The monster here is a mummy 3,000 years old that is brought from Egypt by a "high priest" to take vengeance on a small town American archaeologist and his family. Played by Lon Chaney, the mummy is an awesome, eerie figure undaunted by bullets or the strength of mortal men.

Brought to life at the full moon by a magic chemical brew, the mummy creates panic in the town, murders two members of the Banning family and another man connected with an expedition 30 years before, and kidnaps the fiancee of the younger Banning before it finally is destroyed by fire.

The cast includes Dick Foran, as the archaeologist; John Hubbard, as the younger Banning; Elyse Knox, the fiancee; Turhan Bey, the high priest who controls the mummy and Wallace Ford.

The picture manages somehow to maintain a measure of plausibility and the audience should find it "right in the groove."

Ben Pivar was associate producer and Harold Young directed.

Previewed at the Universal projection room in New York. Reviewer's Rating: Good.—PAUL C. MOONEY, JR.

Release date, not set. Running time, 61 min. PCA No. 8655. General audience classification.

The Mummy	Lon Chaney
Stephen Banning	Dick Foran
John Banning	John Hubbard

Elyse Knox, George Zucco, Wallace Ford, Turhan Bey, Virginia Brissac, Cliff Clark, Mary Gordon, Paul Burns, Frank Reicher, Emmett Vogan.

The Undying Monster

(Twentieth Century-Fox)

Superior Werewolf

At first view this seems another "werewolf" picture, with the Jekyll-Hyde motif. Laid in the manorial England of the 1900's, it seems as dated. And a choice variety of Hollywood actors, relieved only by James Ellison, Heather Angel and John Howard, makes it appear more a "B" for the English market.

However, the mood grows; and with it the conviction that the average audience will like it.

Loaded shamelessly with obvious suspense devices—cries in the night, and more often the howling of a wolf; mysterious acts by minor characters who draw suspicion upon themselves; a secret room in the manor, and a dusty crypt; mists upon the moors; the wind, snow, and the sea pounding the rocky shores; it succeeds nevertheless in pulling attention.

That success is mainly because John Brahm has directed with great artistry, aided by Lucien Ballard, director of photography. There are scenes that deserve a pause for inspection as still pictures. There are momements of dramatic, moody underexposure which enormously enhance the story of murder rampant. And there are settings—the work, apparently, of art directors Richard Day and Lewis Creber, and set decorators Thomas Little and Walter Scott—lavish for a small and brief production.

Reviewed in the home office projection room. Reviewer's Rating: Good.—FLOYD STONE

Release date, November 27, 1942. Running time, 60 min. General audience classification.

Bob Curtis	James Ellison
Helga Hammond	Heather Angel
Oliver Hammond	John Howard
Dr. Geoffrey Covert	Bramwell Fletcher

Heather Thatcher, Aubrey Mather, Halliwell Hobbes, Eily Malyon, Heather Wilde, Charles Crisp, Alec Craig, Holmes Herbert, Olive Morgan, Dave Thursby, Donald Stuart, John Rogers, Matt Boulton.

Report Peace Near in CEA Rental Fight

Concessions in the dispute between the Cinematograph Exhibitors Association and Twentieth Century-Fox were reported in the air at midweek in cables from London. There were hints of peace in the battle over selling practices.

Details of the settlement possibility were still secret at midweek as Francis Harley, managing director in England for 20th-Century, officials of the CEA and J. Arthur Rank, head of the Gaumont-British and Odeon circuits, met again. The CEA general council was reported on Wednesday as being ready to receive a report from its president and secretary that the American company had agreed to modifications.

It was reported at London that Mr. Harley had agreed in principle to the CEA demands for a change in the company's new selling policy. Only one major point was said to be still awaiting settlement. The company's New York home office refused to confirm the reports of concessions and settlement but said that the discussions were proceeding satisfactorily.

Meanwhile, it was indicated that the CEA is not pushing its campaign for a boycott of the Movietone newsreel or March of Time and other 20th Century-Fox product.

The dispute arose over the recent demand by 20th-Century for a change in one-day Sunday bookings to longer commitments and an increased number of straight percentage contracts.

The CEA council heard on Wednesday a statement that negotiations were proceeding with 20th Century-Fox.

National Decency Legion Classifies 19 Films

Of 19 pictures classified by the National Legion of Decency in its listing fo the last two weeks, 15 were approved fo general patronage, two were listed as unobjectionable for adults and two were cite as objectionable in part.

Class A-1, Unobjectionable for Genera Patronage: "Bells of Capistrano," "Borde Roundup," "Boston Blackie Goes Hollywood," "The Falcon's Brother," "Flying Tigers," "Miss from Moscow," "Northwest Rangers," "The Old Homestead," "The Omaha Trail," "Raiders of San Joaquin," "Red Rive Robin," "Smith of Minnesota," "Springtin in the Rockies," "Tenting Tonight on tl Old Camp Ground," "The Yanks Are Con ing." Class A-2, Unobjectionable for Adult "Moonlight in Havana," "You Can't Escap Forever." Class B, Objectionable in Par "The Moon and Sixpence," "Sin Town."

Ross Finds Increase Of Older Patrons

A gradual increase in the attendance of old persons is being noted by the checkers of Rc Federal Service, according to H. A. Ross, w this week returned from a national tour of weeks. "It is only a matter of time until the l audience of the old people will have returr to the theatre," he observes. "Hollywood keeping abreast of the needs of the day entertainment and pictures that make peo forget the war." Mr. Ross comments on creases in percentage engagements and a wi call for checkers. His company has been c ducting training courses for more than a ye

"I AM
"ONDELAYO!"

"I AM TONDELAYO"

Magic words that send a thrill down your spine as Hedy Lamarr makes her first entrance in the year's sensational romance based on the world-famed stage hit!

She rings the gong in her LURONG
(a sarong with allure)

She knows how to purr her way into a man's mind and scratch her way out.

HEDY
LAMARR
WALTER
PIDGEON

WHITE CARGO

with
FRANK MORGAN
RICHARD CARLSON · REGINALD OWEN · HENRY O'NEILL

Screen Play by Leon Gordon · From the Stage Play by Leon Gordon · Based on a Novel by Ida Vera Simonton · Directed by RICHARD THORPE · Produced by VICTOR SAVILLE
A Metro-Goldwyn-Mayer Picture

Hedy **LAMARR**
Walter **PIDGEON**
in
WHITE CARGO

Hedy... twice as LAMARRVELOUS in her alluring LURONG..!

with
FRANK MORGAN
RICHARD CARLSON · REGINALD OWEN · HENRY O'NEILL

Screen Play by LEON GORDON
From the Stage Play by LEON GORDON
Based on a Novel by IDA VERA SIMONTON
Directed by RICHARD THORPE · Produced by VICTOR SAVILLE

It's just ONE of the reasons for the TRADE TALK about those

TERRIFIC 12

from

Metro-GOLDMINE-Mayer

ARE
TROPIC SIREN!

"I AM
TONDELAYO"

HEDY
LAMARR
WALTER
PIDGEON
WHITE CARGO
with FRANK
MORGAN
RICHARD **CARLSON** · REGINALD **OWEN**
HENRY **O'NEILL**
Screen Play by Leon Gordon. From the Stage Play by Leon Gordon. Based on a Novel by Ida Vera Simonton
Directed by RICHARD THORPE · Produced by VICTOR SAVILLE
A METRO-GOLDWYN-MAYER PICTURE

The world-famed stage-hit comes to the screen, throbbing with its tropical love-drama, vibrant with the beauty of gorgeous Hedy Lamarr as she speaks–

"I AM TONDELAYO!"

HEDY
LAMARR
WALTER
PIDGEON
WHITE CARGO
with **FRANK MORGAN**
RICHARD **CARLSON** · REGINALD **OWEN**
HENRY **O'NEILL**

SCRAP
MATINEE
Do it for th
boys ov
there

"I AM TONDE-LEO!

the Box-office Vamp!

I shake records loose!
I started the season with "Somewhere I'll Find You!"
I followed with shake after shake!
"Panama Hattie" is shaking the nation with joy!
Held over 2nd big week at Capitol, N. Y.
M-G-M takes over Broadway with
Judy Garland in "For Me and My Gal"—Watch for the
Rousing Astor Theatre World Premiere!
And Broadway gets the first showing of
"Eyes in the Night"—it's startling as a scream!
Every release shakes coins out of pockets—
"Tish" is delish! "Seven Sweethearts" a sweetheart!
"War Against Mrs. Hadley" nationally promoted!
Mickey Rooney in "Yank At Eton" holding over!
And now Hedy Lamarr, Walter Pidgeon in "White Cargo"!
Imagine! It's only October, but as usual

LEO SHAKES THE INDUSTRY!

PRINTED IN U

ADMISSION SCALES CLIMBING IN WAR BOOM TERRITORIES

Trend to Fewer Changes and Long Runs Seen; Manpower Is Problem

There is a steady trend toward higher admission prices in the areas benefiting from the war boom in empoyment and payrolls, and in those areas, too, there is a tendency toward fewer changes and longer runs, it is indicated in the survey of the effect of war economy on the theatre being conducted by MOTION PICTURE HERALD.

The introduction of midnight shows and morning matinees and the acute manpower problem facing the exhibitor now and in the immediate future also are among the major points emerging from the study. The shortage of manpower, emphasized in the reports from all the territories covered in the survey, was pointed up this week in a report published by the U. S. Department of Labor which said that employment in nonagricultural establishments during August of this year exceeded all previous levels.

The Department of Labor report showed an unbroken succession of increases in manufacturing, Federal, State and local Government services, building construction, transportation and public utilities and emphasized that much of the gain came from the trade, mining, finance and service groups, which include the motion picture industry. No separate figures were given for the motion picture industry, however.

On the other side of the picture, the report showed that the increase of 2.2 per cent in employment in manufacturing industries was accompanied by an increase of 4.9 per cent, or $19,300,000 in payrolls for August.

Continuing the study of key territories, reports on Milwaukee, Jacksonville, Des Moines, Kansas City, Omaha and Wilkes-Barre follows:

Motion Picture Herald this week continues the study of the effect of wartime economy and changes in national life on the theatre and the box office. Last week the study covered Knoxville, Buffalo, San Francisco, Minneapolis, Cincinnati, Dallas and Philadelphia and the territories surrounding those key cities. The study will be concluded next week.

Admissions Up, Hours Unchanged

by H. C. BRUNNER

in Milwaukee

There has been a definite upward movement in admission prices in Milwaukee with the latest increase of five cents made by a number of houses after Labor Day and others are expected to follow shortly.

While the Radio, north side neighborhood house, continues to show German films, the Pabst, downtown legitimate house which in the past has filled in with German musicals several days a week, is now showing Russian pictures several days a week.

For the most part show hours remain the same despite agitation from time to time by war workers for shows after midnight. The only concession to this request to date has been Saturday midnight shows by some neighborhood houses in Milwaukee, although first runs in a few Wisconsin cities, including Madison, Racine, Kenosha and Fond-du-Lac are now featuring such programs on Saturdays.

In general, the weekend still continues as the best box office collector for first and subsequent runs alike, with Sunday shows among the leaders.

A drop in masculine patronage is noticeable as might be expected, although downtown houses have not felt this so keenly since they get a good portion of the show business of service men who are on leave from Great Lakes and Fort Sheridan. On weekends the number of such men in the city varies from 2,000 to 5,000, most of whom spend their time in the downtown environs of Milwaukee.

Juvenile business continues strong, particularly on Saturdays and Sunday matinees. Both Warner and Fox theatres stage special Saturday shows from time to time to keep this business alive.

Most of the neighborhood houses have eliminated early bird admissions in the evening and as a result open a half-hour or so later, thereby cutting down their operating time.

Only a few neighborhood houses are offering weekly matinees. Those that tried this policy some months ago with the idea of attracting defense workers have discontinued it as unprofitable, indicating that patrons are following pretty much their usual routine here in attending theatres.

Service Camps Aid Florida Grosses

by RICHARD G. MOFFETT

in Jacksonville

Theatre attendance has been the best in years in the Jacksonville area. This is due to the Naval Air Station, about 10 miles from the heart of town and Camp Blanding, Army camp, some 30 miles from the city. From late Friday afternoon until Sunday night sailors, Naval cadets, officers, Marines and soldiers add some 10,000 to the weekend crowds. Theatre patronage takes a jump and Saturday nights and Sunday all of the downtown theatres have SRO signs out. The normal population of Jacksonville is further increased by ship yard workers in two big plants.

The theatres have made no special admission price for service men, but there are dances and scores of USO activities for men who do not care to take in a film. The tap rooms, cocktail lounges, taverns and even the "juke joints" get a big weekend play.

The situation has helped the weekend business of the neighborhood houses as the home folk do not care to get in the downtown rush Saturday and Sunday and go to the theatres in their own residential communities. The gasoline rationing also has made the neighborhood house popular.

To cash in on the big Saturday night crowds two of the larger downtown theatres hold midnight shows which are usually packed to capacity. Several Saturday morning children's matinees have been staged.

Sunday is the best theatre day of the week with theatres opening doors at 1 P. M. in deference to the churches. By common agreement none open before this hour.

Theatres are having trouble with help. The weekend problem is partially solved by high school boys as ushers. Changes in theatre managers have been frequent and one of the big circuit executives has said he would like to try women as assistant managers. They would have to be over 30, and unmarried, as the long hours and type of work would make it necessary for them to give practically all of their time to the theatre and its business. Few have appeared.

Theatre prices have not been raised other than the showing here during the past year of "Sergeant York" and "Pride of the Yankees." The increase in both cases had been slight.

Audience Change Seen in Iowa

by MARY E. WHEELOCK

in Des Moines

Small town exhibitors in Iowa have noticed a decided decrease in the number of young men in the audiences in the last few months, as several hundred are leaving each day for the armed forces, and the small town audience is now chiefly women, older people and 'teen age children. The attendance seems to be about normal in most towns, the War Bond sales and similar war efforts tend to bring out the people of the smaller community.

Theatres in the larger cities have noticed an increased attendance in first run theatres. In Des Moines the downtown theatre attendance is steadily increasing, due to increased spending by war workers, while the suburban, or family type, theatres in the city have noticed a drop in attendance, as people normally attending these theatres are buying War Bonds.

Most of the projectionists in Des Moines are older men and not subject to the draft, so few changes are being made. A number of theatres are hiring girls for ushers to replace men leaving, but there is sufficient help so far. There has been very little change in price scales or show hours. Tri-States Theatre Corporation raised admissions at the Des Moines theatre from 46 to 51 cents and the RKO Orpheum has discontinued the 30-cent balcony admission, and now charge 46 cents for all seats.

Scales Increased in Missouri Area

by B. S. BROWN

in Kansas City

In Kansas City there has been a general upward adjustment of theatre admissions, ranging from two or three cents to a nickel. The first run houses recently set up a new schedule of 35-cents-50-cents—35 cents including tax for matinees, any seat; and 35 cents balcony, 50 cents downstairs, after six o'clock week days, after two o'clock on Sundays and holidays. The

(Continued on following page)

BIG PAYROLLS AID GROSSES

(Continued from preceding page)

former schedule was 30 cents including taxes any seat, matinees and balcony, nights; 40 cents plus tax downstairs nights, which meant 44.8 cents with the taxes. The Tower had been using this schedule for its advanced-priced offerings; and this week raised its regular price from 30 cents including taxes any seat any time, to 35 cents.

The prices of suburban houses vary; some exhibitors are talking about the need for higher prices, but no sign of a raise has appeared. There have been few recent raises; too many exhibitors having lost business through shunting of patrons to work centers.

Staggered Hours Now in Effect

In centers of war industries, such as Wichita, Kan., many theatres now are holding midnight shows for war workers coming off shift. Towns within the dwelling area of these workers are also starting to hold midnight shows once or twice a week. Half a dozen instances cover the holding of late shows among suburban theatres in Kansas City; but it is a trend. Only one downtown theatre in Kansas City starts a show after 11:30 P. M.; it has been doing this for two or three years, but patronage has greatly increased. Other downtown midnight shows have been held occasionally, but have not yet been seen more often because of war conditions.

Show-hour changes both in city and territory are being considered but not yet put into effect. Small town exhibitors moved the opening hour to later last summer, because of wartime.

In Kansas City, staggered hours are coming into effect; so far the proposed schedules cover chiefly downtown stores, which now open at ten and close at six, except Thursday, when they stay open till nine. Some industries are staggering hours.

The personnel problem is the most serious and pressing so far, both in the territory and in the cities. There is no shortage of projectionists yet, in the city, all calls being met—one explanation being that salaries are adequate to keep these skilled men from being attracted to defense industries. In the smaller towns the situation is becoming critical. One expedient being urged is that physically handicapped men, younger or older, be coached to do the operating.

More Women Entering Field

The rapid disappearance of younger men has hit the field of ushers, doormen, assistant managers, and managers. In all these fields except night ushers and assistant managers, younger men have already been replaced generally in the cities. Young women now are ushers at most houses at matinees, some at nights. The appointment of women as assistant managers, and in similar positions, has given promise of solving the problem.

The territory—Kansas particularly—felt a change in audience character, habits of attendance, long ago; when men went from farms and small towns to the war work centers. This was the case with some larger towns and cities, the gross patronage falling off as much as 30 per cent from this cause. In some suburban theatres of Kansas City this drain also was felt. But in Kansas City—and in other centers where war industries have increased—a turn has come, with increased male patronage from among war plant workers, signs accumulating of an ultimate net gain from the war workers' families, as the men bring their wives and children to new homes.

SEATTLE THEATRES RAISE ADMISSIONS

Effective last week, all Seattle first run houses with one exception raised admission prices slightly. Hamrick-Evergreen's Fifth Avenue, Paramount, Orpheum, Music Hall, Music Box and Blue Mouse instituted a new scale of 40 cents until 1:00 P.M., 50 cents until 5:00 P.M. and 65 cents thereafter, including all taxes. The former scale was 35, 42 and 58 cents. John Danz's Palomar theatre now charges 30 cents, 40 cents and 58 cents, a raise of 5 cents on each scale. Sunday admissions at Hamrick-Evergreen theatres are 65 cents all day after 1:00 o'clock and the Palomar rate on Sunday is 40, 58 and 65 cents.

Kansas City rental property occupacy is high now, population being further augmented by the presence of thousands of service men going to training schools. But exhibitors and managers are at the moment in the position of studying the adjustments necessary because of these shifts in available patronage.

Rationing Expected To Affect Patronage

The rationing rules that affect motor travel are expected to have a noticeable effect on theatre patronage and audience character. One estimate is that owners of good cars, who now have at least one set of tires in good condition, will use the cars for short trips through the winter—which includes visits to the theatre. People who have habitually used street cars or buses for theatre-going surely will continue to do so. But there is a fairly large theatre clientele whose cars will go into garages early this autumn, it is estimated.

No general change in program schedules or length of run has occurred in the cities or territory yet. Such changes as are proposed or contemplated are in the direction of flexibility that may facilitate adjustments required by different needs of a particular theatre's clientele in the autumn and winter of 1942. Changes induced by economic considerations, or Government requirements, seem adapted to serve the purpose of flexibility; such as shortening of programs. Another factor contributing to flexibility is the growing tendency to give studied promotion to each program—and all the elements of it.

A tendency, an objective for many exhibitors in the territory, in the smaller towns especially, is reduction of changes. The custom has been three changes—Sunday, Tuesday, and Friday. This is being reduced to two changes in some places without marked reduction in patronage on any night, hence often net gain for the week. Such a change is usually accompanied by more aggressive exploitation, to build up favor and knowledge of offerings, as contrasted with the practice frequently observed of routine use of advertising materials, on the assumption of regular patrons attending on their regular nights, for favored types of pictures.

Double, and even triple, features continue to characterize suburban programs in Kansas City; but there are expectations of cutting these programs, based on prospects that the Government may limit theatre hours.

Exhibitors are aware that numerous conditions now in effect may control their plans. For example, limitations on public transportation may limit midnight and all-night shows, and hours of shows. Both public transit and motor car facilities also may affect the character of programs, when a theatre may not, as now, enjoy patronage coming from a distance, and must concentrate on its immediate neighborhood.

Help Shortage Felt In Midwest Region

by MONTE DAVIS

in Omaha

Theatres in the defense areas of Nebraska, western Iowa and South Dakota are doing better business, while those in smaller towns with no war industries have felt a decided loss in grosses.

Omaha theatres, for example, have enjoyed the best summer's business that they have had in many years. The same report comes from exhibitors in other defense areas such as Lincoln and Grand Island, Neb. Indications point to a continuation of good business for these houses during the fall and winter.

On the other side of the ledger, however these houses have had many problems to face There is a shortage of ushers, doormen, maintenence men and assistant managers. In most cases the projectionists are older men and havn't been drafted as yet. Another problem is matinee business, which has dropped off considerably since war production was stepped up

Omaha's three first run houses have increased prices recently. The scale previously was 30 cents for matinees, 44 cents at night, tax included. Now it is 35 cents in the afternoons and 50 cents at night, tax included.

Mort H. Singer's Brandeis theatre tried a half-hour later opening hour (12:30 P. M. instead of noon), but it didn't work out and the house is back to the regular noon to midnigh run observed by all first runs. Sunday show have shown no change.

Draft Hits Shows In Mining Area

by MILTON MILLER

in Wilkes-Barre

With the anthracite region continually reporting one of the highest enlistment rates i the Philadelphia zone, there has been a noticeable decrease in masculine attendance at th theatres in Wilker-Barre and Scranton, Pa with a noticeable increase of groups of girl and young women making up parties to g to the theatre. The enlistment rate, couple with the draft and the fact that the area ha few war industries, thus causing many to leav for jobs in other sections of the country, ha cut masculine attendance. There also has bee a decrease in attendance of children.

Aside from that there have been few change in operations of theatres in the anthracite region with price scales remaining the same, n change in show hours and no real problem regarding a shortage of help. Most of the town have Sunday shows.

ASIDES and INTERLUDES

By **JAMES P. CUNNINGHAM**

'Twas a tiny scrap of bunting, measuring six by eight inches, which became the first American flag to fly over a conquered Japanese stronghold in this war, according to R. Bruce, of Ross Federal theatre checking service, in New York. It was run to the top of a Japanese flagpole at Kukum on Guadalcanal Island, on August 7th, eight months to the day after the attack on Pearl Harbor. A group of Marines, pushing inland in the first phase of the Solomon Islands offensive, stopped long enough to cheer the little flag, and then pressed onward.

The man who raised this miniature Old Glory over Guadalcanal was Lieutenant Evard J. Snell who bought the flag at Vineland, New Jersey, on Memorial Day in 1934 and had carried it with him in eight years' travel with the Marines. It has flown from a barracks window in the Philippines, over a tent in Cuba, and as identification on a ricksha used by Lieutenant Snell during the trouble in Pekin and Tientsin in 1937 and 1938.

▽

When you hear some radio announcer dedicating a song to the crew of a ship, he could be tipping off enemy submarines on the movements of boats in convoy. Federal Communications Commissioner James L. Fly, the other day, told a Congressional subcommittee that his office had heard such reports.

▽

Dogs are now making personal appearance tours in behalf of new movies. MGM has "Friday," a German police dog, on tour for "Eyes in the Night." His owner, William Stuer, and Metro animal expert Captain Volney Phifer, are accompanying the dog, who is claimed to have the intelligence of a ten-year-old child in I.Q. tests. They say that he understands 650 words and will, on single command, waive his tail, sneeze, back up, yawn, gaze at any designated spot, run at full speed, stop suddenly and fall flat.

"Friday" is out of "Flash," that famous canine star of the silent screen who earned more than $100,000 working in Hollywood.

▽

James Caesar Petrillo, musician union "czar's" order banning employment of musicians on recordings for the air, is proving a big boon, after all. It is helping the employment of virtuosi of the harmonica and Jew's-harp. The Petrillo union holds that such instruments are "not conventional" and their players need not have union cards.

▽

Major Beirne Lay, Jr., who wrote that air thriller, "I Wanted Wings," produced by Paramount in the U. S. some 18 months ago, is now quartered in an ancient manor with the U. S. Bomber Command, "Somewhere in Britain," where he is writing a day-to-day history of the American Bomber Command.

▽

The Mobile, Alabama city commission has voted a ten per cent sewage tax on movie admissions.

▽

The war outlook really is seriously threatening everyday life. On October 26th, of a Monday morning, 200 members of the National Dunking Association will assemble at the Hotel Astor, off Times Square, in New York, to determine the fate of the dunking doughnut in the war.

▽

In the new film, "Terry and the Pirates," Actor Bert Freeman will play the dual parts of a Chinese hero and a Japanese spy.

Jack Pearl, who acquired his accent in New York's German Yorkville section, returned to the airwaves, Wednesday night, for his first regular broadcasts in four years. Certain things have happened since Pearl was last on the air, and he has decided to apply his accent elsewhere. He's no longer "The Baron Munchausen," but is now "Alias the Baron." And now his accent comes from Holland. He has turned over his "World's Champion Liar" medal to the scrap drive, "because I can't compete with the biggest liar of them all, Adolph Hitler!"

▽

Even "Holy-Roller" music has taken on a war beat, as witness that new and amusingly titled "Praise the Lord and Pass the Ammunition." The song, by Frank Loesser, was based on the phrase as said by a chaplain who was aboard an American battleboat when the Japs raided Pearl Harbor on that Sunday morning of December 7th.

▽

Leonard Lyons passes along the observation of the noted theatre figure who returned to Broadway from Washington, shaking his head and lamenting, "It's just like Hollywood—but with Senators."

▽

Evelyn Keys, Columbia actress, has a big steamboat whistle installed on her car, hooked to the motor, to blast off a warning when she goes faster than the National no-faster-than-35-miles-an-hour restriction. She would have you believe that the arrangement was made to blast loud and long enough to call a cop when she drives faster.

▽

Colonel William J. Donovan's U. S. Office of Strategic Services, at 1600 Broadway, New York, sends a plea to citizens both in and out of the motion picture business, to send to it any motion or still pictures of any part of Axis countries, particularly pictures showing railroads, harbor installations and industrial areas. Views believed to contain helpful information are examined by experts and arrangements made for the loan of desired prints to the Army.

▽

Anne Shirley, actress, has filed suit in Los Angeles for $100,000 against the Charles R. Rogers Productions, alleging that another woman's legs were substituted for hers in a scene in "The Powers Girl."

Miss Shirley, who plays the part of a hosiery model in the picture, says the substitution was made after showing her lifting her skirt and then changing to a second scene which displayed only the legs.

And what legs! says Miss Shirley in her complaint, filed in Superior Court, Los Angeles:

"Defendants used a double for Miss Shirley and said double's legs were of unflattering dimensions, belonging to a former burlesque actress, and were more muscular and half again as large as plaintiff's legs."

▽

That old screen formula, that any Yank can lick a dozen Japs or Nazis before breakfast, is out for the duration at Republic Pictures' Hollywood studio, according to press wires, which report that orders from the top are that writers hereafter must not have the lion-hearted hero best more than two Japs or Nazis, at the most, and then only after stiff battling. The idea is to condition young America to the fact that this is a tough war against killers, no pushovers for even our Leathernecks.

First application of the policy will come in "G-Men vs. the Black Dragon."

Seven keys, which the Gestapo at one time would have given much to possess, and which it pursued unsuccessfully across France and Spain, were this week added to the nation's key collection campaign when Phil Reisman, vice-president of RKO Radio Pictures in charge of foreign distribution, made the contribution in his company's behalf.

The seven keys, four of which are of unusual and complicated design, are from the company's Paris offices. They were taken out of Paris less than 24 hours before the Germans marched into the French capital. They were carried here by Vladimir Lissim, formerly assistant to the company's European general manager, and now attached to the home office in our RKO Building in Radio City.

While Lissim was fleeing to the south of France with the keys, which were the only ones that could open the company's film vaults and the steel safes that held the records, the Gestapo, discovering his escape, took up the chase. Twice he was near capture, but with the help of loyal Frenchmen he managed to elude his pursuers and finally get to Spain from whence he took ship for New York. Later, Lissim learned through underground channels that the Germans, unable to open the locks, were forced to cut through the hard steel doors with electric blow torches.

▽

Bob Hope reported back to the Samuel Goldwyn Studio in Hollywood, last Saturday, for three added scenes for "They Got Me Covered," after a 16,000-mile Alaskan trip which brought him to within 250 miles of Kiska. He went north to entertain the service men at far-flung army and navy posts.

His worst experience came when his army air transport took off from Nome with a clear weather report and encountered a severe hailstorm. Twenty minutes after leaving the field one radio went out and the pilot lost the beam. Flying only by map and compass amid towering mountain peaks invisible in the storm, the pilot ordered his passengers to put on parachutes and life belts. After some hours in the air, during which the party expected momentarily to be ordered to jump, the pilot managed to return to the field. Beams of powerful searchlights enabled him to land.

▽

Curt warning of coming bombardment of their industrial areas by American planes, is being transmitted to inhabitants of occupied France by NBC U. S. short wave stations, WNBI and WRCA, at the request of the United States Army High Command. The warning is directed to all French persons living within two kilometers of any automobile factory converted to German war use, especially those making or repairing tanks, vehicles, locomotives or firearms and chemical plants, and to those living within the same distance of railroad stations, shipyards, submarine bases or German troop concentrations.

▽

Serious conversation between two song-pluggers actually overheard in the elevator of the RKO-Radio Building, New York:

"Hello, Joe. How are you?"

"I'm okay."

"How's Harry?"

"Oh, Harry died three months ago."

"Tsch, tsch. Well, Harry always was a heavy breather."

"SUREFIRE" . . . "SOLID ENTERTAINM

—THE HOLLYWOOD REPORTER

BETT

☆ JOHN PAYNE

CARMEN MIRANDA ☆

☆ HARR

AND HIS

☆ CESAR ROMERO

SPRINGTIM

with

CHARLOTTE GREENWOOD • EDWARD EVERETT HORTON

FRANK ORTH • JACKIE GLEASON

Directed by ***IRVING CUMMINGS*** *• Produced by* ***WILLIAM LeBARON***

Screen Play by Walter Bullock and Ken Englund • Adaptation by Jacques Thery

Lyrics and Music by Mack Gordon and Harry Warren • Dances Staged by Hermes Pan

T...AIMING FOR HEFTY GROSSES!"

—VARIETY

★

RABLE

MES

MAKERS

20th CENTURY FOX

THE ROCKIES

in TECHNICOLOR!

SONGS

by Mack Gordon and Harry Warren

"I HAD THE CRAZIEST DREAM"
"PAN AMERICANA JUBILEE"
"RUN, LITTLE RAINDROP, RUN"
"A POEM SET TO MUSIC"

ET'S DO OUR BOND SELLING JOB ON SCRAP

England Unfreezing 40 to 50 Millions

Transfer of Blocked Funds Expected To Be Finished by October 24th

An agreement finally has been reached by American distributors with the British Government for the release of blocked sterling balances of between $40,000,000 and $50,000,000 belonging to the American motion picture companies. The transfer of the blocked funds is expected to be accomplished on or before October 24th when the currency agreement expires.

Official announcement of the completion of the agreement was expected with arrival from London of R. C. G. Somervell, undersecretary of the British Board of Trade.

Mr. Somervell, who headed the Board's film division, and in that capacity was instrumental in closing the agreement, has been appointed to a new semi-permanent post in Washington by the Board of Trade. He will have charge of all the Board affairs in America.

Mr. Somervell spent a month in New York, Washington and Hollywood before returning to London three weeks ago to complete the new exchange agreement. Under it, the American industry presumably will be authorized to withdraw all of its frozen revenue in Britain, estimated at $40,000,000 to $50,000,000, and will be permitted to make unrestricted remittances from Britain in the future.

See Important Effect On Company Profits

This will have an important effect upon earnings because the industry has been setting up reserves out of income for the past several years against their blocked profits, which now will not be required.

Loew's, Inc., will receive the largest cash remittance, with a payment of between eight and 10 million. Paramount will receive about seven million, giving the company total cash in the United States of over $22,000,000. Twentieth Century-Fox expects to receive about seven million and Columbia about two million. RKO already has received remittances.

The amounts involved are approximate because of British taxes which must be deducted and the working capital funds that may be left in Britain.

May Ease Restrictions In Empire Markets

Soon after the outbreak of war and before arrangements for lend-lease shipment of war supplies to Great Britain were made, the British Government blocked the transfer of the large income of American companies from film rentals. This ran as high as 35 per cent of the annual gross income of some producers and when it was cut off earnings were sharply curtailed.

About one-third of the income was released in the first year. A year ago American companies were allowed to transfer 50 per cent of their blocked balances and to bring over 50 per cent of current income. Now they will be allowed to take out all of their remaining balances and current income as it accrues.

The agreement is expected by export department executives to have considerable influence in liberalizing the current monetary restrictions now in force in other important markets of the British Empire, such as Australia and New Zealand.

The restrictions on remittances which have been in force in those countries since the outbreak of war were patterned after the London agreement, but during the current year they were less liberal than those initiated in London a year ago. For that reason, the new agreements with those countries might not follow the new London pattern completely.

Burger, Wallace in Pittsburgh Posts

Henry Burger has succeeded J. K. Robertson as assistant publicity and advertising manager at Warner Theatres Tri-State area headquarters in Pittsburgh. Mr. Robertson is on an indefinite leave of absence due to illness which has kept him from his office the last four month. Mr. Burger formerly was manager of the Smoot theatre, Parkersburg, W. Va. Mitchell DeGroot continues as aide to advertising-publicity manager James M. Totman.

Fred Wallace, former film advance exploitation agent, is the new press agent and assistant for John Walsh, manager of Shea's Fulton theatre in Pittsburgh. The post was vacant for some time, following the death of Owen Cleary.

Form Theatre Company

The Essenque Theatre Enterprises, Inc., Waterbury, has filed a certificate of organization with the Connecticut Secretary of State, naming Robert M. Schwartz, operator of the Park Playhouse, Thomaston, as president, William A. Sirica, now in the service, as vice-president, Fred Quatrano, as treasurer and secretary. The corporation operates the Hamilton.

Leaves Warner Exchange

Harry Rothlein has resigned as head of the poster department at the Warner Cleveland exchange to take a similar post at the Twentieth Century-Fox exchange there. He succeeds Joseph Bernstein, who has entered war work. David Yellen, formerly Mr. Rothlein's assistant at Warners, succeeds him at that office.

Union Reelects Brazil

George Brazil has been reelected president of the Connecticut Association of the International Alliance of Theatrical Stage Employees' operators. Other reelected officers are Charles North, vice-president, and John S. O'Connell, secretary and treasurer.

To Increase Prices

Albert A. Moffa, manager of the Park theatre, Allentown, Pa., announced that admission prices will be raised from 25 to 28 cents upon reopening of the house next month. The Park closed for a complete renovation and repair job.

Theatres Aiding Juvenile Drive In Indianapolis

Indianapolis neighborhood theatres are cooperating with Sheriff Al G. Feeney in a program designed to help meet the juvenile delinquency problem.

Theatre men said they had the problem under consideration even before Sheriff Feeney appeared before the War Activities Committee with a plea for their support. Following his visit it was announced that trailers will be screened asking cooperation of parents to keep unaccompanied children out of the theatres at late hours and asking children who are unaccompanied by an adult to leave when the show is over.

The sheriff's statement to the local War Activities Committee, which is headed by Kenneth Collins, manager of the Indiana, said:

"The problem of juveniles who remain in neighborhood theatres until near midnight has become so acute that your help and cooperation is sought.

"I realize that the problem with you is how to get children out of theatres at a reasonable hour when the youngsters are not accompanied by adults. I realize, too, that the child who enters a show at six, and remains until the last flicker at midnight, represents a financial loss to you because hundreds of seats are occupied through several shows for which you get no revenue.

"My interest, however, is in the moral and not the financial problem, for case after case of juvenile delinquency has been traced to neighborhood theatres, because of the children's actions after leaving the shows at a late hour, or because of their conduct while in the theatre.

"Our mutual problem, therefore, is two-fold: Most important is the job of getting unaccompanied children out of theatres at a reasonable hour, especially now that school is in session. There is also the matter of better supervision while the child is entrusted to your care."

Seek Wisconsin Curfew

Sentiment is growing in Wisconsin cities for curfews to protect the young folks. Two towns —La Crosse and Madison—already have enacted ordinances for that purpose and it is believed likely others will follow.

In La Crosse, no person 18 years of age or under may be upon the city streets between 10 P.M. and 5 A.M. unless accompanied by a parent or guardian or in lawful custody of another person, or unless on an errand with permission of such guardian or parents or going to or from work.

The Madison ordinance requires that all children under 17 years of age be off the streets by 10 P.M.

Open Two Theatres

Mansfield, La., has two new theatres, to bring the total of that community to three. The Mansfield, owned by Wilton Smith, also operator of the New, opened on September 10th. The Victory owned by Southern Amusement Company, opened more recently. Both are 500-seat houses.

Tibbetts Acquires House

Walter E. Tibbetts has bought the Crest theatre, Portland, Ore., from William Graeper. It is a leading suburban house.

Denton Joins Navy

Bud Denton, of the Metro-Goldwyn-Mayer exchange in Seattle, has been inducted into the Navy. He was given a farewell party.

CANADIANS SPLIT ON "BASIC CONTRACT" IN WAR ORDER

See Degree of Government Control Hinging on Interpretation of Clause

by W. M. GLADISH
in Toronto

One clause in the recently enacted Canadian Government's Administrator's Order No. A-398, respecting the rental and exhibition of motion pictures under the Wartime Prices and Trade Board, which has probably caused more discussion and controversy than any of the other provisions of the "new order," is that defining "basic contract."

On that official interpretation hinges a considerable proportion of Government control of the film trade and of the operation of theatres. Some exhibitors and distributors have put their own meaning into the order with little knowledge of the official language contained in the Government notice which has been published by the Federal authorities for the guidance of all concerned. The clause, which is really self-explanatory, is as follows:

"Basic Contract means and includes a contract between a distributor and an exhibitor for the rental of not less than six feature products of the 1940-41 releasing period, and a contract made prior to October 12, 1941, between a distributor and an exhibitor for the rental of not less than six feature products of the 1941-42 releasing period, and a contract made at any time between a distributor and an exhibitor for the rental of not less than six feature products of the 1941-42 releasing period in pursuance of an order of or with the approval of the Administrator.

1941-42 Contract Has Priority

"It is provided, however, that a contract for product of the 1940-41 releasing period shall not be a basic contract if there exists another contract made prior to October 12, 1941, between the same distributor and the same or another exhibitor for not less than six feature products of the 1941-42 releasing period and dealing with the corresponding product in the same run and in the same zone as those dealt with in the said contract for the 1940-41 releasing period; and provided, further, that any contract which conflicts with a contract made in pursuance of an order of and/or with the approval of the Administrator shall not be a basic contract for the purposes of this order."

This shows that a contract for 1941-42 product, if entered into before October 12th last year, has priority over a similar rental agreement for the 1940-41 season in the considerations of the Board. It has been difficult for a number of unaffiliated exhibitors to accept an interpretation of the clause that any contract for 1941-42, made before the date limit, has precedence over the one for the previous year.

A few of the exhibitors who accept the point are inclined to the view that this provision is of material benefit to the distributor in that the latter obtained better prices for his films last year than in 1940-41 and also an advantage to the theatre circuits which concluded their contracts before October 12, 1941, thereby probably obtaining basic status for pictures which they did not have in 1940-41—or if they did not get the films for last season can still go back to 1940-41 for a basis of contract with previous distributors, thus giving the circuits a strong hold both ways.

The original order, effective September 21st, already has been "amended" by a supplementary direction to the effect that those exhibitors which had a premium policy during the basic period September 16 to October 11, 1941, or during the month of August, 1942, can switch to some other form of giveaway or patronage attraction, if desired, with the exception of ceramic products, such as dishes, tableware and kitchenware, on which there is a total and permanent ban as theatre premiums as of September 30th.

This has opened the way for exhibitors, who had featured ceramic products up to the end of September, to turn to Foto-Nite, for which the manufacture of any commodity is not involved and which does not require factory manpower to produce. Some exhibitors already have been glad to take advantage of this concession, not only because of the ban on chinaware but because of growing difficulties in the matter of supplies and shipping.

CANADA NAVY FILMS NO THEATRE THREAT

Special effort on the part of the film service of the Royal Canadian Navy is being made to avoid "competition with theatre owners," it was disclosed last week by Lt. David Rubin, a former Ottawa exhibitor who is now with the RCN in charge of 16 and 35 mm film showings on Canadian warships and in Naval bases. Lt. Rubin told the annual meeting of Allied Exhibitors in Halifax last Wednesday that the Navy's job of furnishing projection equipment and films where it needs them does not compete with privately owned theatres.

Henry Falk of Toronto, president of the National Council of Independent Exhibitors of Canada, reported at the meeting that the Council is seeking deferment for projectionists, and is working to reduce the time for apprenticeships and to permit women in projection booths.

Canada Film Board Expands 16mm. Plans

by PAT DONOVAN
in Montreal

A half-million Canadians, living in isolated, rural sections, constitute the potential audience for the intensified efforts of the Dominion Government's National Film Board, when its augmented fleet of mobile 16 mm. theatres goes into operation this season.

Use of the motion picture as a means of storytelling in isolated rural sectors of Canada, came to pass in January, 1942, when the National Film Board put into nationwide service a large number of mobile 16 mm theatres, which now serve small villages and country cross-roads. These mobile film units also are an exciting new development in community life. The objects behind them, of course, are to show by visual means the story of Canada and the United Nations to those areas of rural Canada which are far removed from the theatres of the market towns, and secondly, to stimulate sustained interest in the war among large settlements of Ukrainians, Germans and Scandinavians in Western Canada.

By June of this year, 45 traveling theatres, using 16 mm portable projectors, were in operation under Film Board direction from Vancouver to Nova Scotia. Work in this regard has proved so popular with the peoples visited that the Office of Public Information, which financed the project, has increased the budget for its continuance. It is believed that about 65 mobile theatres will be in operation before Christmas.

These nomad theatres operate on circuits, each one of which serves regularly 20 different centers. Projectionists get to remote districts by train, by automobile, and during snowstorms, by sled. Where electric power is not available, portable generating units are used.

Mobile Programs Are Varied

One of the first films shown to rural audiences by traveling units was "Peoples of Canada." There then followed programs about the Commonwealth Air Training Plan, the Navy in action and Canadian armament production. During the current month "Forward Commandos" and "Food, Weapon of Conquest" will be used. Also, in addition to the Film Board's own productions, a selection of the best among the available United States, United Kingdom, and Australian films, are chosen for the screenings.

During the coming season cinemas will be distributed approximately as follows: British Columbia, five; Alberta, 10; Saskatchewan, 16; Manitoba, seven; Ontario, eight; Quebec, eight; New Brunswick, four; Nova Scotia, four; Prince Edward Island, one. Many Canadian organizations and industrial concerns are now beginning to help the Film Board finance additional circuits.

Units Operated At Low Cost

The Canadian Council of Education for Citizenship assists the Film Board by printing program notes each month with discussion outlines attached. It is hoped that through audience participation and response, these film showings may be turned into a Canadian equivalent of the historic New England "town meetings," where the village folk were accustomed to meet once a month to discuss their affairs in open forum.

The administration charges are low because the agents employed are usually lent by universities and departments of education, and do not receive salaries but only out-of-pocket expenses, or sometimes a small honorarium from the Film Board.

These men, however, have been expertly trained in film service, and are able to pick competent projectionists and supervise their work with a minimum of error. A survey of the cost of operations last season indicated that the average ratio of cost to attendance figures, was five cents per person per showing. It is expected that the cost during the coming season will be even less.

THE *HOLLYWOOD* SCENE

From HOLLYWOOD BUREAU

The newsreel is the medium through which the facts of the fighting now going on may be conveyed to the public with a maximum of effectivness, and the feature picture dealing with the war is at its best when depicting the effect of the conflict upon the people and their lives, in the opinion of William A. Seiter, engaged now in preparation of his first film concerned with the nation's armed forces.

The opinion of Mr. Seiter, it is to be noted, is of a seasoning matched by few others. He's been directing pictures since 1915. "Destroyer," the undertaking for Columbia which he is preparing for the cameras, will be his 119th feature, if his file of records is as complete as he hopes it may be, but isn't sure. Anyone who's been paying attention to the screen for even a fraction of his 27 years on the production line knows he's learned about all the kinds of pictures there are by directing them.

It is by no means the Seiter view, as it has been that of some other directors, that the public in wartime wants escapism and nothing else on its screen. On the contrary, he believes the public wants, and will insist upon having, a look at the war in all its aspects. But it wants, he holds, the real thing, the genuine and first hand facts, good or bad, precisely as they are and not as approximated by professionals according to scripts. When it has had this look at the reality in its newsreel, he says, the public is disposed to look to the feature picture for that other and whatever thing it may provide.

"Destroyer," according to the man who is going to direct it, will be a picture about the people in it. They will be people in or related to the Navy and in particular to the destroyer. There will be a destroyer in it, a real one, and there will be one battle, as realistic as possible, but the boat and the battle will pertain to the story being told about the people, not, as so often has been the case, *vice versa.*

MGM SHOOTING TEN

With start of "Gentle Annie," an outdoor action feature presenting Robert Taylor, Susan Peters, Robert Sterling, Van Johnson and Spring Byington, Metro-Goldwyn-Mayer had 10 pictures in shooting stage at the close of a week which witnessed completion of nine and starting of six to bring the Hollywood production index to 43.

Next busiest lot was Universal, where seven pictures were in work; Twentieth Century-Fox holding third position, with six shooting, and Warners next with five. No sign of the frequently rumored slowdown of production was anywhere in evidence.

The scene at the weekend:

COMPLETED

Columbia
Power of the Press
Robin Hood of the Range

Monogram
Rhythm Parade
Dead Man's Trail

RKO Radio
Tarazan Triumphs

Republic
Sundown Kid
Secrets of the Underground
Riding Down the Canyon.

20th-Fox
My Friend Flicka

STARTED

Columbia
Outlaw Busters

MGM
Gentle Annie

Monogram
Beyond the Great Divide

PRC
Payoff
Queen of Broadway

Republic
Mountain Rhythm

Warners
Forty Whacks

SHOOTING

Columbia
Merry-Go-Round

MGM
Nothing Ventured
Cabin in the Sky
DuBarry Was a Lady
Assignment in Brittany
Human Comedy
Three Cheers for Julia
Lassie Come Home
Presenting Lily Mars

Monogram
Little Mobsters
Silver Skates

Paramount
True to Life
For Whom the Bell Tolls

PRC
Lady from Chungking

RKO Radio
Great Gildersleeve
Flight for Freedom
Hitler's Children

Chas. Rogers
Powers Girl

20th-Fox
Chetnik*
Dixie Dugan
Immortal Sergeant
Crash Dive
Coney Island
Margin for Error

Universal
Pittsburgh
Shadow of a Doubt
Nightmare
Corvettes in Action
Forever Yours
When Johnny Comes Home
It Ain't Hay

Warners
Action in the North Atlantic
Edge of Darkness
Air Force
Background to Danger

* Formerly "Seventh Column"

Disney Finishing Four War Films

Four Walt Disney shorts rounding toward completion at the laugh-maker's Burbank plant address themselves to the business of building morale while amusing the customers. All are for release on RKO Radio's 1942-43 schedule and none are to sacrifice humour, but rather the contrary, in the public interest.

Topping the list is "Education for Death," a cartoon version of Gregor Zimmer's best-seller, which was published in condensation by *Reader's Digest,* and which is coincidentally in production as a feature picture at RKO Radio under the title of "Hitler's Children."

The second is "Der Fuehrer's Face," previously mentioned under title of "Donald Duck in Naziland," which satirizes living conditions in Germany as experienced by Donald Duck in a dream.

The third is "Chicken Liddle," which points up the danger inherent in loose talk and repetition of rumor, and the fourth, "Emotion and Reason," argues against yielding to pressures which have no root in logic.

Kent Taylor and Marcel D'Alio, French player seen in "Pied Piper," have been given term contracts by Twentieth Century-Fox Sol Lesser has signed Frank Borzage to direct "Stage Door Canteen" for United Artists release. Ann Sheridan and Humphrey Bogart are to be co-starred in Warners' "Night Shift," Maretta Wolff novel, which Benjamin Glaser will produce.

Universal Buys Play For Abbott and Costello

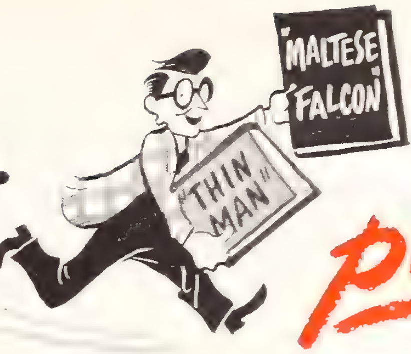
Universal has bought "See My Lawyer," 1939 Broadway stage play, as a vehicle for Abbott and Costello. John Boles has been signed by MGM for a role in "Private Miss Jones." Following audience reaction to Carmen Miranda's performance in "Springtime in the Rockies," Twentieth Century-Fox has assigned three writers to preparation of a musical in which to star her.

Edward Sedgwick is to direct Laurel and Hardy in "Air Raid Wardens" for MGM. Helmut Dantine, the Nazi flier captured by the heroine in "Mrs. Miniver," has been added to the cast of "Mission to Moscow" by Warners. William Bendix, brought to prominence by his role in "Wake Island," has been assigned to the cast of Paramount's "Star Spangled Rhythm," completed some time ago except for a sequence featuring Bob Hope, which is still to be shot and into which the newcomer will be put. Nigel Bruce has joined the cast of MGM's "Lassie Come Home."

William Nigh to Direct Six for PRC

Ilona Massey and Patric Knowles will play the romantic leads in Universal's "Wolf Man Meets Frankenstein" featuring Lon Chaney. Rex Bell has replaced Tim McCoy, recalled to military duty, in Monogram's "Beyond the Great Divide." William Nigh has been signed by Producers Releasing Corporation to direct six pictures. Columbia has bought "The Queen Was in the Kitchen," by Marion Spitzer and Milton Merlin, "Concertina," by Frederick Kolmer and Lieut. John Huston, and "Once a Woman," by Sidney Skolsky. Barton MacLane and John Miljan have joined the cast of RKO Radio's "Bombardier," starring Pat O'Brien, Randolph Scott, Anne Shirley, Walter Reed and Eddie Albert.

Dashiell Hammett


"MALTESE FALCON"
"THIN MAN"

plus

Veronica Lake

plus

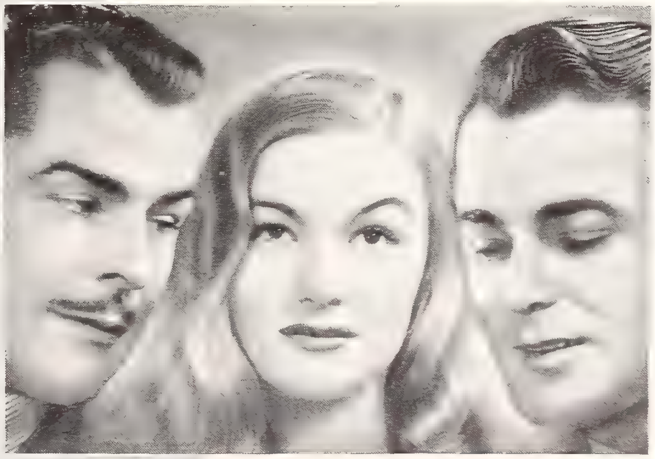
Brian Donlevy

plus

Alan Ladd

plus

A BATTLE OF THE SEXES LIKE THIS

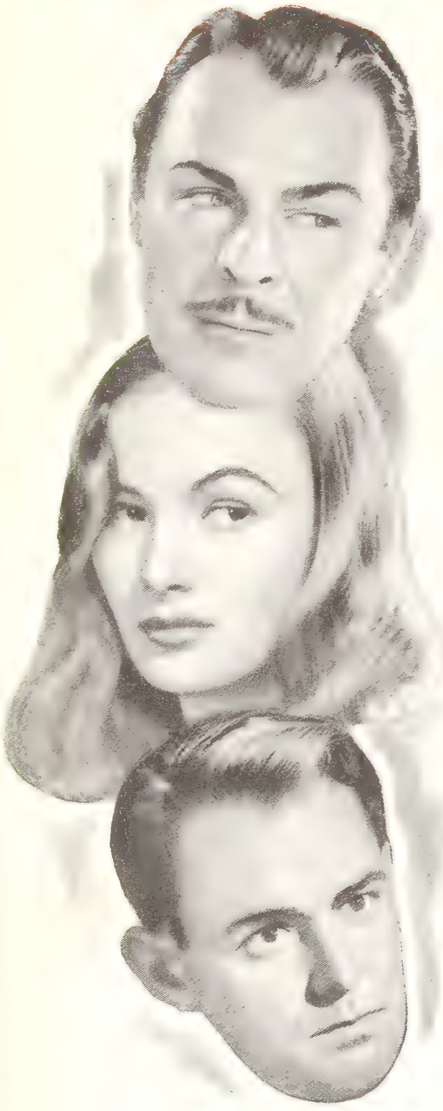


EQUAL-

(WOW)

→

-Your Pass Key to PROFITS



BRIAN DONLEVY

HE'S ROUGH!

VERONICA LAKE

MISS DYNAMITE!

ALAN LADD

HE'S TOUGH!

Get in the Scrap!

DASHIELL HAMMETT'S

"THE GLASS KEY"

A Paramount Picture with

**William Bendix · Bon
Granville · Richard Denn
Joseph Calleia · Directed by Stuart H**

Screen Play by Jonathan Latimer · Based
Novel by Dashiell Hammett

ANOTHER RECORD-BUSTER FROM THE **PARAMOUNT** COMPA

Incorporate 12 In New York

Incorporation of 12 motion picture enterprises this month was announced by Michael F. Walsh, secretary of State for New York. They are:

Ella Movie Corporation, Brooklyn, theatres, 200 shares, by Samuel Turchin, filing attorney, Joseph Mendelson and John S. Zvirin, 1799 Pitkin Avenue, Brooklyn;

Adams-Williams Corporation, 200 shares, by Wilson A. Williams, Elizabeth Adams Williams and Roslyn Phillips, New York;

Potemkin Productions, Inc., by Edmund W. Bokat, Jacob Davis and Bella Zavod, filed by Jahr & Leeds, 10 East 43rd Street, New York;

Hobal Productions, Inc., by S. B. Molloy, M. C. Monahan and Sylvia Rohm, filed by O'Brien, Driscoll & Raftery, 152 West 42nd Street, New York;

Sunset Film Corp., films for motion picture machines, 100 shares, by James F. Doyle, Clarence A. Hastings, Jr., and George G. Shiya, 115 Broadway. New York, Shiya filing;

J&W Enterprises, Inc., 200 shares, by Max Rosenberg, Manus Eliasoff and Rose Fields, 302 Broadway, S. Robert Zimmerman, same address, filing;

MacArthur Theatre, Inc., Manhattan, 200 shares, by William Neudorfer, 520 West 11th Street, New York, Harold M. Zinn, 2321 East 17th Street, and Rose Krumholz, 1481 Sterling Place, Brooklvn; with Bernard Pollak, 515 Madison Avenue, New York, filing;

Apex Film Corp., Manhattan, 100 shares, no par value, by Betty Black, Florence Whitman and Virginia McCullough, 729 Seventh Avenue, New York, papers filed by Irving Moross, 1450 Broadway, New York;

Lincoln Jay. Inc., Rochester, 200 shares, by W. R. Moore, G. C. Moore, both of Rochester, nd A. Irving Milch (filing attorney), Buffalo;

Billings Enterprises, Inc., 200 shares, direcors of record being Betty Loeb, Rose Elfant nd Harold Chase, 233 Broadway, same adress as that of the filing attorney, David Fine;

Fisk Operating Corp., Manhattan, 200 shares, y Murray Kalik, filing attorney, Harry Rosenerg and William Gitnick, 1501 Broadway, New ork:

Resident Theatre Corp., Bronx, 200 shares of tock, by Samuel Tullman, Leo M. Wieder and William Reisman, 1450 Broadway, New York, ith papers filed by Philip B. Geldzahler.

Papers of dissolution were filed by Villebron heatre Corp., originally filed by Nicholas Lamadakis, 19 West 44th Street, New York; for ydbar Theatre Corporation, originally filed by J. Theatres, Inc., 138 West 42nd Street, and r Irving Caesar Productions. Inc., originally led by William Seligson, 500 Fifth Avenue, ew York.

ead War Chest Drive

Paul E. Glase, manager of Wilmer & Vinnt theatres in Reading, Pa., and Lester E. allman, manager of the H. J. Schad houses that city, were named chairman of the eatre division for the War Chest campaign to conducted there from November 5th to 19th behalf of 11 war relief agencies. Both eatre men have been active in community afirs, particularly in recent months in the eatres' drive for the sale of War Bonds.

oins Warner Theatre

Vincent Palmeri, news broadcaster for station ELI in New Haven for the past four years, t week resigned to join Warner theatres at Roger Sherman in that city.

elsey at Columbia

Erwin Gelsey, recently signed by Columbia ctures as a producer, has arrived at the stus to prepare for his first production.

National Warner Clubs Elect Officers Saturday

Annual meeting and election of Warner Clubs, Inc., representing the national group of Warner Clubs, will be held Saturday at the Warner home office in New York.

Among delegates from the field going to New York for the meeting will be Leo Rosen, Albany; Irving Lipnick, Chicago; Harry Thomas, Pittsburgh; Al Zimbalist and Joseph Feldman, Philadelphia; Evelyn Friedl, Cleveland; Fred J. Thomas, Washington; E. L. DePatie, Burbank; Philip Zimmerman, New Haven, and Sam Blaskey, Newark.

New York delegates include Philip Abrahams, Raymond C. Ayrey, J. H. Barry, W. V. Brooks, R. W. Budd, W. A. Cannon, Charles G. Davis, F. L. Gates, Leo Haas, Sam Kahn, F. J. Kiernan, Walker R. Koppe, Thomas Lyons, Mollie Negri, Barry O'Connor, Leonard Palumbo, J. Ray Price, Elkan Reiner, Robert Salomons, William Starr and Jack Wuhrman. Martin F. Bennett is the current president of the organization.

Los Angeles Defense Bureau Reorganized

Complete reorganization of the field inspection and policing system under Rodney A. Pantages, chairman, has been voted by the Los Angeles Theatre Defense Bureau.

At the same time committee chairmen were chosen. They are: Sherrill Cohen, Red Cross Training; Nat Holt, Communications Network; Robert H. Poole, Fire and Police Coordination and Independent Theatre Cooperation; Charles Prickett, Legitimate Theatres; Ben H. Wallerstein, Public Relations; Thornton Sargent, Film Exhibition and Military, City, Federal and Charity Contracts; Wayne Ball, Film Distribution, and Tom Bailey, Press Relations.

M. A. Anderson continues as head of Gas Warfare and USO Relations committees and Mr. Poole will handle distribution of certificates of safety to theatres qualifying with 100 per cent safety equipment.

Ask Aid for Seamen

United Seamen's Service, the new organization which was formed recently by the Government, industry and labor forces, to supply the recreational and welfare needs of mechant seamen, is seeking the aid of the film industry in carrying out its program. Madeleine Carroll is forming an entertainment committee composed of leaders in every branch of the amusement field. Miss Carroll and John Golden, theatrical producer, are on the board of trustees.

Set Services Short

Warner Bros. announced this week it had received the approval of the War Department and other official agencies for production of a two-reel Technicolor short subject, "The Army, Navy and Marines," which will depict the teamwork and coordination of the three branches of the armed forces.

Muto to Army

Anthony Muto, Washington representative of Fox Movietone News, left Washington this week for Hollywood preparatory to entering the Army, according to reports. He is expected to receive a commission and reportedly will serve under Col. Darryl F. Zanuck in the Army Signal Corps.

Norma Sulak in WAAC

Norma Sulak, secretary to H. C. Kaufman, manager of exchange operations for Columbia Pictures, has resigned to join the WAAC, the first Columbia employee to enter the auxiliary corps. She will report to Fort Des Moines for her basic training following a vacation in Chicago, her home town.

British Pictures On War Shown In New York

Official British wartime propaganda and information films were shown commercially for the first time in the United States last week when "Inside Britain," a program of 12 short subjects produced for and by the British Ministry of Information, opened at the Fifth Avenue Playhouse in New York.

The theatre's foreword described the program as an attempt to show "a cross section of the life of democratic people in time of war." The pictures are being offered commercially in the United States to newsreel theatres, the "art" circuit of small studio theatres, and to a few general outlets by Budd Rogers of New York, acting as agent for the British Library of Information. Additional titles also will be available.

The program at the Fifth Avenue Playhouse included:

"Young Veterans"; a history of the war to date in terms of its effects on the average Englishman. Directed by Cavalcanti. Commentary by Michael Frank. (11 min.)

"Commandos"; an assemblage of news pictures taken during Commando raids on Vaagso and other Norwegian ports. Produced by Gaumont-British under the direction of Harry Watt. (14 min.)

"Yesterday Is Over Your Shoulder"; Robertson Hare, British comedian, shows how a clerk turns a hobby into useful war factory work. Directed by Thorold Dickinson. (8 min.)

"Musical Poster"; a color abstraction, imitative of Disney, warns against careless talk. Designed by Len Lye. (2 min.)

"21 Miles"; Edward Murrow, Columbia Broadcasting System representative in London, describes a camera tour of Dover defenses. (11 min.)

"Neighbors Under Fire"; shows how bombing victims are fed and housed. Ralph Bond directed for Strand Film. (7 min.)

"Ferry Pilot"; a day's activities by the Air Transport Auxiliary shows how its pilots ferry planes and fighting personnel. It is in the exciting pattern of "Target for Tonight". Pat Jackson directed while Ian Dalrymple was the producer. (17 min.)

"Scotland Speaks"; in a variety of accents unintelligible to most Americans, typical Scotch workers describe their part in Britain's war effort. Jack Ellit directed, Alex Shaw was producer. (16 min.)

"Shunter Black's Night Off"; a railway switchman battles fire bombs. Produced by Sydney Fox and James Carr, directed by Max Munden. (7 min.)

"Troopship"; the camera illustrates a soldier's letter home describing his voyage overseas. Directed by Henry Stewart. (8 min.)

"The Builders"; an appeal to workers and unionists to aid the war by staying on their jobs as bricklayers, laborers, etc. Pat Jackson was the director. (8 min.)

"From the Four Corners": Leslie Howard greets three Empire soldiers in London, buys them a drink, and explains how they are bound to England in the common struggle by ties of heritage and conviction in the democratic way. A. Havelock Allen produced. (18 min.)

WB Short Has Smuggled Shots

Footage smuggled out of several Nazi-occupied countries will be incorporated into "The Unconquered People," a two-reel subject to be produced by Warner Bros. with the cooperation of several Government agencies, it was reported in New York last Friday. The short will be distributed throughout the Western Hemisphere and to other United Nations.

IT'S ON THE WAY FROM UNIVERSAL!

in TECHNICOLOR

WALTER WANGER'S

Arabian

1001 THRILLS
from
"1001 NIGHTS"

Nights

A NEW DAY IN SHOWMANSHIP!

WALTER WANGER'S MIGHTY PRODUCTION

Arabian Nights

IN TECHNICOLOR

starring **JON HALL · MARIA MONTEZ · SABU**

with Leif Erickson · Billy Gilbert · Edgar Barrier
Shemp Howard · Thomas Gomez · Turhan Bey

and these Bewitching Harem Queens

Elyse Knox · Acquanetta · Carmen D'Antonio

Story and Screen Play, Michael Hogan · Additional Dialogue, True Boardman
Directed by John Rawlins · Produced by Walter Wanger

UNIVERSAL PICTURES

GET IN THE SCRAP... WHAT ARE YOU DOING ABOUT IT?

Petrillo Beats U. S. On Record Ban

Federal Judge Dismisses Anti-Trust Suit; Arnold To Appeal Case

James Caesar Petrillo's ban on recordings and transcriptions stands. The United States Government's anti-trust suit against the American Federation of Musicians' chief was dismissed in Chicago Federal court on Monday after Thurman Arnold, Assistant Attorney General in charge of the anti-trust division of the Department of Justice, argued for an hour for the temporary injunction against the ban.

Judge John P. Barnes dismissed the suit brought by the Government, indicating his judgment was based upon pre-trial briefs. Following the court action, Mr. Arnold said, "the government would appeal."

Mr. Petrillo said the "case demonstrates that the abuse of a high labor official, who is merely protecting his members, cannot triumph over law and justice." The AFM leader, however, still has to reckon with an investigation authorized by the Senate and being executed by a Sub-committee of the Senate Interstate Commerce Committee.

Dismissal of the Government suit makes more imperative than ever quick Congressional action, D. Worth Clark, Senator from Iraho, and chairman of the subcommittee, declared Tuesday. He added that the investigation will proceed shortly. After formation of plans by the Interstate Commerce Committee.

Judge Barnes termed the recording ban dispute a "labor controversy," adding that he though the "Norris-LaGuardia Act, and Section 20 of the Clayton (anti-trust) act applicable" but that he "can't see any way around the Hutcheson case and the Carozzo case, the case of the United States versus the International Hod Carriers"—in which, in similar circumstances, the supreme court ruled in favor of the union.

Says Labor Dispute Is Involved

Mr. Arnold was interrupted several times by Judge Barnes, who then read his ruling:

"As I indicated to you before you began your arguments, I have read the papers in this case over the weekend. I was anxious to hear Mr. Arnold's argument. It has been interesting, instructive, and it is very persuasive, but the ideas which I have gathered from the reading of the briefs have not been shaken otherwise than temporarily.

"I think that a labor dispute is involved here. I am only going to say a word at this time, and within a few days I shall file a short memorandum. I am going to indicate what I think very briefly.

"I think that a labor dispute is involved here. There is a certain demand by the consuming public for the music. The members of this union are engaged in making music for hire. They do that under the direction of masters. These masters are the manufacturers of phonograph records and electrical transcriptions and the broadcasting companies.

"There is a controversy between the members of the union, the employees and servants on the one hand, and the masters on the other, as to whether or not the members of the union and servants shall be permitted to furnish all of the music for which there is a demand by the consuming public.

"The musicians and servants say, 'We shall furnish it all.' The employers on the other hand say, 'No. You may furnish only part of it. We are going to furnish the other by means of records and electrical transcriptions and by means of amateur students.'

"That is the controversy. That is what this is all about. So I say it is, in my view, a labor controversy here, a labor dispute."

Biddle Reserves Comment

Asked to comment on the decision, Attorney General Francis Biddl,e in New York Monday, said merely that it "was an interesting question of law."

Mr. Arnold contended that the Petrillo ban on recordings would harm small stations and small business and even hamper home owners from playing records.

The Government's basis for an anti-trust suit, however, was the contention the ban was to create more jobs for musicians, and also was a monopoly. Judge Barnes' opinion that the dispute was one of labor dismissed this contention.

Mr. Petrillo's ban against recordings became effective August 1st. It had been backed by the musicians' federation in national convention. Heralded several months earlier, it was attacked by the National Association of Broadcasters, the Federal Communications System, and by Elmer Davis, director of the Office of War Information. The latter saw a threat to the nation's information system in possible suspension of operation by small stations dependent chiefly upon recordings.

No Fuel Concession For British Houses

The British Fuel Ministry in London has refused to make any concessions to English exhibitors on their plea for exemption from the ban on the use of central heating plants during October.

However, it was indicated that in the event of unusual weather regional commissioners might be empowered to make exceptions in certain areas. England and Scotland are divided into north, central and southern territories for the purpose of administering the regulations.

Eaton Buys Building

Robert Eaton, who has operated the United Arstits equipment bureau, Des Moines, the past few years, has bought a building at 1162-64 Sixth Avenue, which he has remodeled.

Reopens After Fire

The Drive-In theatre, Columbia, S. C., partially burned on June 12th, has reopened.

IA May Absorb Operator Union In Canada

The International Alliance of Theatrical Stage Employees may absorb the Canadian National Motion Picture Operators, it was reported from Toronto, scene of the American Federation of Labor convention, last week. The Canadian group has a Dominion charter, but never has been recognized by the IATSE.

Jonas Rosenfield, Jr., president of the Screen Publicists Guild, said last week his union is increasing its war activity in cooperating with the Office of War Information's motion picture bureau, and the film industry's War Activities Committee; and that it has offered aid to the Office of Civilian Defense, the Red Cross and the Treasury Department.

Milton Diamond, New York lawyer, has been appointed arbitrator in the dispute between the Guild and Paramount, over the company's alleged failure to include publicity writers in the "cost of living adjustments" given other employees since May. Hearing will be held next week.

Hearing was held Tuesday by the National Labor Relations Board New York office, in the petition of the Screen Office and Professional Employees Guild to represent white collar workers at the twentieth Century-Fox New York exchange.

At the Hollywood office of the NLRB, hearings were held last week in the complaint the Walt Disney company violated the Wagner Labor Act. Complainant was Arthur Babbitt, once chief animator for the firm. The new contract between the company and the Screen Cartoonists Guild runs to June 1st, 1944, and provides vacations with pay, sick leave, and specified minimum wages.

The dispute between the Warner circuit and the United Exhibition Employees Union, Local 121, CIO, last week went to the NLRB. The union represents workers in seven northern New Jersey theatres of the circuit. A question to be resolved was whether the NLRB had jurisdiction.

In Chicago, Local 110, projectionists, has adopted new by-laws, under which persons now admitted must pay an initiation fee not to exceed four times their weekly earnings. It is said the fee in most instances will be $400, with $100 down.

Meanwhile, the union last week rejected a new contract offering a 2½ per cent wage increase. Differences were to be settled this week.

Local 41 of exchange "white collar" employees, in New Haven, has been granted a local IATSE charter, with an initial membership of 30. A meeting was scheduled this week to elect officers.

Mrs. Davis Heads League

The newly organized American League of Theatrical Arts, in Philadelphia, to further the training of talented performers, has elected Mrs. Meyer Davis, wife of the orchestra leader, as president. Richard Mayo, executive secretary of the Philadelphia unit of the American Guild of Variety Artists, is executive secretary and general manager.

Rittenberg Sues Local 173

Sam Rittenberg, who reopened the Garden theatre, Toronto, has obtained a court order restraining Local 173, operators, from picketing it. He has a contract with a Canadian house

Palmer to Theatre

Edward Palmer resigned last week as film reviewer for the Portland, Maine. *Evening Express,* to become assistant manager of a loca theatre.

Inquiry of FCC Is Foreseen

A Congressional investigation of alleged bribery in the Federal Communications Commission may be undertaken in the near future, as a result of disclosures that Chairman James L. Fly has been engaged in probing reports that former members were involved in transactions involving the transfer of money and Government bonds in exchange for broadcasting facilities.

The situation was developed during hearings on an appropriation bill at which Mr. Fly admitted such a study was under way, and was brought up on the floor of the House by Representative Wigglesworth of Massachusetts, who asked that a "thorough-going" investigation be undertaken.

Mr. Wigglesworth said he understood John Farnham, Chicago, had been appointed special counsel of the commission to make the investigation.

"I understand that the record will show that Mr. Farnham reported that from several independent sources charges have been made to the Commission investigators that an ex-commissioner, while a member of the Commission, had accepted favors from a network which included emoluments in return for favorable official treatment on his part," he said.

The Congressman also said he understood that Mr. Farnham had reported that temporary authority to operate at night was given to a licensee who subsequently was advised by his attorney that the time had come to "pay off" those who had voted favorably on the application, and that $1,000 in cash and $4,000 in Government bonds changed hands.

Mr. Wigglesworth said it appears that Morris Ernst, attorney for the New York *Evening Post,* was appointed what might be termed "counsel for the defense," after Mr. Fly had been asked if he had any objection to the appointment and had indicated that he had not, and that Mr. Farnham may have been "eased out of the picture," being now a consultant but not special attorney.

"I want also to state that when the stenographer's record went to the FCC someone in that agency attempted to delete the entire set of questions and answers," he said.

"I think the commission owes it to itself, to Congress, and to the public to clear up the situation at the earliest possible moment," he concluded.

White, Ream Elected CBS Vice-Presidents

Frank K. White, treasurer, and Joseph H. Ream, secretary, were elected vice-presidents of the Columbia Broadcasting System at a meeting of the board of directors in New York last week. They also will retain their present offices.

"Columbia, in the last four month," Paul W. Kesten, vice-president and general manager, said in announcing the elections, "has lost three vice-president, Harry C. Butcher, Lawrence W. Lowman and Mefford R. Runyon, to the armed forces, and the election of Mr. White and Mr. Ream as vice-presidents is in recognition of their increased duties and responsibilities in the management of the corporation."

Jefferson Shifts Two

The transfer of Victor B. Lowrey, manager of the Jefferson theatre at Beaumont, Tex., to Dallas, and the appointment of A. M. Avery in his place has been announced bv the Jefferson Amusement Company and East Texas Theatres, Inc. Mr. Avery was publicity director at Beaumont, Port Arthur and Orange. Clayte Binion, r., Lufkin newspaper city editor, is new pubicity director for Beaumont.

FROM READERS

SUGGESTS SCRAP FROM UNUSED STAGES

To the Editor of the Herald:

The theatres of the country can make a very substantial contribution to the scrap drive by junking tons of metal now useless on hundreds of unused stages throughout the nation.

Every theatre having a completely equipped stage has several hundred pounds of counterweights, head locks, loft blocks and gridiron strips which haven't been used for years and probably won't ever be used again.

In one mid-western city we know there are six theatre stages, fully equipped, which haven't been used in over 15 years. In each of these houses are at least four borderlights and concert strips, counter-weighted with enough pig iron to make several guns, not to mention the other useless or obsolete items.

There are also dozens of old upstairs Opera Houses and long dark theatres in which the seats are still on the floor. We know of three such houses that will never be open again, which are completely seated with old fashion but sturdy cast iron seat frames.

No doubt someone has already thought of this potential source of scrap metal and our idea may be only just another suggestion, but we all know that if we don't win this war, our theatres won't be of much value to us anyway, so theatre owners shouldn't mind sacrificing their stages to save their theatres.—Tom Davis, Paramount Theatre, Ashland, Ky.

MORE IDEAS ON FILM CONSERVATION

To the Editor of the Herald:

I have read much recently in your paper regarding a method of saving film footage worked out by Mr. Earle Sponable. I think his idea is an excellent one and ought to have been adopted at the time sound came in.

There is a much simpler way to do nearly the same thing in saving, and that is to use a picture speed of 20 or even 18 frames per second in the camera and in the projector.

At 20 frames per second there would hardly be any additional flicker in projection and at 18 frames the linear speed of the film would be 13½ inches per second, which is the same speed as advocated by Mr. Sponable.

One objection that might be raised regarding a slower speed than 18 inches per second would be that the higher frequencies of sound reproduction would be lost. The high quality of 16mm sound film disproves this.—W. E. Wood, Alpha Film Laboratories, 6000 Pimlico Road, Baltimore.

P.S. By the method outlined above the only change in the present equipment in the industry would be a change in the drive ratio in camera, recorder and projector.

Shepard Heads New Broadcasters Unit

John Shepard, III, president of the Yankee Network, was elected president of the American Broadcasters Association at a meeting in New York this week, which completed the formalities of organization. Walter J. Damm of WTMJ and W55M, Milwaukee, was named secretary-treasurer.

It was said after the meeting that several prominent members of the National Association of Broadcasters had requested the ABA to withhold the employment of executive personnel and active solicitation of additional members. Those at the APA meeting agreed that the best interest of unity and harmony in the radio industry would be served by acceding to these suggestions, it was said.

No plans were made for a general meeting, although originally it was scheduled for the first week in November.

Broadcasters Attack FCC In Courts

Enforcement of the new Federal Communications Commission regulations would bring dire consequences to the networks with "hundreds of stations forced off the air," a Federal statutory court in New York was told last Thursday by John T. Cahill, attorney for National Broadcasting Company, in a plea for a temporary injunction against the FCC, while Louis Caldwell, counsel for Mutual Broadcasting System countered with the assertion that Mutual "was suffering slow death," which the new regulations alone could prevent. The statutory court, consisting of Chief Circuit Judge Learned Hand and District Judges Henry W. Goddard and John Bright, reserved decision on the plea for a temporary injunction and a counter-application of the Commission for summary judgment dismissing the networks' suit.

During the three-hour argument of the case, which reached the U. S. supreme court once when the high tribunal reversed a lower court dismissal and ordered reconsideration, Charles R. Denny, chief counsel for the FCC, outlined the four principles which allegedly motivated the FCC in passing the eight new regulations. The commission, Mr. Denny said, wished to insure maximum use of facilities; licensee responsibility; preservation of competition, and prevention of the concentration of control.

Mr. Denny's outline of the Commission's purposes drew from Mr. Cahill the retort that if the legislation of 1927 intended such aims in creating the Commission, Congress would have so specifically provided "instead of relying on the imagination of the Commission. It cannot be supposed that Congress was oblivious of the danger of granting the amorphous rights of licensing claimed by the Commission," Mr. Cahill continued, and pointed out the network's assertion that freedom of speech was directly affected.

Mr. Denny said that the court could not substitute its own discretion for that of the Commission. If the Commission had formulated these regulations after hearing testimony from all sides and if the regulations were reasonable, he said, no court had the power to upset them. In criticizing the networks for exercising "territorial exclusivity," Mr. Denny did not hesitate to name Mutual as the greatest offender although that network had sided with the Commission.

Mr. Caldwell claimed that there were only 15 cities in the United States in which there are four or more stations blanketing the entire community.

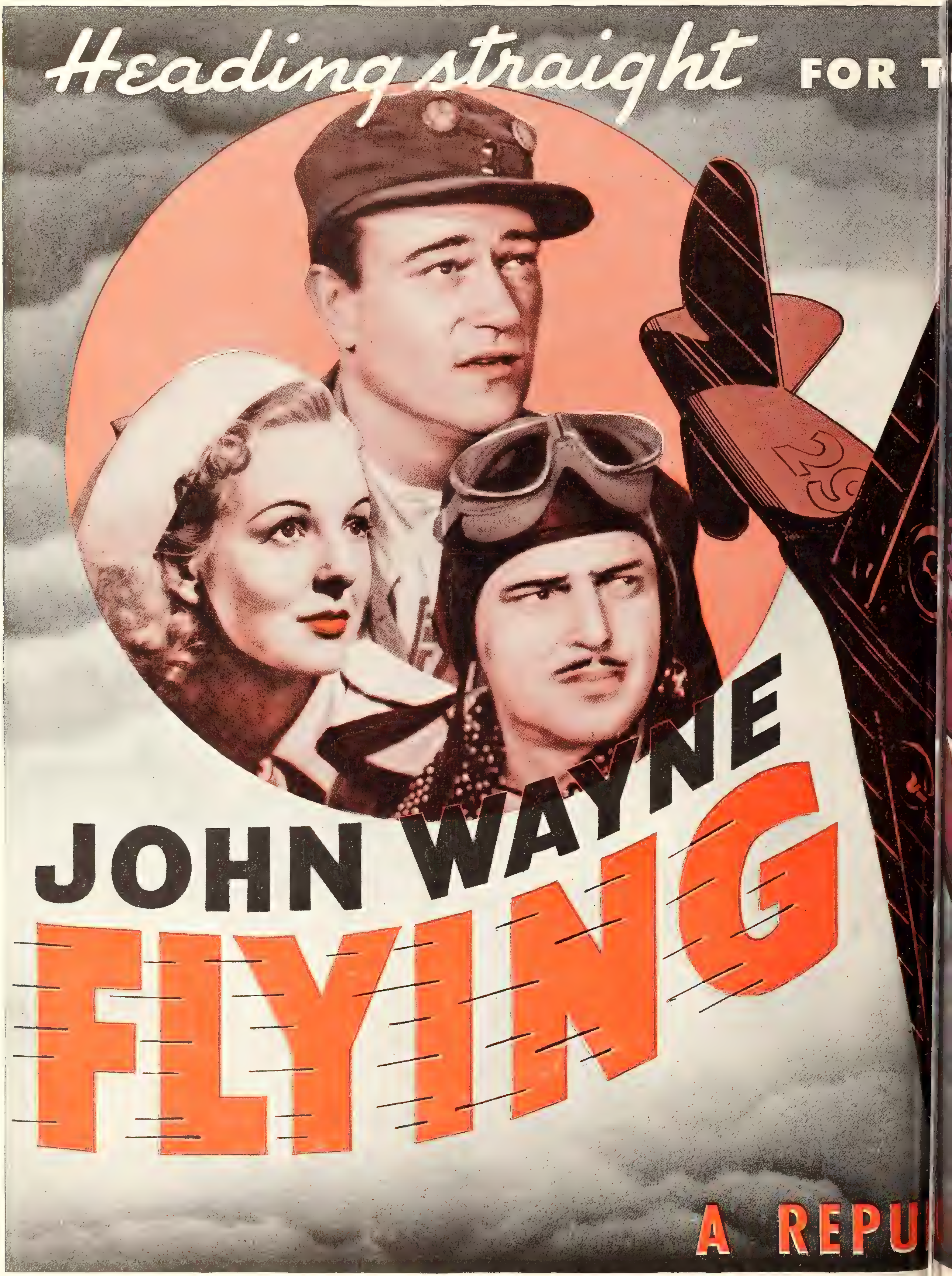
The FCC's right to crusade against alleged anti-trust violations was questioned by Charles Evans Hughes, Jr., attorney for CBS. If the Commission may act on claimed violations of the Sherman anti-trust laws, Mr. Hughes said, there was nothing to prevent it from seeking to enforce thousands of other laws such as the National Labor Relations Act or the Security Exchange laws. Both Mr. Hughes and Mr. Cahill argued that the Commission could not enforce "iron-clad" regulations and refuse licenses upon them.

NBC Editor to OWI

Arthur Force, night news editor of the National Broadcasting Company in New York, has been named editor of the radio news section, Office of War Information, it was announced in Washington last Thursday. Before joining NBC, Mr. Force worked on newspapers in New York, Newark, Detroit and Toledo.

Joins Paramount Exchange

At the Paramount exchange in Indianapolis Merian Roberts is the new contract clerk.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with

PAUL KELLY · GORDON JONES
MAE CLARKE · BILL SHIRLEY
AND A CAST OF THOUSANDS

Associate Producer
EDMUND GRAINGER
Directed by
DAVID MILLER
Screenplay by
KENNETH GAMET & BARRY TRIVERS
Original story by KENNETH GAMET

PICTURE

Illinois Exhibitors Act On Rentals

Allied Group Cooperative Buying Unit Is Formed; Price Rise Opposed

by F. LANGDON MORGAN
in Chicago

Moves to combat what they claim are efforts by the distributors to increase film rentals and admissions were made last week by two theatre owner organizations of Illinois.

Following discussions at several previous membership meetings, the Allied Theatres of Illinois, at the Blackstone Hotel, Chicago, last Friday formed the nucleus of a cooperative film buying organization. Of the 100 theatres represented at the meeting, 40 of them authorized Jack Kirsch, president of the group, to do their buying, effective at once. Machinery is being set up to operate on a large scale and it is expected that many more members will join the film buying unit within a short time.

In a bulletin issued last weekend, the United Theatre Owners of Illinois, under the helm of Edward G. Horn, president, goes on record as being opposed to higher rentals and increased admissions.

"The trend, in recent years, toward higher film rental and more exacting terms has developed to an alarming extent," the bulletin reads. "We have felt constrained to take a stand against this trend, however, since the distributors have insisted upon increased admissions as an additional condition, we have no alternative but to voice our protest.

Oppose Any Rise In Admissions

"The United Theatre Owners of Illinois is unalterably opposed to any increase in admission prices that may be a departure from an established theatre policy. The producer-distributor insistance that admissions be raised is an obvious abuse of the special consideration granted our industry by Congress in exempting motion pictures from the price control act. To increase admissions at this time would be resented by a price-conscious public and is diametrically opposite to our Government's policy of establishing ceilings on the price of commodities. To take advantage of our exemption would simply hasten the day when our business would be regulated by others.

"We can and should be sensible enough not to go against public policy just because short-sighted and selfish distributors insist on exploiting and 'cashing in' on a production with a patriotic appeal. Exhibitors should resist, with all power within them, this sudden clamor of increased admissions and they should fight with all their might its cause.

"We lay its cause squarely at the distributors' door. Higher film rental, oppressive terms and conditions, designation of play dates, Saturday and Sunday dates included, as part of a percentage arrangement and oppressive percentage terms on sliding scale that slide only up is the reason for this clamor for higher admissions.

"The claims put forward by the distributors in justification of increased rentals and admissions to the effect that production and distribution costs have skyrocketed are utterly exploded upon examination of the profit statements of the major film companies. Their costs actually have been lowered and their net operating profit has increased by leaps and bounds.

Cites Profit Record Of Distributors

"Comparisons of the statements of five companies show an increase in profits of $20,000,000 between the years of 1939 and 1941. It is a notorious fact throughout the nation that year after year a majority of the 20 highest incomes in the United States are paid to certain individuals in the production and distribution of motion pictures.

"The new selling season is now under way, and again the distributors are insisting upon even more oppressive rentals and terms—the top figures or percentages for individual pictures must be increased and the number of pictures included in the top brackets must be increased. Where will it stop? Certainly the tree won't grow to the sky.

"Increased admission is not the answer. Only one thing can be done if the exhibitor is to remain in business. Concerted action must be taken if rentals are to be secured on an equitable basis. Stand with your fellow exhibitor who is trying to buy film reasonable. Don't be influenced by the salesman who talks about his company's formula and shows you a 40 per cent or 50 per cent (of the gross) deal including a Saturday and Sunday at increased admission. Stick with the exhibitor who is holding out against such oppressive terms. It may require some sacrifice as far as immediate gains are concerned, but in the long-term view it is your only assurance that you will remain in business.

"Therefore, join with your fellow exhibitors in a solid united protest. Resist this trend which can only lead to disaster. We worked together, effectively, on the bond drive and did a good job. Let us join forces to secure a more reasonable contract from the distributors."

Indiana ATO Meets On October 26th

The 1942 convention of the Associated Theatre Owners of Indiana will be held in Indianapolis, October 26th, Don Rossiter, executive secretary, has announced.

The annual convention heretofore has been a two-day meeting, but this year it will be limited to one day as an economy measure, Mr. Rossiter said. The meeting place for the convention has not been selected.

Roy E. Harrold of Rushville is president of the association.

Brinch Named By Rothacker

Watterson Rothacker, chairman of the Los Angeles Board of Review for export-import film censorship, this week announced the appointment of Peter M. Brinch to membership in that organization. He succeeds Major Ralph W. Liddle, who is to be transferred to military duty in line with the Government's general program of reducing the number of Army officers assigned to civilian agencies.

Mr. Brinch's career in the industry dates to 1907, when he became identified with Pathe Freres in New York. Since then he has served in various capacities with General Film Company, Mutual Films, Triangle and W. W. Hodkinson. He became European representative for Paramount in 1922, and European sales manager for Paramount, Metro-Goldwyn-Mayer and UFA after the 1925 sales coalition. Subsequently he was with MGM and Fox Films in Europe, preceding his retirement in 1936. He took a training course at the Officers Replacement School in New York prior to assuming his new post.

Also added to the Board of Review was Gerald B. Burntnett, who recently arrived from Honolulu, where he set up the censor bureau for Hawaii.

Managers Promoted By Ross Federal

Three former service managers of Ross Federal Service have been promoted to branch manager. They are James Jeffries, service manager of the Indianapolis branch, to branch manager in Denver; C. H. Graves, Boston, to branch manager, New Haven, and O. M. Young, Los Angeles, to branch manager, Cleveland.

Mr. Jeffries replaces Scott Hillam, who has been assigned to take over the San Francisco branch.

Lawlor Named UA Manager in India

J. J. Lawlor, United Artists assistant general manager in India since 1936, has been promoted to the post of general manager. He succeeds Carlos Moore, who returned to the United States some months ago following evacuation of Americans from India. Mr. Lawlor will have his headquarters in Bombay.

Starting with United Artists in 1933 as representative in Colombo, Mr. Lawlor served successively in Rangoon and Singapore before his transfer to India.

Gas Registration to Start November 9th

All sections of the United States, with the exception of the east, already rationed, will conduct registration for gasoline rationing, starting November 9th, the Office of Price Administration announced this week.

Registrants will receive "A" books containign coupons for mileage at the rate of 2,880 a year. After the basic book has been received, applications for supplementary rations may be filed, it was stated.

Wisconsin ITPA Meets

The Independent Theatres Protective Association of Wisconsin and Upper Michigan held a regional meeting in Madison, Wis., Wednesday, and in Appleton, Wis., Thursday to discuss the work of the Allied Caravan, which has been endorsed by the association. F. J. McWilliams, a director of the ITPA, was host at the Madison meeting and Larry Burnett of the Varsity, Appleton, was host in that city.

RKO RADIO PICTURES PRESENTS

Private Smith of the U. S. A.

THE IMPORTANT STORY OF YOUR BOY'S FIRST THIRTEEN WEEKS IN UNCLE SAM'S NEW ARMY

RELEASED OCT. 23 NOW AVAILABLE FOR SCREENING

FIRST OF THE VITAL NEW SERIES

THIS IS AMERICA

A TWO REEL FEATURE RELEASED EVERY FOUR WEEKS

PRODUCED BY FREDERIC ULLMAN, JR.

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SCREEN
CONCERT
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NINTH ANNUAL EDITION
NOW IN PREPARATION BY
THE WORLDWIDE STAFF OF
QUIGLEY PUBLICATIONS

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

"Yankee" Opens In London

Patterning its London debut of "Yankee Doodle Dandy" after the New York and Hollywood War Bond premieres, Warner Bros. launched the film Thursday night at a $4,000,000 opening, at Warners theatre in the British capital. A goal of £1,000,000 in National War Savings certificates was set. Seats were issued to purchasers of certificates ranging from £5 to £5,000, and a week before the opening, sales totaled $2,160,000 out of a maximum possibility of slightly more than $4,000,000. Banks, corporation, factories as well as individuals were purchasers of the larger denominations.

The National Provincial Bank acted as collector and ticket agency. It was estimated that the London premiere brought the total raised in three "Yankee Doodle Dandy" Bond showings to $16,600,000. New York raised $5,750,000 and the Hollywood opening brought $5,800,000.

The Chicago debut of the film picturization of George M. Cohan's life was postponed at the Balaban & Katz Roosevelt theatre to next week, because of the holdover business of "Wake Island."

RKO theatres throughout the country reported a new high attendance last Saturday morning when all houses of the circuit presented simultaneously "Here We Go Again." The premiere showing was at 9:30 A.M. only, in all theatres of the circuit except the New York Palace and Brooklyn Albee, where the picture was held for one week.

A special press preview and benefit will be held by MGM on "For Me and My Gal" at the Astor, New York, October 20th, with voluntary contributions and paid admissions going to the New York Infirmary for Women and Children. The regular engagement of the film will begin the next day at that house.

"The Navy Comes Through," RKO, will open at the new Navy theatre at the Treasure Island Naval Base, San Francisco Bay, on October 27th, Navy Day. Hollywood stars, city, state and Government officials will attend civic ceremonies preceding the showing.

Trade screenings of Columbia's musical, "You Were Never Lovelier," starring Fred Astaire and Rita Hayworth, are being held in key cities in advance of the October 22nd national release date for the picture. Luncheons, dinners and cocktail parties have been scheduled to accompany the showings, to which exhibitors, circuit executives and the press are being invited. The first four screenings were held on Monday in Des Moines, Minneapolis, Omaha and Cincinnati. Others are scheduled to follow at intervals in 13 exchange cities.

"Jungle Siren," starring Ann Corio and Buster Crabbe, a Producers Releasing Corp. production, opened at the Gaiety theatre, New York, last Friday.

Actress at Lidice Ceremony

Madeleine Carroll, Paramount actress, accepted on behalf of the Lidice Lives Committee of the Writers' War Bond Board, a statue created by Jo Davidson, sculptor, commemorating the destruction of the Czechoslovakian town by the Nazis last spring. The ceremony took place Monday afternoon in New York at the American Artists Galleries. Following the event, the Paramount Victory short, "We Refuse to Die," based on the story of the destruction of Lidice, was shown. Among those present during the proceedings were Adolph Zukor, chairman of the board of Paramount; Clifton Fadiman, literary critic, and Vladimir S. Hurban, Czechoslovakian Minister to the United States.

Monogram Pay Plan Ratified

Monogram stockholders at their annual meeting at the studio last week reelected present officers and directors, approved a bonus plan for employees and increased the salaries of W. Ray Johnston, president; Trem Carr, executive director in charge of production, and Samuel Broidy, vice-president in charge of sales.

The stockholders ratified the directors' action authorizing payment of an employees' bonus, the total sum of which is not to exceed 10 per cent of the company's net profit before Federal taxes. The first bonus will be based on the net profits at the close of the fiscal year next June 27th.

Officers reelected, in addition to those named, were: Herman Rifkin, vice-president; Norton V. Ritchey, vice-president in charge of foreign sales, and J. P. Friedhof, secretary and treasurer.

The board includes Mr. Johnston, Mr. Broidy, Mr. Carr, Mr. Rifkin, Howard W. Stubbins, Charles W. Trampe, John W. Mangham, Alton Brody and William Hurlbut.

College Gives Film Show

A series of free motion pictures depicting the life and customs of the United Nations is being exhibited at Hunter College, New York. Twenty-one films are being shown, including 17 documentaries and four commercial productions. First on the program was "The Invaders," Columbia. Next Monday, "Target for Tonight," British Film distributed here by Warner Bros., will be shown. The program is the second of its kind to be presented through a $1,500 grant by the Board of Higher Education of New York.

An intimate glimpse into a harem
UNIVERSAL PICTURES

A scene from Walter Wanger's "Arabian Nights" in Technicolor

Board Corrects Its Appeal Decision

Issues Amended Award in Some Run Action at St. Louis Tribunal

"We find it necessary to correct an inadvertent error," the Appeal Board of the motion picture arbitration system this week notified parties in the some run action of Louis Sosna, Mexico, Mo., exhibitor. The case was the eighth in St. Louis and the 40th appeal action.

The board issued an amended award on October 8th, three days after they had overruled a St. Louis arbitrator and directed Warners, RKO, Twentieth Century-Fox Paramount to offer some run to Mr. Sosna. The case had been remanded to Ethan A. H. Shepley, arbitrator, to determine whether the run offers meet the terms of Section VI of the consent decree.

The one-page correction memorandum, signed by Van Vechten Veeder, chairman, Albert W. Putnam and George W. Alger, members, referring to the award, said:

"The following statement appears on page 6:

"'In October, 1941, 20th-Fox offered to license forty-eight unnamed pictures to the Sosna on third run provided Sosna would agree to charge a minimum admission price of ten cents. *This offer was, at the time it was made and at the time the complaint was filed, a clear violation of Section IV of the Decree which provides that no distributor defendant shall offer for license or shall license more than five features in a single group. * * *'* [italics supplied]

"The offer referred to was an offer for pictures released from August 1, 1940, to July 31, 1941. Section XX of the Decree, however, provides that Section IV (a) 'shall have application only with respect to features released in the United States after August 31, 1941.' Therefore the offer was a violation of Section IV of the Decree as stated. The opinion is corrected by striking out the sentence quoted in italics."

Los Angeles

The Appeal Board, Wednesday, in its 41st decision, affirmed the dismissal of the clearance complaint of the Century Theatre, Los Angeles, against All Five. The board amended the award by eliminating costs against Paramount because of its affiliated status. If affirmed H. Eugene Brietenbach's dismissal of the complaint and found that clearance should be maintained for the duration of the war.

Cincinnati

A combination clearance and specific run case, the tenth Cincinnati action, was filed on Friday by the Ardmore Amusement Corporation, operating the Bexley theatre in Bexley, Ohio, near Columbus. Paramount, RKO, MGM, Twentieth Century-Fox and Warner Brothers were cited as defendants. J. Real Neth Theatres Company of Columbus, operating the Eastern and other circuit theatres, and the Main and Drexel theatres in Bexley, were named as interested parties.

The complaint charged that the Bexley had held first run Bexley, or third run Columbus 52 days after Columbus first run from its opening in 1925 until 1937, when the Drexel opened. It asked restoration of the Bexley first run and availability 30 days after Columbus.

Loew's will grant only fourth run Columbus, day and date with the Drexel, while Twentieth Century-Fox and Paramount offer the Bexley half of their product with seven days' clearance over the Drexel, and offer half to the Drexel, seven days over Bexley, the action charged. It said Warners and RKO hold the Bexley to 14 days after the Drexel, and 65 days after Columbus first run.

St. Louis

The Beverly theatre, St. Louis, has appealed its case against the five consenting distributors. Claude O. Pearcy, arbitrator, granted a partial clearance reduction. It is the 10th case. The Beverly asks day and date with the Victory and Wellston.

Hearing on the specific run and clearance complaint of the Marre Theatre Corporation, owners of the Rivoli theatre, downtown St. Louis subsequent run house, opened last Thursday with Lee Darcy, manager of the Rivoli, the only witness.

There are two intervenors—Sam Komm, owner of the Whiteway, and Jules Leventhal and Charles Goldman, owners of the Senate and Lyric. The first day of the hearing was occupied with objections from lawyers. The complaint is against Paramount, RKO, Warners and Twentieth Century-Fox.

Mr. Darcy testified that the Rivoli is seeking the same run of pictures as enjoyed by former owners of house. Since the Marre Company acquired the lease from Goldman and Leventhal the Rivoli has been forced to play 180 days behind the Senate and Lyric, he said.

The hearing was adjourned until October 20th. Wilbur B. Jones, St. Louis attorney, is arbitrator.

New York

Morris B. Moskowitz, arbitrator of the 25th and 26th New York cases on October 8th dismissed the complaints of the J. J. Theatres, Inc., for the Avalon, Oxford and Jerome and Kingsbridge theatres in the Bronx. He found that there was substantial competition among the theatres and the Skouras Valentine and that the seven-day clearance held by he Skouras theatre over the Julius Joelson houses was established by sufficient precedent and reasonable under terms of Section VIII of the decree.

Costs were charged one-fourth against the complaints and 25 per cent each against Warners, RKO, and Skouras Theatres.

The 38th New York case, clearance action of the Davestan Amusement Company, operating the Kent, Newark, N. J., against the five distributors, was ended in a consent award on Thursday.

The award sets clearance on Loew's, Paramount, RKO and Twentieth Century-Fox product playing the Regent at 10 days over the Kent, on Paramount, RKO, Twentieth-Fox and Vitagraph product playing the Capital at seven days over the Kent, and on Loew's product playing the Capitol at 10 days over the Kent, and on Loew's, Paramount, RKO and Twentieth-Fox product playing the Elwood at 14 days over the Kent.

Regis O'Brien, Buffalo attorney, will arbitrate the complaint of the Colonial theatre, Skaneateles against all five and the Schine circuit. Hearings will start November 5th.

E. W. Corman, clerk of the Albany aribtration tribunal, has been shifted to Philadelphia, the American Arbitration Association reported this week. He replaces M. R. Yetter, Philadelphia clerk, who resigned.

New Group To Import Foreign Pictures

A company known as Sunset Film Corporation has been organized in New York to import films, chiefly from Egypt, Syria and the Near East, for distribution in areas throughout the United States where groups of Arabic speaking people reside, it was reported last week.

According to George G. Shiya, attorney for the company, the group will lease theatres in desired localities for distribution of certain pictures and may acquire theatres in certain spots. Offices of the new company, he said, have not yet been established, but the officials currently are completing negotiations for acquisition of foreign films.

Warner Managers to Meet

The annual meeting of Warner theatre managers in the Philadelphia zone was held on October 14th at the Ritz-Carlton Hotel. Expected to be on the dais were Joseph Bernhard, Harry Kalmine, Leonard Schlesinger and Harry Goldberg, from the home office with local executives including Ted Schlanger, Everett Callow, Robert Mills, William Charles, Joseph Feldman, A. J. Vanni, J. Ellis Shipman and John Turner.

Paper for Men in Service

The Comerford Circuit is publishing *The Comerford Salute*, house organ for the company's employees in the service. Harold E. Bell is editor of the new monthly publication. In addition to news about men in the service the *Salute* contains messages from Comerford officials and stories regarding work of the employees.

Enlarge Newsreel Program

The Telenews, downtown Seattle newsreel house, has increased its program from 60 to 90 minutes by the addition of more short subjects. The new program is called "Magazine of the Screen." Alfred C. Burger, president of Telenews Theatres, inaugurated the new policy.

Stock Unit in Columbus

The Hartman theatre, Columbus, Ohio, in addition to playing a regular season of legitimate stage productions, also will present the Hartman Players, a stock company. It opened October 12th, with "No More Ladies." It will be a permanent company, playing daily except on dates of traveling companies.

Heads Newark Club

Samuel Blaskey has been elected president of the Warner Club in Newark, succeeding George Kelly. Other officers are: Jack Levy, vice-president in charge of entertainment; Sally Schachman, vice-president in charge of welfare; Al Mann, treasurer; Jeanne Spear, secretary.

Stevens, Taylor Honored

J. H. Stevens, retiring manager of the Paramount exchange at Indianapolis and A. R. Taylor, the new manager, were guests at a dinner given by the Paramount Pep Club in the Washington Hotel last Tuesday.

Edington Signs Deal

Harry Edington, one time head of production at RKO Radio, returns to that studio for a one-picture deal, according to the company

Joan Blondell to Iceland

Joan Blondell is reported en route to Greenland and Iceland on a United Service Organizations tour to entertain U. S. troops.

Leaves 20th-Fox Exchange

Al Harris has resigned as booker at the Twentieth Century-Fox Seattle exchange to enter war work.

Major Kenneth Clark On Overseas Duty

Major Kenneth Clark, who was director of public relations for the Motion Picture Producers and Distributors of America, Inc., until he entered Army service last spring, has been assigned to active duty overseas. He had requested duty in a combat area. Previously he was on the public relations staff of General Brehon Somervell, chief of the Services of Supply.

Major Clark's family in Connecticut last week received a cable reporting that he had "arrived safely overseas." There was no indication of what front he had been sent to.

Metro Signs Six Bands

Six orchestras have signed contracts with MGM. Three of them, Harry James, Jimmy Dorsey and Vaughn Monroe, have not yet been assigned to specific pictures, but the remaining three will appear as follows: Tommy Dorsey in "DuBarry Was a Lady"; Bob Crosby in "Presenting Lily Mars," and Duke Ellington in "Cabin in the Sky."

Propose Cleveland Curfew

A 9 P.M. curfew for children under 16 is proposed in an ordinance introduced in the Cleveland City Council. Councilman James G. Colonel, who introduced the ordinance, said the curfew hour might have to be set back to 10 P.M. "to placate motion picture theatre owners."

Boston Business Aided

Business at downtown theatres in Boston reached holiday proportions Monday night when more than 50 department stores inaugurated late store hours for the benefit of war industry workers. The evening shopping hours will be continued every Monday.

COLUMNIST IN TRIBUTE TO FILM WAR EFFORT

Tribute to the motion picture industry's service to the nation came last week from Florence Fisher Parry, columnist for the *Pittsburgh Press*. After telling of the industry's varied efforts, Mrs. Parry said: "The industry in this war is one of the most impressive contributions in voluntary service made by any body of people, and surpasses in its magnitude, generosity, imagination, and initiative, all other industries. . . . It presents a stirring example to the whole world. . . . As has always been the case, the Show Folks, in war time, have proved themselves the greatest Givers of all."

Joins Hamrick-Evergreen

Sam Siegel has been appointed assistant to Vic Gauntlett in the handling of special publicity and exploitation campaigns in Seattle for Hamrick-Evergreen Theatres, Inc. Mr. Siegel most recently was northwest exploitation head for United Artists, and previously was connected with the Evergreen circuit during the Fox West Coast regime.

Pratt Joins RKO

Clyde Pratt, formerly with the Warner exchange in Des Moines, has joined the RKO branch sales staff there.

Birdwell in East; Book Off Press

Russell Birdwell, head of Russell Birdwell and Associates, arrived in New York from California, Monday, coincident with the date on which the first advance copies of his book, "Women in Battle Dress" were off the press. "Women in Battle Dress" is the result of a three-month trip to England, where Mr. Birdwell went to make a study of the activities of women in war work. The book tells the story of women's part in the war effort in England and in the United States. Publication date is set by Fine Editions Press, the publishers, for November 5th.

Finishes Drive Subject

Associated Screen Studios in Toronto has completed the two-reel picture, "We March Together" for the forthcoming Canadian Victory Loan campaign. This subject will be used throughout Canada at loan rallies and special meetings during the campaign to raise $750,000. Both English and French versions were produced, with Jack Ralph handling narration for the former, Roger Baulu narrating for the French version.

Plan Russian Aid Drive

A special Russian war relief committee has been formed, headed by W. Averell Harriman and Raymond Massey, to obtain 1,000,000 signatures on a "Scroll of Greeting" to Russia, with each signer contributing $1 for medical supplies for Russia.

Warner Managers Meet

District meetings of managers of Warner Theatres in the Tri-State area currently are being held. Sessions are being held in Clarksburg, Erie and Johnstown.

"Just call me Shera"
UNIVERSAL PICTURES

Maria Montez as Sherazade, The Desert Queen, in Walter Wanger's "Arabian Nights" in Technicolor from Universal

3-Day Holiday Booms Gross On Broadway

New York's motion picture theatres, legitimate shows, hotels, restaurants and other amusement centers thrived on another three-day holiday weekend which ended with Columbus Day. Theatre grosses once again soared at Broadway film houses. Holiday scales of admission were in effect from Friday night through Monday night.

Three major collegiate football games held in the city Saturday also drew many out-of-town visitors who flocked to Broadway film theatres and stage plays after the games were over. Holdovers shared equally with new programs in drawing patrons to the box offices. Capacity attendance was reported by most film houses.

Among the holdover attractions on Broadway were: "Tales of Manhattan," 20th-Fox, which began its fourth week at Radio City Music Hall on Thursday; Paramount's "The Major and the Minor," started its fifth week at the Paramount on Wednesday; Warner Bros.' "Desperate Journey," in its third week at the Strand; Paramount's "Wake Island," began its sixth week at the Rivoli; MGM's "Panama Hattie," second week at the Capitol; "The Pride of the Yankees," Goldwyn-RKO, began its thirteenth week at the Astor last Thursday, and Warner Bros.' "Yankee Doodle Dandy" is in its 20th week at the Hollywood.

United Artists reported this week that "The Moon and the Sixpence," produced by Loew-Lewin, and based on the book by W. Somerset Maugham, was held over at the Orpheum, Montreal and State, Norfolk, Va. According to Warner Bros., "The Gay Sisters," after playing four weeks at the Aldine, has moved to the Keith in Philadelphia for a fifth week and may be held over. It was held a fourth week in Seattle and Cleveland and played three weeks in Chicago, San Francisco and Portland, Ore.

Broadway legitimate theatres reported one of the best weekends in a long while over the Columbus Day weekend, with 14 plays giving Sunday shows and 15 giving extra holiday matinees on Monday. It was said that the number of Sunday performances was the largest thus far this year. There were 10 matinees in addition to the 14 evening performances last Sunday.

Those which played two shows were "Claudia," "Junior Miss," "Let Freedom Sing," "Let's Face It," "New Priorities of 1943," "Show Time," "Sons o' Fun," "Stars on Ice," "Three Men on a Horse," and "Wine, Women and Song." "Princess Ida," "Star and Garter," "Trial by Jury," "Pinafore" and "Vickie" gave Sunday night performances only. Monday's matinees included: "Angel Street," "Blithe Spirit," "Count Me In," "Hello Out There," "Magic," "Janie," "My Sister Eileen," "The Eve of St. Mark" and "Uncle Harry."

Exhibitors Fight Tax

Officials of Paramount-Richards circuit in Mobile, Ala., operators of the Saenger and affiliated theatres, will send a delegation to protest a proposed 10 per cent amusement tax when the City Commission meets for a vote, it was reported this week. Theatre operators, meanwhile, are running trailers asking patrons to sign a petition against the proposed tax.

Kaufman Assistant Film Buyer

Harry M. Kalmine, assistant general manager of Warner Theatres, on Tuesday announced the promotion of Louis J. Kaufman to the post of assistant film buyer for the circuit. He will serve under Clayton E. Bond, film buyer. Mr. Kaufman has been in the Warner Theatre Department for the past 10 years.

SHORT PRODUCT PLAYING BROADWAY

Week of October 12th

ASTOR

How to Play Baseball	RKO Radio
Feature: The Pride of the Yankees	RKO Radio

CAPITOL

Colorful North Carolina	MGM
Show Horse	RKO Radio
Early Bird Dood It	MGM
A Letter from Bataan	Paramount
Feature: Panama Hattie	MGM

CRITERION

Nutty Pine Cabin	Universal
A Letter from Bataan	Paramount
Feature: Wings and the Woman	RKO Radio

PARAMOUNT

A Letter from Bataan	Paramount
Feature: The Major and the Minor	Paramount

RIALTO

Tire Trouble	20th Cent.-Fox
Snow Trails	20th Cent.-Fox
A Letter from Bataan	Paramount
Feature: The Bogie Man Will Get You	Columbia

RIVOLI

Mickey's Birthday Party	RKO Radio
Keeping in Shape	Paramount
Feature: Wake Island	Paramount

ROXY

Life With Fido	20th Cent.-Fox
The Last Frontier	20th Cent.-Fox
A Letter from Bataan	Paramount
Feature: Girl Trouble	20th Cent.-Fox

STRAND

Fox Pop	Vitaphone
Sniffer Soldier	Vitaphone
Army Air Corps Band	Vitaphone
Feature: Desperate Journey	Warner Bros.

Nu-Art Signs Stipulation On Use of "Steps" Title

The Federal Trade Commission has announced that it has accepted a stipulation from Nu-Art Films, Inc., New York, distributors of 16 mm pictures, under which the company will cease and desist from the use of the words "In His Steps" as a designation or title of a motion picture which is not, in fact, an adequate adaptation or film version of the book of the same name, written by Charles M. Sheldon.

The company also will refrain from use of any other words tending to convey the belief that the film is an adaptation or film version of the book.

New Dimout in N. J.

A new dimout order was issued to film theatres in New Jersey by the Army this week, it was reported. Dimouts are now compulsory one-half hour after sundown instead of one hour, which was the previous regulation. This ruling applies to all theatres within the 15-mile limit and along the entire coastline of the state.

Fifteen exhibitors were arrested in New Jersey last week for violation of the Army's dimout regulations, it was disclosed in a bulletin from Allied Theatre Owners of New Jersey. While the judge suspended sentences, he warned the exhibitors of heavy fines for future violations, the bulletin said.

Film and Stage Leaders Study Finance Plan

Motion picture industry leaders, the League of New York Theatres and the Dramatists Guild are to meet soon to consider the two proposals recently set forth by Warner Bros. concerning the backing of Broadway plays by film companies. The forthcoming three-cornered conference was announced last Friday by James F. Reilly, executive secretary of the League. On Tuesday, Mr. Reilly reported that the meeting probably would be held within the next few weeks.

For some time, film producing companies have been dissatisfied with the present method of backing legitimate shows and have sought to get the League and the Guild to amend the practice. Warner Bros. in particular has led the industry in seeking changes. The company would revise the Guild agreement so that a film backer would have the right to name its own play producer, preferably one of its employees, and to pull out before the end of the first three weeks of a run without being forced to post a minimum bond of $5,000 for the first week of a run and from $7,500 to $10,000 for the subsequent two weeks, which now guarantees a minimum of $15,000 for picture rights to an author.

Thus far the Guild has refused to agree to the latter proposal, although it has indicated approval for the suggestion that a film company may employ an independent producer for plays purchased in advance of production. In effect, however, without the go-ahead from the Dramatists Guild on financing, picture companies are left practically where they were two years ago, when Jacob Wilk, eastern play editor for Warner Bros., first introduced the suggested revisions. It is reported that the League of New York Theatres is willing to agree to the plan because theatre managers are eager to get more Hollywood money working in theatre operation.

At the annual meeting of the League, held in New York last Thursday, and attended by 31 members out of a total of 58, it was voted to ask the Guild and the film industry to name representatives to confer with a committee from the theatre managers' group to discuss the proposed changes in the agreement. It was also suggested that the League call a meeting of representatives of Actors Equity Association and League members to confer on Equity's recent proposal to establish, on a national basis, film-sponsored talent training stock company units to replace actors who are being called to serve in the armed forces.

At the annual meeting of the League, Christopher Dunphy, administrator of the amusement section of the War Production Board, addressed the membership and urged the necessity for greater conservation of theatrical resources and material, pointing out that "the situation has become increasingly serious."

Election of incumbent League officers also was held. Reelected were: Marcus Heiman, president; Lee Shubert, first vice-president; Brock Pemberton, second vice-president; Gilbert Miller, treasurer, and Herman Shumlin, secretary. Members of the governing board reelected were: William A. Brady, Lester Meyer, Norman Pincus, Harry G. Sommers, Vinton Freedley, Max Gordon, Lawrence Langner, Rowland Stebbins and Dwight Deere Wiman.

Freed Promoted in New Haven

Harold Freed has been named advertising sales manager of Warner Bros. New Haven exchange, and Thomas Germaine has been promoted to shipper, succeeding Joseph Barcansky and Lou Jacobson, who recently enlisted in the Army.

IN NEWSREELS

MOVIETONE NEWS—No. 10, Vol. 25.—Film highlights of President's tour of nation....Photographic evidence of destruction by RAF....Alaska highway near completion in record time....Captain Mueller, Pacific hero, returns to home town in Texas.

MOVIETONE NEWS—No. 11, Vol. 25.—Tiny subchaser tested....Training future airmen....U. S. Army in New Caledonia....Forest giants cut for planes....Anti-aircraft gun drill....Secetary Knox in Brazil....Willkie in Egypt....Penn wins over Yale ....Iowa Pre-Flight wins game....Lew Lehr.

NEWS OF THE DAY—No. 208, Vol. 14.—Russia fights on....Final chapter of President's secret cross-country tour....RAF bombs Nazi war plants; vast destruction shown....U. S. Army rushes highway to Alaska....Georgia Tech beats Notre Dame.

NEWS OF THE DAY—No. 209, Vol. 14.—Yanks in New Caledonia....Willkie sees action in Egypt as Nazi plane is shot down....Newsreel shots aid science in study of bridge collapse....Bombardiers in action....Coast Guard fire fighters....Anti-aircraft guns in action against tanks....World Champion Cardinals give blood....Football.

PARAMOUNT NEWS—No. 13.—Rush Alaska highway....FDR sees grand-children and Garner.... WCTU wants U. S. "dry" again....Champion Cardinals return to St. Louis....America's convoy system shown.

PARAMOUNT NEWS—No. 14.—U. S. Navy chiefs welcomed in Brazil....Honors for seaman hero.... Doll in likeness of President....Brass Hats at Washington Stage Door Canteen....Family in Army....Touhy manhunt....Army vs Cornell.... Iowa Pre-Flight beats Michigan.

RKO PATHE NEWS—No. 13, Vol. 14.—Record launching seen by FDR....RAF films bomb damage.... British take over Madagascar ...Alaskan highway nears finish....Soldiers hitch ' ike in style....Fordham meets Tennessee....Iowa Pre-Flight beats Minnesota.

RKO PATHE NEWS—No. 14, Vol. 14.—U. S. troops in New Caledonia....Test Tacoma bridge model.... Navy Secretary Knox in Rio....War heads at Washington Canteen....Mother and son join U. S Army....Alsab wins at Belmont....Iowa Pre-Flight wallops Michigan....Penn wins over Yale.

UNIVERSAL NEWSREEL—No. 126, Vol. 15.—RAF bombers wreck Paris plants....Alaska highway nears completion....Texas town honors Pacific hero.... Marks year of Middle East war....President's tour ....Tanks named for Churchill....Polish-Americans honor Pulaski....Football....Racing.

UNIVERSAL NEWSREEL—No. 127, Vol. 15.—Yanks train in South Seas....Ack-ack specialists in form ....Brazil air corps grows....Experts study miniature bridge....Liberty Bell rings for China....Mayor Kelly joins Boy Scouts....Army beats Cornell.... Ohio State vs. USC.

Ask Church Bingo Ban

Exhibitors and amusement interests in Philadelphia are reported to have lodged protests with the Rev. William B. Forney, secretary of the Lord's Day Alliance, against large scale operation of Bingo games at churches. It was pointed out that chance games are barred in heatres by court order. The Lord's Day Alliance led the fight against Sunday film shows n Philadelphia.

hift Loew-Poli Managers

Harry F. Shaw, Loew-Poli division manager, as announced the promotion of Wallace Coop- r from the Strand to Waterbury, Conn., as anager of the Loew-Poli there, while Edward itzpatrick, formerly manager of the latter ouse, has been promoted to city manager. olly Steckels, assistant at the Strand, has oved up to manager, becoming the first Loew-Poli woman manager.

eads Northwest Club

Keith Beckwith has been elected president the Northwest Film Club, Seattle. Also ected as vice-president at the Club's annual eeting was Neal Walton. William Forman Sterling Chain Theatres was elected to the ard of trustees.

olfe District Manager

Norman Rolfe, manager of the Wethersfield eatre, is the new district manager of the ckwood-Gordon Connecticut houses.

Seek Draft Exemption For Eight Actors

Jasper Deeter, director of the Hedgerow theatre in Moylan, Pa., wants a blanket draft exemption for his eight actors on the ground that they are "doing work of national importance," according to an Associated Press dispatch.

Mr. Deeter said the draft board rejected his plea. Now he is writing to friends, he said, asking testimonials to the value of the theatre "in the everlasting fight for the greatest good for cultural growth."

Purchase Property Interest

The Circle Theatre Company of Indianapolis has purchased the interest of the estate of Mrs. Hervey B. Perrin in the Indiana theatre property. The interest comprises an undivided half of 58½ feet of ground. The other half of the undivided half is owned by Mrs. William A. Zumpfe.

Ascap Third Quarter Dividend $1,056,000

The board of directors of the American Society of Composers, Authors and Publishers has authorized distribution to members for the third quarter ending September 30th, 1942, of $1,056,000.

This brings the total distribution to members for the first three quarters of 1942 to $3,106,000.

UA Sets "Canteen" Release

United Artists has announced that it has scheduled Sol Lesser's forthcoming production, "Stage Door Canteen" for release February 26th. "American Empire" will be released on December 11th and "Lost Canyon" on December 18th instead of the dates previously set. New dates for "Young and Willing," and "G-String Murders" are January 29th and February 12th, respectively.

The Dance of the Single Veil
"As a tempting Arabian dancing girl, Maria does a variation of the old seven-veil dance, known as the Dance of the Single Veil."—says "Life" Magazine
You'll see her in Walter Wanger's "Arabian Nights" in Technicolor.
UNIVERSAL PICTURES

SMPE Meeting Will Study Army Films

53rd Semi-Annual Session, Cut to 3 Days, Opens in New York October 27th

A tour of the U. S. Army Signal Corps Photographic Center in Long Island City, exhibition of Army training films and a group of talks on the use of the screen in Army activity, will be the highlights of the semi-annual convention of the Society of Motion Picture Engineers at the Hotel Pennsylvania, New York, October 27th to 29th, inclusive.

This 52nd semi-annual convention will continue for three days, instead of five, as in the past, because of wartime conditions. Dr. Alfred N. Goldsmith is chairman of the reception and local arrangements committee. Officers-elect for 1943 will be introduced at an informal luncheon on Tuesday, October 27th, at which the principal address will be made by Francis S. Harmon, executive vice-chairman of War Activities Committee.

The 52nd semi-annual banquet of the Society will be held on the evening of Wednesday, October 28th, when the presentation of the Journal Award will be made. General sessions will be held on the morning of October 27th, and the morning and afternoon of October 28th. A symposium on the production of 16mm. films will occupy the morning and afternoon sessions on October 29th, the final day of the meeting.

The tentative program for the three-day convention follows:

Tuesday, October 27th

9:30 a.m. *Salle Moderne;* General Session.

10:00 a.m. Report of the Convention Vice-President, W. C. Kunzmann.
Report of the Financial Vice-President, A. S. Dickinson.
Report of the Engineering Vice-President, D. E. Hyndman.
Welcome by the President, Emery Huse.
Election of Officers and Governors for 1943.
"Wright Field Training Film Laboratory," H. C. Brecha, Dayton, Ohio.
"The Navy's Utilization of Film for Training Purposes," William Exton, Jr., Lt., U.S.N.R., Bureau of Navigation, Navy Department, Washington, D. C.
"The Documentary Scientific and Military Films of the Soviet Union," Gregor L. Irsky, Cinema Committee of the U.S.R.R., Washington, D. C.
"The Underground Motion Picture Industry in China," T. Y. Lo, Film Section, Military Affairs Commission, Chinese National Government.

12:30 p.m. *Roof Garden;* Informal Get-Together Luncheon for members, their friends and guests. Introduction of Officers-Elect for 1943.
Address by Francis S. Harmon, Executive, War Activities Committee—Motion Picture Industry.

2:30 p.m. *Radio City Music Hall* (Sixth Ave. and 50th St.)
An extensive tour of the technical facilities of the Radio City Music Hall, front-stage and back-stage; arranged by courtesy of G. S. Eyssell, managing director of Radio City Music Hall; Fred L. Lynch, publicity director, and Harry Braun, sound director.

8:00 p.m. *Museum of Modern Art Film Library* (11 W. 53d St.)
Addresses on the development of the motion picture by John Abbott and Miss Iris Barry, followed by a showing of pictures selected for their importance in the development of the art.

Wednesday, October 28th

10:00 a.m. *Salle Moderne;* General Session.
"Sound Control in the Theatre Comes of Age," H. Burris-Meyer, Stevens Institute of Technology, Hoboken, N. J.
"Motion Picture Sound-Track Nomenclature," Edward M. Honan and Clyde R. Keith, Electrical Research Products Division of Western Electric Co., Hollywood, Calif.
Society Business.
Report of the Theatre Engineering Committee, Alfred N. Goldsmith, Chairman.
"Film Distortions and Their Effect on Projection Quality," E. K. Carver, R. H. Talbot, and H. A. Loomis, Eastman Kodak Co., Rochester, N. Y.
"Effect of High Gate Temperatures on 35-Mm Film Projection," E. K. Carver, R. H. Talbot, and H. A. Loomis, Eastman Kodak Co., Rochester, N. Y.

2:00 p.m. *Salle Moderne;* General Session.
"Recent Laboratory Studies of Optical Reduction Printing," R. O. Drew and L. T. Sachtleben, RCA Manufacturing Co., Inc., Indianapolis, Ind.
"Some Characteristics of Ammonium Thiosulfate Fixing Baths," Donald B. Alnutt, Mallinckrodt Chemical Works, St. Louis, Mo.
"Copper and Sulfide in Developers," R. M. Evans, W. T. Hanson, Jr., and P. K. Glasoe, Eastman Kodak Co., Rochester, N. Y.
"Effect of Composition of Processing Solutions on Removal of Silver from Photographic Materials," J. I. Crabtree, G. T. Eaton, and L. E. Muehler, Eastman Kodak Co., Rochester, N. Y.
"Factors Affecting the Accumulation of Iodide in Used Photographic Developers," R. M. Evans, W. T. Hanson, Jr., and P. K. Glasoe, Eastman Kodak Co., Rochester, N. Y.
"A Precision Recording Instrument for Measuring Film Width," S. C. Coroniti and H. S. Baldwin, Agfa Ansco, Binghamton, N. Y.

8:00 p.m. *Georgian Room;* Fifty-Second Semi-Annual Banquet and Dance.
Introduction of Officers-Elect for 1943.
Addresses by prominent members of the Motion Picture Industry.
SMPE Journal Award.
Entertainment and Dancing.

Thursday, October 29th

10:00 a.m. *Salle Moderne;* Symposium on the Production of 16-Mm Motion Pictures.
Introduction of John A. Maurer, Chairman of the Committee on Non-Theatrical Equipment.
"Sixteen-mm Production Planning," Russell C. Holslag, J. A. Maurer, Inc., New York, N. Y.
"Sixteen-mm Cinematography," William Stull, *The American Cinematographer*, Hollywood.
"The Practical Side of Direct 16-mm Laboratory Work," Lloyd Thompson, The Calvin Co., Kansas City, Mo.
"Sixteen-mm Laboratory Practice," William H. Offenhauser, Jr., Washington, D. C.

2:00 p.m. *Salle Modern;* Symposium on the Production of 16 mm Motion Pictures (Continued).
"Sixteen-mm Sound Recording," John A. Maurer, J. A. Maurer, Inc., New York, N. Y.
"Sixteen-mm Editing and Photographic Embellishment," Larry Sherwood, The Calvin Co., Kansas City, Mo.
"Carbon Arc Projection of 16-mm Film," W. C. Kalb, National Carbon Co., Cleveland, Ohio.
"Sixteen-mm Screen Illumination," Frank E. Carlson, General Electric Co., Cleveland, Ohio.
"Application and Distribution of 16-mm Motion Pictures," F. W. Bright, The Aetna Casualty and Surety Co., Hartford, Conn.

8:00 p.m. *U. S. Army Signal Corps Photographic Center* (35-11, 35th Ave., Astoria, L. I.).
General Session.
Welcome by Colonel M. E. Gillette, Commanding.
"Analysis of Fast Action by Motion Pictures," E. M. Watson, Captain, Ordnance Dept., Watervleit Arsenal, Watervleit, N. Y.
"Sixteen-mm Motion Pictures and the War Effort," Michael S. David, General Motors Corp., Detroit.
"Motion Pictures in Aircraft Production," Norman Matthews, Bell Aircraft Company, Buffalo.
Exhibition of Army Training Films produced by the U. S. Army Signal Corps.
Conducted tour of the Photographic Center, U. S. Signal Corps.

The board of managers of the Atlantic Coast Section of the Society of Motion Picture Engineers have nominated officers for the year 1943. Dr. Alfred N. Goldsmith has been nominated to succeed himself as chairman; M. R. Boyer has been nominated to succeed Sylvan Harris as secretary-treasurer, and H. E. White, William H. Offenhauser, Jr., and H. Barnett have been nominated to the board of managers, to succeed Mr. White, Mr. Offenhauser and P. C. Goldmark, whose terms expire December 31st. Election is by mailed ballot of members.

"Pride" Closes 14-Week Run

Completing a 14-week run, Samuel Goldwyn's picture, "The Pride of the Yankees," starring Gary Cooper and released through RKO, closes its engagement at the Astor theatre, New York this Sunday, October 18th. The film began its subsequent run in the metropolitan area, opening at the RKO Albee, Brooklyn, and Proctor's Newark, this Saturday, to be followed by an October 29th opening at the RKO Palace, New York. On November 6th, the screen version of the life of Lou Gehrig, simultaneously will play the rest of the RKO circuit in New York, Brooklyn and throughout the country.

Schreiber to WAC

Edward Schreiber, formerly of Warners' home office publicity department, has been appointed publicity director of the War Activities Committee, in New York, by Oscar A. Doob, chairman of the Public Relations Division of WAC. Associated with Mr. Schreiber on the WAC staff will be Jeannette Sawyer, formerly of Twentieth Century-Fox. Earl Wingart, loaned to WAC by the East Coast Public Relations Committee for the September Bond drive, will stay on to help with the industry's scrap campaign.

Sandler Buys Two Houses

Nate Sandler of Des Moines has purchased the Co-ed and Rex theatres in Fairfield, Ia., from Lou Gains, it was announced this week. Mr. Sandler also operates houses in Northwood and Missouri Valley, Ia.

Booking Films for Army

Capt. Joseph Titleman, formerly a Philadelphia theatre manager, is now booking films for the Army in Australia.

Twelve Plays Set For October

Twelve legitimate stage openings are scheduled for Broadway this month, with seven having their premieres the past two weeks. They are: "Let Freedom Sing," at the Longacre; "The Eve of St. Mark," Maxwell Anderson play with Aline MacMahon, William Price and Mary Rolfe, at the Cort; "Count Me In," with Charles Butterworth, Luella Gear and Hal LeRoy, at the Barrymore, and a revival of "Three Men on a Horse," with William Lynn and Teddy Hart, at the Forest.

Also, "Oy, Is Dus a Leben," based on the career of Molly Picon, which opened Monday at the Molly Picon theatre; "Beat the Band," a musical comedy by George Marion, Jr., and George Abbott, which opened Wednesday at the 46th Street theatre, and "The Time, the Place and the Girl," also a musical, which was to open Friday at the Mansfield.

Claiborne Foster is co-featured with Lillian Gish and Stuart Erwin in the Theatre Guild production of "Mr. Sycamore," which opened last week at the Shubert theatre, New Haven. Helen Menken also may return to Broadway in a play entitled "Homecoming," by John Lloyd.

Myron McCormick has replaced Leonard Elliott in "The Damask Cheek," the Dwight Deere Wiman production starring Flora Robson, which opened at the Plymouth theatre in Boston Monday night and is due at the Playhouse in New York October 20th. Barbara Bel Geddes, Arthur Franz and Erik Martin have been added to the cast of "Little Darling," in which Leon Ames and Karen Morley will star.

Alfred Lunt and Lynn Fontanne will remain out of New York with S. N. Behrman's new comedy "The Pirate" about two weeks longer than planned. Robert Allen will play the role of "Harry Graves" in the Boston company of "Junior Miss," scheduled to open there some time in November.

The Theatre Guild has purchased "The Russian People," first produced last July at the Leningrad theatre. The author is a young Russian playwright, Konstantin Simonov.

Edmund Gwenn will appear with Katherine Cornell in the forthcoming production of Anton Chekhov's "The Three Sisters." Lenore Ulric will portray "Sadie Thompson" in a road company production of "Rain." The play has been modernized, and co-author John Colton also will appear in the cast.

Honor Frank Williams

Motion picture industry friends joined with e Saratoga Knights of Columbus Monday ight in honoring Frank Williams, Benton heatre Circuit buyer and booker, on his enance into military service. Mr. Williams reorts at Camp Upton, N. Y., on October 19th s a candidate for officers' training.

0th-Fox Sets 4 Shorts

Twentieth Century-Fox will release four ort subjects during November: two Terrons, one Magic Carpet subject and one Sports eview. Titles are: "Neptune's Daughter," ckle Meets Pickle," "Gay Rio" and "Frankenein's Cat."

ublish Film Articles

A series of 16 articles describing the process making motion pictures, written by Mrs. ice Evans Field of the Motion Picture Procers and Distributors of America, will apar in *Scholastic,* high school periodical.

anages Indiana House

Max Page, booker for the Columbia exange in Indianapolis, is now managing the yal theatre at Danville, Ind., for William enthal.

U. S. Supplies 80% of Films For Dominican Republic

Approximately 400 feature films are imported annually by the Dominican Republic, of which the United States supplies about 80 per cent, according to a report published in the October 3rd issue of the *Foreign Commerce Weekly*, publication of the U. S. Department of Commerce.

The article indicates that there are 31 motion picture theatres in the Dominican Republic, all wired for sound. Admission prices range from six to 40 cents, and in many cases admissions for women are five or 10 cents less than for men. No motion pictures are produced domestically, the publication reports.

Levy Reelected

Herman Levy, executive secretary of the Motion Picture Theatre Owners of Connecticut, has been reelected secretary of the New Haven Bar Association.

Red Cross Sets Mobile Shows

"Clubmobiles" carrying sound motion picture projectors and late features and newsreels, radio-phonographs and records, athletic equipment and books are to be put into service in Britain to carry entertainment to small numbers of U. S. troops assigned to isolated posts, the American Red Cross announced this week.

Indoor facilities will be provided by the British authorities for the showing of films, dances and other entertainment which will be arranged on a weekly basis for men who cannot attend the recreation centers which are being established.

Sell $20,000 in Bonds

At the Ritz theatre, Hickman, Ky., town of 2,300 population, from September 14th to 30th, a total of $20,667 in War Bonds and Stamps was sold. The house is owned by the Ruffin Amusement Company, and is managed by C. O. Hardy.

"Just call me Shera"
Maria Montez as Sherazade, The Desert Queen, in Walter Wanger's "Arabian Nights" in Technicolor from Universal
UNIVERSAL PICTURES

Mexico Will Censor 16 mm, 8 mm Films

Move Aimed at Checking Fifth Column Activities; Bank Lends $425,000

by LUIS BECERRA CELIS
in Mexico City

All 16 mm. and even 8 mm. pictures must be examined by the Federal Film Censoring and Supervising Department before they can be exhibited in Mexico, it has been ruled by Miguel Aleman, Minister of the Interior, under whose Government section the department functions.

This action was taken, the official explained, to curb Fifth Columnists. It was learned on good authority that the Government found that 16 mm. and 8 mm. pictures had given information to the enemy, and that investigation of this case brought to light two important instances of espionage, about which the Government is keeping silent.

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Granting of loans and credits of $425,000 to the picture industry during the six months it has functioned were announced by the Banco Cinematografica, S.A., the bank, the business and the Federal Government established here after five years of arrangements. Carlos Carriedo is manager of the bank.

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Leave of absence for the duration of the production of the picture, "Maria Cristina," a light comedy, he wrote and is to make and direct, has been obtained by Felipe Gregorio Castillo, head of the Government's Film Supervising and Censoring Department. Production was scheduled to start on October 15th and will take about a month. The film is to be released about Christmas.

Reduce Theatre Tax In Mexican State

Exhibitors of Tamaulipas State, the important Gulf of Mexico zone that includes Tampico, agreed to keep going when the State Government consented to reduce increased taxes of 18 per cent. The reduction was to 13 per cent of gross, which the exhibitors declare is high but which they agreed to shoulder because of heavy war expenses the Government must undertake.

The exhibitors had threatened to shut their theatres unless the taxes were reduced.

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Brigades of men and girl university and high school students have been organized here, under the auspices of Congress, to deliver talks in every picture and stage theatre and other centers of public diversion on patriotism, cooperation in the Government's war against the Axis powers, how to combat Fifth Columnists, and other topics of these times.

Each talk is limited to 10 minutes. The exhibitors have pledged themselves for 100 per cent cooperation in this drive, which is to be extended soon to leading sectors of the provinces.

The Ministry of the Interior, the chief Government department, has become the official patron of the Third National Cinematographic Week, which will be held October 10 to 17th and feature a street procession here of representatives of the entire industry.

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Navarro to Make War Films for Mexico

Ramon Navarro, here to offer his fighting services to his Government, indicated after an interview with President Manuel Avila Camacho that he will act upon the President's suggestion that he can serve Mexico just as well by helping along her picture industry as he could in the armed forces. The player, it is understood, soon will make a contract with a Mexican producer to act in a film that is intended to depict just what Mexico is actually doing in the way of war effort.

Mr. Navarro frequently has rejected bids by Mexican producers to play in their films. But that was before the war and before he talked with the President. President Camacho's suggestion to Mr. Navarro is not surprising as the Chief Executive has been active in assisting the Mexican film industry. Information along Film Row is that the actor will begin this patriotic film in the near future, perhaps before October 15th.

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Radio Station XEB here, of 10,000 watts, starts with 100,000 watts power on October 12th, with the completion of the installation of American equipment. This will make the station the second most powerful in Mexico. XEW here, of 150,000 watts, is Mexico's strongest station. XEB, 11 years old, is owned by the Buen Tono Tobacco Company, a French firm.

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That a theatre adjoins or is near a church is not illegal the Municipal Government explained in answering a petition by several prominent society people that the city reject an application for a building permit for a theatre near a fashionable Roman Catholic church.

The Government, in advising the petitioners that it had granted this permit, said that there is no by-law prohibiting the building or operation of picture theatres near churches.

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Women Employees in Nurses' Auxiliary

Fifty girl employees of local picture theatres and film distributors have enrolled in the Army as auxiliary nurses. They took the oath at a ceremony on the stage of the Cine Alameda, a leading first run theatre here. Mayor Javier Rojo Gomez was present at the function.

Direction of the Federal Film Supervision and Censoring Department is currently in charge of its sub-chief, Agustin Ortiz Mugica, as its chief, Felipe Gregorio Castillo is on a leave of absence for the duration of the production and direction of "Maria Cristina," for which he wrote the screenplay.

Official approval of the scenario of "Reina de Reinas" ("Queen of Queens"), the picture based upon the story of Our Lady of Guadalupe, patron saint of Mexico, to be made by Rene Capistran Garza and directed by Julio Brache, has been given by Dr. Manuel M. Martinez, Archbishop of Mexico. This picture is scheduled for its premiere here on December 12th, Guadalupe Day.

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A swarm of film fans, mostly girls, and including not a few men, got a keen disappointment when they stormed the Hotel Reforma, one of the leading hotels here, when they heard that Charles Boyer had arrived there. The management had to give a loudspeaker explanation that the Charles Boyer is an American merchant here on business.

Cutler, Jessel May Team for Films

Lester Cutler, executive producer for Motion Picture Associates who now is producing for Producers Releasing Corporation, was in New York last week, reportedly to confer with George Jessel on a deal whereby he would be co-producer for a program of 18 features to be made over a three-year period. According to reports, Mr. Jessel would appear in several pictures, including "Sweethearts of the U.S.A.", a musical which Mr. Cutler plans to make at the end of the year.

Other possible productions were said to be a biographical picture based on the lives of vaudeville's famous team, Weber and Fields, and a new American version of "The Captain of the Koepenick." The latter film originally was made in Germany in 1931 and 10 years later an American version was produced by Richard Oswald but was never released. It is understood that the deal was to be completed over last weekend before Mr. Cutler returned to Hollywood. No confirmation of the co-producer agreement was forthcoming from either Mr. Cutler or Mr. Jessel.

Stage Shows in New Orleans

With Jay Kaufmann as president of the newly incorporated operating company, the Folies Bergere, Inc., of New Orleans, stage acts returned to the long-darkened St. Charles theatre, renamed the Casino de Paree. Interspersed with second run motion pictures, the house has four stage shows on weekdays and Sundays with a midnight jamboree from 11 P.M. to 2 A.M. Saturdays.

Form Connecticut Company

Certificate of incorporation has been filed for the S. A. & S. Company, Inc., of East Hartford, Conn., which has acquired the 500-seat Astor, East Hartford building, including the theatre and stores. Incorporators are Salvatore Saraceno, Angelina Saraceno, and Salvatore Adorno, all of Middletown.

Resumes Publicity Post

Jack Chalman, formerly in charge of publicity and advertising for Interstate Circuit in San Antonio, has returned to that post, succeeding Clarence H. Moss, now a captain in the Air Corps.

Goldenson Back at Desk

Leonard Goldenson, Paramount vice-president and theatre head, has returned to the home office in New York after attending a committee meeting of Paramount theatre associates in New Orleans.

Odeon Patronage Shows Gain of 55,000,000

Odeon Theatres, Ltd., British circuit, had an increase of 55,000,000 patrons this year over last year, it was reported in the annual statement to stockholders by J. Arthur Rank, chairman.

Mr. Rank said: "None of us can foresee what effect the war may have on film production in America, but we feel sure that sufficient films will be produced in Britain to enable us to maintain satisfactory programs."

It was proposed at the annual meeting that Odeon Properties, Ltd., be formed with a capitalization of $25,000,000 to take over control of the Odeon organization. Odeon Theatres would supply $6,000,000 of the required capital and $14,000,000 would be supplied by banks on first mortgage debentures. The remainder would be supplied by Odeon on second debentures. The parent company previously had acquired 110 individually mortgaged subsidiary theatres.

Motion Picture Academy Elects New Governors

New members of the board of governors of the Academy of Motion Picture Arts and Sciences for the 15th year of the organization's existence were announced last week following tabulation of the ballots.

They are: actors branch, Edward Arnold, Charles Coburn, Donald Crisp; directors, Lieut. Col. Frank Capra, Frank Lloyd, George Stevens; producers, Walt Disney, Y. Frank Freeman, E. J. Mannix; science, Farciot Edouart, Ray Wilkinson, Douglas Shearer; writers, Charles Brackett, Mary C. McCall, Jr., Lamar Trotti.

The board was to hold its first meeting Wednesday to elect a president and other officers, who may come from outside the governors' list, according to Walter Wanger, president.

Century Circuit Managers Reject Union in NLRB Vote

Century circuit managers and assistant managers in New York on Tuesday voted against collective bargaining by Local 266, Building Service Employees international union, of the American Federation of Labor.

The vote, in a National Labor Board election, was 50 to 5. It was regarded as a "vote of confidence" and "very gratifying," by Joseph Springer, in charge of theatre operations for the circuit.

See "Army" Sellout

The advance sale of tickets for "This Is the Army" in Philadelphia, assures a sellout for the all-soldier show when it takes over Warners' 5,000-seat Mastbaum theatre on October 26th for two weeks. It is estimated the local engagement will gross $200,000. About one-fourth of the 80,000 tickets were sold the first day that the tickets were placed on sale last Tuesday. Tickets for the local engagement are $11.40 to $1.25 for the opening night, $4.50 to $1.25 for all other engagements.

Einfeld Back on Coast

Charles Einfeld, director of advertising and publicity for Warner Bros., returned to Hollywood this week from two weeks of conferences in New York, Washington, and Chicago. A studio parley on plans for the new season will be held this week, with H. M. Warner, Lt. Col. J. L. Warner, Ben Kalmenson and Mr. Einfeld participating.

Eyssell Visiting Hollywood

G. S. Eyssell, president and managing director of the Radio City Music Hall left New York on Friday, October 9th, for Hollywood, where he will confer with motion picture studio heads on forthcoming films now in production. He will remain in Hollywood for about 10 days.

FIERY VOLCANO OF HUMAN PASSIONS!

One treacherous, warm-lipped temptress on an island of desperate men...where honor is forgotten and lives are cheap!

JOHN HOWARD in

MONOGRAM PICTURES *presents*

"ISLE OF MISSING MEN"

with HELEN GILBERT
GILBERT ROLAND · ALAN MOWBRAY

"Strong cast and good direction combine to give this excellent rating." —FILM DAILY

"Solid entertainment moves along at a lively clip." —BOXOFFICE

"Craftsmanship in production, writing and direction lift it above the norm." —MOTION PICTURE HERALD

Produced and Directed by
RICHARD OSWALD
Screenplay by Robert Chapin
From the play by Gina Kauss & Ladislaus Fodor
Adaptation by Richard Oswald & Robert Chapin

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

ATLANTIC CONVOY: John Beal, Virginia Field—Good melodrama. Nothing special as a drawing card, however. It couldn't save the day for "Miss Annie Rooney." Played Friday, Saturday, September 25, 26.—Palace Theatre, Penacook, N. H.

CADETS ON PARADE: Freddie Bartholomew, Jimmy Lydon—An excellent double feature picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

GO WEST, YOUNG LADY: Penny Singleton, Glenn Ford—A good program picture and liked by all.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

MEET THE STEWARTS: William Holden, Frances Dee—Too far fetched to be above the run-of-the-mill stuff. Will satisfy the not-too-particular. Poor gross on this show. Played Friday, Saturday, October 2, 3.—Palace Theatre, Penacook, N. H.

SUBMARINE RAIDER: John Howard, Marguerite Chapman—Okay melodrama. But we're getting too much war stuff already and this appeared too hurriedly produced to be of any account. Played Friday, Saturday, September 18, 19.—Palace Theatre, Penacook, N. H.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—Can't figure out these Columbia comedies. Am all set for a big picture and then the bubble bursts. They don't seem to have what it takes, and they don't draw in my town. This was no exception. Played Friday, Saturday, September 25, 26.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa. Rural patronage.

Metro-Goldwyn-Mayer

CALLING DR. GILLESPIE: Lionel Barrymore, Philip Dorn—Not having seen this picture it would not be fair to criticize, but from the reports I received after playing it, I feel that without Lew Ayres this series is beginning to skid. I hope I am wrong because they were good program pictures. Played Monday, Tuesday, September 14, 15.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa. Rural patronage.

CHOCOLATE SOLDIER, THE: Nelson Eddy, Rise Stevens—Fair business. Story was very poor, nothing to it, except good singing, that is about all. Rise Stevens is no actress. Played Thursday-Saturday, August 20-22.—A. R. Sunderland, Chandler Theatre, Chandler, Quebec. Small town patronage.

CROSSROADS: William Powell, Hedy Lamarr—Bill Powell registers again, even though he becomes dramatic. Better than most of Leo's top-bracket pictures this season. Played Friday, Saturday, September 11, 12.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa. Rural patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—A good story but a poor moral. Good acting from beginning to end. Lana Turner drew the crowd. She certainly is a good actress. Played Thursday-Saturday, September 3-5.—A. R. Sunderland, Chandler Theatre, Chandler, Quebec. Small town patronage.

LOVE CRAZY: William Powell, Myrna Loy—Good business. A very good comedy which had Powell and Loy at their best, satisfying each and every customer. Played Thursday-Saturday, July 16-18.—A. R. Sunderland, Chandler Theatre, Chandler, Quebec. Small town patronage.

MOKEY: Dan Dailey, Jr., Donna Reed—A good kid picture but a regrettably small turnout to enjoy it. Bobby Blake, is fine, however. Played Friday, Saturday, October 2, 3.—Palace Theatre, Penacook, N. H.

SMILIN' THROUGH: Jeanette MacDonald, Gene Raymond—A very good picture with a very good cast. A real story which was appreciated and much liked by the customers. Did very good business. Played Thursday-Friday, August 13-15.—A. R. Sunderland, Chandler Theatre, Chandler, Quebec. Small town patronage.

TARZAN'S NEW YORK ADVENTURE: Johnny Weismuller, Maureen O'Sullivan—A good picture that will be enjoyed by everybody. A new Tarzan. Cheeta, the ape, stole the picture and we had very good comments for Cheeta. We sold the picture by posting a big pictorial six-sheet on front of the theatre. Good patronage. Played Friday-Sunday, September 18-20.—Conrad H. Tapia, Paramount Theatre, Casa Grande, Ariz.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr—This is a bad year for us but this picture did a little better than average business. It is excellently done and received a lot of good comments here. Of course, it is particularly good for a class audience like mine but it should appeal in most places. Played Thursday, October 1.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Paramount

ARE HUSBANDS NECESSARY: Ray Milland, Betty Fields—Play on preferred time if no other is available; otherwise play midweek or weekend. Gross will not hold up to normal.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—Very good attraction. Dorothy Lamour's recent Bond selling visit to Concord gave her reams of good publicity reflected in the good attendance for this show. It's a good story of its type and Miss Lamour did well by it. Technicolor great as usual. The picture pleased. Played Sunday, Monday, October 4, 5.—Palace Theatre, Penacook, N. H.

HOLIDAY INN: Bing Crosby, Fred Astaire, Virginia Dale, Marjorie Reynolds—One of the best song and dance productions ever made. Played four days where our usual run is two days. Business picked up each day with several coming back to see it twice (I saw it three times myself.) Although neither Crosby nor Astaire has ever won the Academy Award for acting, they do swell in parts where their entertaining ability means more than acting. Keep an eye on Virginia Dale. She's going places if she gets a chance. Book this for extended playing time. You won't be sorry. P. S. Paramount missed a bet by not having it in Technicolor. Played Wednesday-Saturday, September 23-26.—E. A. Skaggs, Lincoln Theatre, Robinson, Illinois. General patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—This picture pleased all who saw it. A better than average gross. Played Sunday-Wednesday, September 27-30.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

I LIVE ON DANGER: Chester Morris, Jean Parker—Good action picture and good business. Played Friday, Saturday, October 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMARKABLE ANDREW, THE: Brian Donlevy—"The Remarkable Andrew" is a picture that will bring back some of the old memories. This is not the type of picture that will draw the crowd. In parts, it's good and fast, and kind of slow in others. We played it on "Wahoo" Night, and didn't do so good. Fair patronage. Played Tuesday, September 22.—Conrad H. Tapia, Paramount Theatre, Paramount, Casa Grande, Ariz.

TAKE A LETTER, DARLING: Fred MacMurray, Rosalind Russell—Very bad draw for us. We had been led to expect some business on this but sure got fooled. And yet it's swell entertainment, so it is hard to account for the decided drop in business to below normal. Played Sunday, Monday, September 27, 28.—Palace Theatre, Penacook, N. H.

TAKE A LETTER, DARLING: Fred MacMurray, Rosalind Russell—Good comedy, but business was only average. Played Wednesday, Thursday, September 30, October 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THIS GUN FOR HIRE: Alan Ladd, Veronica Lake, Robert Preston—Our audience was so hushed during the runoff of this that one might have supposed it had ceased to exist. They liked it very much. Business okay. Played Wednesday, Thursday, September 23, 24.—Palace Theatre, Penacook, N. H.

TORPEDO BOAT: Richard Arlen—We have had better pictures with Richard Arlen. Comments on this one were not so good. It was a waste of film. Played with "Stick to Your Guns." This was also a waste of film. Business increased after third showing. Good patronage. Played Friday, Saturday, September 25, 26.—Conrad H. Tapia, Paramount Theatre, Casa Grande, Ariz.

TRUE TO THE ARMY: Judy Canova—A good comedy. Judy Canova is okay in this although deserving of better opportunities. Played Friday, Saturday, September 11, 12.—Palace Theatre, Penacook, N. H.

RKO Radio

LITTLE FOXES, THE: Bette Davis, Herbert Marshall—Very poor business, although the picture by itself is fair grade. But not the kind of picture for our town. Played Thursday-Saturday, July 2-4.—A. R. Sunderland, Chandler Theatre, Chandler, Quebec. Small town patronage.

Republic

AFFAIRS OF JIMMY VALENTINE: Dennis O'Keefe, Gloria Dickson—A mildly diverting yarn. Only fair draw. Played Tuesday, September 22.—Palace Theatre, Penacook, N. H.

JESSE JAMES, JR.: Don Red Barry—A good Western that all enjoyed. Not the draw that Cassidy or Autry bring.—Harland Rankin, Centre Theatre, Chatham, Ont.

JOAN OF OZARK: Judy Canova, Joe E. Brown—This tickled their funny bones. Judy and Joe are favorites in these parts. So far as I personally am concerned I would say that the picture is all mouth. Played Monday, Tuesday, September 21, 22.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa. Rural patronage.

PETTICOAT POLITICS: Roscoe Karns, Ruth Donnelly—A good action comedy for double billings.—Harland Rankin, Centre Theatre, Chatham, Ont.

SLEEPYTIME GAL: Judy Canova—The first night that we showed this picture we had to run on one machine. One of the main gears went haywire. The second night of the showing of this picture, we had the crowd. There were very good comments and lots of laughs. Very good patronage. Played Wednesday, Thursday, September 23, 24.—Conrad H. Tapia, Paramount Theatre, Casa Grande, Ariz.

STARDUST ON THE SAGE: Gene Autry, Smiley Burnette—An excellent Autry and it means money in the bank.—C. I. Niles, Niles Theatre, Anamosa, Iowa.

SUICIDE SQUADRON: Anton Walbrook—This title is better than the picture and is almost misrepresentative. Most of the show is anything but aviation—more closely resembling Paderewski's "Moonlight Sonata." The audience was restless, and business weak. Class patrons would like it. Played Tuesday, September 8.—Palace Theatre, Penacook, N. H.

SUNSET ON THE DESERT: Roy Rogers, George Gabby Hayes—These Rogers pictures all are improving in plot, photography and action.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Twentieth Century-Fox

FOOTLIGHT SERENADE: Betty Grable, John Payne, Victor Mature—The stars do well in their

(Continued on opposite page)

(Continued from opposite page)

parts in this one but the story is far below the calibre of the cast. Betty Grable's shadow dance is nice, but other than that 'nuf said. Holds our record "low" for Sunday, Monday, for the past three years. Played September 27, 28.—E. A. Skaggs, Lincoln Theatre, Robinson, Illinois. General patronage.

FOOTLIGHT SERENADE: Betty Grable, John Payne—One of Grable's best. Average Sunday gross. Pleased the audience.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

IT HAPPENED IN FLATBUSH: Lloyd Nolan, Carole Landis—Played this one during the World Series. Best baseball picture yet on program basis. Play on double bill to baseball fans. Played Thursday-Saturday, October 1-3.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

MAGNIFICENT DOPE, THE: Henry Fonda, Don Ameche, Lynn Bari—Who? Twentieth Century-Fox for producing it? Or I, for playing it? Played Monday, Tuesday, September 28, 29.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa. Rural patronage.

MAGNIFICENT DOPE, THE: Henry Fonda, Don Ameche, Lynn Bari—Nice little light comedy that drew good laughs but not a very large audience when doubled with "Lady in a Jam." In fact, whole show just about paid for itself and no more. Played Friday, Saturday, Oct. 2, 3.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MOONTIDE: Ida Lupino, Jean Gabin—Moderately entertaining. Very little box office for us and greatly oversold to us. It'll take a good one to balance this. Played Wednesday, Thursday, September 30, October 1.—Palace Theatre, Penacook, N. H.

PIED PIPER, THE: Monty Woolley, Roddy McDowell—Here's a picture that no exhibitor need be afraid of over-selling. If you can get them in, they'll like it. Monty Woolley again proves he is a great actor and the supporting cast is equally as good. The story moves swiftly, never drags, and has everything it takes to make an entertaining evening. There are thrills, suspense and even in the seriousness of the situations involved, there is plenty of humor. Played Wednesday, Thursday, September 30, October 1.—E. A. Skaggs, Lincoln Theatre, Robinson, Illinois. General patronage.

PIED PIPER, THE: Monty Woolley—This is a grand picture, but don't expect too much gross in the smaller towns. Everyone *should* see it, but many won't, but give them a chance on preferred time.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

RINGS ON HER FINGERS: Gene Tierney, Henry Fonda—Not too entertaining. Got by but no special draw. Fonda good but not box office for us. Played Wednesday, Thursday, September 16, 17.—Palace Theatre, Penacook, N. H.

SON OF FURY: Tyrone Power, Gene Tierney—One of the best stories of its kind ever played here. My house was full the three nights. If I had more of this kind of pictures, I would open another theatre. Played Thursday-Saturday, September 10-12.—A. R. Sunderland, Chandler Theatre, Chandler, Quebec. Small town patronage.

SONG OF THE ISLANDS: Betty Grable, Victor Mature, Jack Oakie—Beautiful Technicolor picture, but story is a little dull. Did fairly good business and well liked by customers. Grable is always liked in this town. Played Thursday-Saturday, August 27-29.—A. R. Sunderland, Chandler Theatre, Chandler, Quebec. Small town patronage.

TEN GENTLEMEN FROM WEST POINT: George Montgomery, Maureen O'Hara—Oldtime costumes and Revolutionary Days background kept them away on this one. The finish will bring them out of it, but rather dull throughout except for an Indian battle and a game of lacrosse.—D. E. Burnett, State Theatre, Larned, Kansas. General patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine—Swell show, good attendance, and surprising as it may seem, it pleased all who saw it in this rural community. Twentieth-Fox deserves a pat on the back for not asking increased admissions. Played Friday, Saturday, September 18, 19.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

United Artists

MISS ANNIE ROONEY: Shirley Temple—A great disappointment. Not that Shirley wasn't okay, for she was splendid, but it's just that they had no story worth her telling. Played Friday, Saturday, September 25, 26.—Palace Theatre, Penacook, N. H.

Universal

BROADWAY: George Raft, Janet Blair—Disappointing entertainment, although no complaints. Business just fair. Played Friday, Saturday, September 18, 19.—Palace Theatre, Penacook, N. H.

BUTCH MINDS THE BABY: Broderick Crawford, Virginia Bruce—Good enough. Drew fairly well in combination with Paramount's "True to the Army." Played Friday, Saturday, September 11, 12.—Palace Theatre, Penacook, N. H.

EAGLE SQUADRON: Robert Stack, Diana Barrymore, John Loder—Played at advanced prices and set house record. Plenty of action, and if the "authentic fight scenes" angle is played up in newspaper stories it will help bring them in. The only complaints we had were that the story was not up-to-date enough. Get behind this one and they'll come. Played Sunday, Monday, September 6, 7.—E. A. Skaggs, Lincoln Theatre, Robinson, Illinois.

LADY IN A JAM: Irene Dunn, Patric Knowles—Although this is good for a couple of laughs, it misses fire very badly and disappoints Irene Dunne fans. Just paid for itself when doubled with "The Magnificent Dope." Actually had some walkouts on it, and that is an unusual occurrence in this town for any picture. Played Friday, Saturday, October 2, 3.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SABOTEUR: Priscilla Lane, Robert Cummings—Just another war picture and our audience is getting tired of them. They want amusement.—G. L. Niles, Niles Theatre, Anamosa, Iowa.

U. S. Government

WORLD AT WAR: This four-reel subject was furnished free by the Government and pleased those who saw it. Played Tuesday, September 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

BIG SHOT, THE: Humphrey Bogart, Irene Manning—A dandy action play. Humphrey Bogart is superb in a typical Bogart role. Okay draw. Played Wednesday, Thursday, September 9, 10.—Palace Theatre, Penacook, N. H.

ESCAPE FROM CRIME: Julie Bishop, Richard Travis—Pleased all those who came. Light draw. Played Tuesday, September 29.—Palace Theatre, Penacook, N. H.

IN THIS OUR LIFE: Bette Davis, George Brent—Very fine picture, thoroughly enjoyed by everyone.—Harland Rankin, Centre Theatre, Chatham, Ont.

SERGEANT YORK: Gary Cooper, Joan Leslie, Walter Brennan—All anyone could ask of a picture. Business excellent and satisfaction ditto. Gary Cooper rates all the good things said about his performance in this. Played Sunday, Monday, September 20, 21.—Palace Theatre, Penacook, N. H.

TARGET FOR TONIGHT: RAF—This pleased on Family Night. Shows British pilots bombing German cities. Played Tuesday, September 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan, Jack Carson—Not up to usual Ann Sheridan performance. Business okay, if not big. Seemed to satisfy. Played Sunday, Monday, September 13, 14.—Palace Theatre, Penacook, N. H.

Short Features

Columbia

AMERICA SINGS WITH KATE SMITH: Kate

(Continued on following page)

OFFER TO SWAP

Utilizing Motion Picture Herald as a clearing house for the swapping of theatre equipment, the following "swap" offer has been received:

I would like to swap a pair of Bausch & Lomb 4½-inch projection lenses, No. 1, for a pair of 5½-inch Bausch & Lomb projection lenses, No. 1 or 2.—LOCKE BOLEN, Post Office Box No. 247, Jackson Theatre, Jackson, Ala.

SWAP DEPARTMENT

A Wartime Service for Exhibitors

¶ Are you looking for something you can't buy? Got something you don't need? Then tell the HERALD, and we'll tell the world.

¶ This service is offered—free to exhibitors, of course—to further the conservation of those resources upon which theatres must depend, with less and less replenishment, for some time to come. According to Christopher J. Dunphy, chief of the WPB amusements section, only the strictest policy of conservation throughout the theatre business can assure the continued operation of our theatres. Everything usable must be used, as needed, by the fellow who needs it.

¶ If you have something to swap, describe it fully enough to give the other fellow an idea as to its applicability to his need, and similarly describe what you are looking for. This information will be published promptly in the HERALD, without charge. Write to—

SWAP DEPARTMENT, Motion Picture Herald, Rockefeller Center, New York, N.Y.

(Continued from preceding page)
Smith—An excellent patriotic reel that all should play.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

BULLDOG AND THE BABY, THE: Fable cartoon. Please notify the Salvage Committee of the WPB to pick up this scrap.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

CINDERELLA GOES TO A PARTY: Cartoon—Clever burlesque of the Cinderella story; one of the best cartoons from Columbia this season.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

CONCERT IN B-FLAT MINOR: Just another fable cartoon. Nothing extra, or good.—Conrad H. Tapia, Paramount Theatre, Casa Grande, Ariz.

TANGLED ANGLER: Cartoon—Passable black and white cartoon.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

THREE SMART SAPS: Three Stooges—A good Stooge comedy and our audiences like them best of all.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Metro-Goldwyn-Mayer

BATS IN THE BELFRY: Cartoon—A very mild cartoon effort.—Palace Theatre, Penacook, N. H.

DOIN' THEIR BIT: Our Gang Comedy—These "Gangs" not up to the Hal Roach standard of years ago. Just get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

EXOTIC MEXICO: Fitzpatrick Traveltalk—Nice color in an average Fitzpatrick scenic.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Paramount

BILLION DOLLAR LIMITED: Okay. Too bad the animation is so jerky, however.—Palace Theatre, Penacook, N. H.

FIGHTING PALS: Popeye Cartoon—Average Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MAN'S ANGLE: Robert Benchley short—Average Benchley comedy. Small town people do not care for them.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OLIVE'S BIRTHDAY PARTY: Popeye Cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

DONALD'S GOLD MINE: Donald Duck Cartoon—Walt Disney is still good on his cartoons. We show but one or two of his cartoons in a month. Enjoyed.—Conrad H. Tapia, Paramount Theatre, Casa Grande, Ariz.

EARLY BIRD: An excellent Disney cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

INFORMATION PLEASE, NO. 8: This issue features Russell Crouse and it seemed a little less entertaining than previous numbers, although it is still O.K. for those places that like these.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Twentieth Century-Fox

ALL ABOUT DOGS: Cartoon—Above average Terrytoon with some signs of originality and cleverness in it.—W. Varick Nevins, III, Alfred Co-Op Theatre. Alfred, N. Y.

HEART OF MEXICO: Magic Carpet—Excellent educational reel, which was very timely. Even the youngsters going to school wanted to know when we would have the next one.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

MARCH OF TIME, NO. 1: Here is the first issue from Twentieth-Fox and it is very good. Has some story to it, which helps hold interest. It shows how the FBI goes about tracking down saboteurs.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

WILLFUL WILLIE: Terrytoon Plenty weak.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

U. S. Victory Film

YOUR AIR RAID WARDEN: A well-produced short subject. To all who are interested in air raids, this will help.—Conrad H. Tapia, Paramount Theatre, Casa Grande, Ariz.

Universal

MERRY MADCAPS: Fair musical—Palace Theatre, Penacook, N. H.

NUTTY PINE CABIN: Technicolor cartoon. Very interesting. Enjoyed by everybody.—Conrad H. Tapia, Paramount Theatre, Casa Grande, Ariz.

Warner Bros.

BUGS BUNNY GETS THE BIRD: Merrie Melody Cartoon—Another swell cartoon. My patrons gobble these up.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

CALIFORNIA JUNIOR SYMPHONY: A musical far above average. We have had several requests to repeat this one.—E. A. Skaggs, Lincoln Theatre, Robinson, Ill.

CALIFORNIA JUNIOR SYMPHONY: This is a very fine reel of classical music played by an orchestra of youngsters. Very, very excellent comments from most patrons. They wanted me to get it again some time in the future. Of course, as usual, some were thoroughly bored, but not too many.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

LIGHTS FANTASTIC: Merrie Melody Cartoon—Pleasing color cartoon. I think these are the best cartoons on the market.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

MARCH ON, AMERICA: Technicolor—Here is a two-reel subject that everyone should see. Although it is made from other shorts previously shown, it's great and packs a wallop. The editing is excellent and the narration makes it very much up-to-date.—E. A. Skaggs, Lincoln Theatre, Robinson, Ill.

MEN OF THE SKY: Everyone seemed to be disappointed in this one. Generally this is an excellent series.—Frank A. Orban, Jr., Savoy Theatre, Hooversville, Pa.

PLAYGIRLS, THE: Very lovely ladies playing and singing very expertly in a swell reel.—Palace Theatre, Penacook, N. H.

RHAPSODY IN RIVETS: A corking cartoon set to classical music. They'll like it.—Palace Theatre, Penacook, N. H.

WEST OF THE GREAT DIVIDE: A dandy Western in miniature. Twenty minutes of good comedy, music and action.—Palace Theatre, Penacook, N. H.

GAY PARISIAN, THE: Just another short subject. Nothing to brag about.—Conrad H. Tapia, Paramount Theatre, Casa Grande, Ariz.

Serials

Republic

KING OF THE TEXAS RANGERS: Serial—A thrill epic every time we show this serial. The crowds are good and we have lots of good comments, too.—Conrad H. Tapia, Paramount Theatre, Casa Grande, Ariz.

Universal

GANG BUSTERS, NO. 6: Kent Taylor—This serial is not as good on the screen as it is on the air, although it has lots of action.—Conrad H. Tapia, Paramount Theatre, Casa Grande, Ariz.

Actress Aiding Benefit

Veronica Lake was to arrive in New York Friday to begin rehearsals of her starring role in the Artists and Writers revue, "Incendiary Blondes," for the benefit of the American Theatre Wing War Service. The revue will be given at the Waldorf-Astoria Hotel, October 23rd.

Party for Piermont

Sidney Piermont, Loew's talent booker and stage director for eight years of the annual "Night of Stars" show in New York, was given a farewell party Wednesday night at Toots Shor's prior to his entrance into the Army as a captain in the Specialists Corps.

Incorporate Theatre

Columbus Theatre Company of Boston, Mass., recently was incorporated with Louis S. Rothenberg of Brookline, Mass., and Reginald and Charles Morse of Newton, Mass., as incorporators and a capital of 100 shares no par value common stock.

Gunnery School Location

The Gunnery School at Harlingen, Tex., will be used as location by William Pine and William Thomas for "Aerial Gunner," which goes into production next month with Richard Arlen and Chester Morris featured.

Kassell to Warners

Norman Kassell, for nine years head of the Essaness Theatre circuit advertising and publicity staff, has resigned to join the Warner Chicago exploitation department. He has been succeeded at Essaness by Madeline Woods.

Beckman Heads Club

Keith Beckman has been elected president of the Northwest Film Club. Neal Walton has been elected vice-president and William Forman has been elected to the board of trustees.

TELEGRAMS
are feature length stories in short subject form
WESTERN UNION
CLASS OF SERVICE DESIRED
DOMESTIC
CABLE
TELEGRAM
ORDINARY
DAY LETTER
URGENT RATE
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REMEMBER THAT YOU CAN CALL WESTERN UNION FROM HOME OR OFFICE. HAVE TELEGRAMS CHARGED TO YOUR TELEPHONE BILL.
WESTERN UNION
Everywhere

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

He Knows Everybody

Rolly Young, columnist of the *Toronto Globe and Mail*, recently wrote: "One of my principal laments has been for the passing of the old style of theatre manager, the guy who knew a lot of his regular patrons personally, and whose personality was a part of his theatre. I presume you still find that type of theatre manager in the small towns, but in the big cities the personal bond between a theatre manager and his patrons is practically non-existent.

"Locally we have the example of Charlie Querrie, the mayor of Danforth Avenue, who is an institution over across the Don, but that's an exception. Personally, I can't quite see the reason for the breach between the usual movie house manager and his customers. Folks are usually on amiable speaking terms with their grocer, butcher, druggist, bank manager, etc. Why shouldn't they be on similar terms with their theatre manager?"

"Dr. Gallup conducted one of his famous polls on the subject and the results are amazing. In reply to the question, 'Have you ever discussed motion pictures with the manager of your favorite theatre?'—more than 90 per cent of those questioned answered, 'No'. Then they were asked, 'Do you know the manager's name?'—and more than 76 per cent answered, 'No'. Sixty-two per cent admitted they would not even recognize him if they saw him.

"Silly, isn't it?"

It's too bad that Rolly Young could find only Charlie Querrie as the exception to what the Gallup pollsters found. There must be hundreds, even thousands, of showmen who are well enough known to their patrons. For it is men like Charlie who are successful showmen.

The theatre manager is the logical person with whom to talk about movies, for most patrons can get no closer to the industry than that.

Digging deeper, we found that the Gallup poll, on making this survey, provided a basis of comparison by asking the people interviewed whether they knew the name of their grocery manager (54 per cent did) and their bank president (24 per cent did).

Perhaps the idea used by the Fox Wisconsin theatres, under the direction of Harold J. Fitzgerald, to have the manager sit at a desk in the lobby, is better than one might think at first glance.

At any rate, here is a situation which every showman might look into.

THE Round Table frequently is called upon to furnish information or service to managers or exhibitors, whether members or not. Recently, it was our pleasure to furnish some information to Mr. Joseph DePaul of Sault Ste. Marie, Mich., whose father, Mr. Charles DePaul, was observing his 30th anniversary as an exhibitor in that city.

"Thank you very much for your fine letter with the many ideas for our Anniversary Celebration," said Mr. DePaul in a letter this week. "I am enclosing a news item on the affair. It sure went over big."

Judging from the newspaper of the Anniversary day, the celebration was a great success. Mr. DePaul is entitled to the congratulations of the Round Table on his 30th anniversary.

The Quigley Awards

The Third Quarter competition for the Quigley Awards has ended. The Judges have made their decisions which are announced in this section. The membership is indebted to Hugh J. Owen of Paramount, David A. Lipton of Columbia and Maury Ashman of the Interboro Circuit for the time and care they took in making their decisions. Time and care were necessary because of the excellence of the many campaigns submitted.

Although it has been said before and said often, it does not seem amiss to repeat here that any theatre showman is eligible for the Quigley Awards competition. Independent theatres, as well as those of the biggest circuits, are represented in the competition. The big city manager has no advantage over the small town man. The city manager for several theatres can compete on an equal basis with one small house.

Consistency of effort is one of the basic requirements. The Judges consider that the man who sells every picture, and sends in evidence of the fact, is worthy of consideration for an Award. The manager who submits but one campaign a quarter can hardly expect to be given the same advantages in the competition as the regular contributor.

It is significant, perhaps, that the winners in this quarter are all men who simply send letters explaining their campaigns, to which they attach tear sheets, photographs and copies of printed material. The fancy campaign books are of no avail; the Judges consider only the contents.

—BOB WILE

NOW THEY GATHER SCRAP

SHIRLEY TEMPLE GARGAN
IN MISS ANNIE ROONEY
ALSO FRIENDLY ENEMIES
NOAH E
FURNIT

These children make a "V for Victory" sign after they have brought their scrap to the Roxy theatre, Peru, Ind. Dale Loomis is manager.

By Baur Studio

Uncle Don of radio fame, Mayor C. W. Floyd Coffin of Englewood and Leonard Sills, manager of the Englewood theatre, stand in front of Englewood, N. J., scrap collection.

TO DAY
FREE
ADMISSION
TO EVERY CHILD
WED. MAT. SEPT. 30
SCRAP METAL

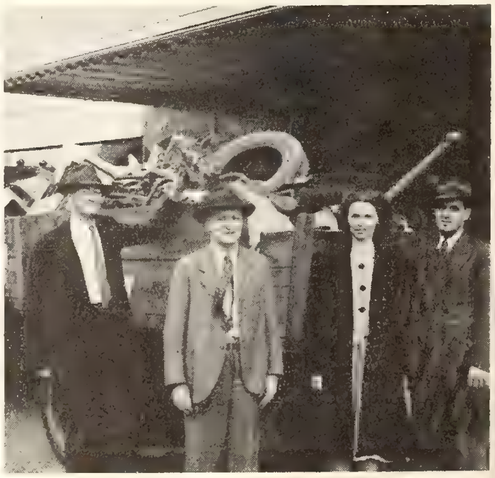
That's Clifford Loth of the Park theatre, Brooklyn, with the scrap collection from 1,500 children, who brought it in lieu of admission.

By Metropolitan

Here are a few of the 4,500 kids who packed the Skouras Academy of Music in New York for a scrap show.

STRAND
STRAND

William J. Hamborsky, manager, extreme right, and Henry Lewis, assistant at the Strand, Great Kills, S. I., admire their scrap collection.



Left to right, H. O. Benson, chairman of the Adams County Salvage Committee; J. Pierce, utility man; Vestal Stallsmith, assistant manager; Sydney Poppay, manager of Majestic theatre, Gettysburg, Penna., with their scrap.

THIRD QUARTER QUIGLEY AWARD WINNERS NAMED

PLAQUES

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

BILL ELDER
Loew's, Indianapolis, Ind.

ED FITZPATRICK
Poli, Waterbury, Conn.

MEDALS

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

MARLOWE CONNER
Capitol, Madison, Wis.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ART KROLICK
Century, Rochester, N. Y.

BILL MORTON
Albee, Providence, R. I.

CITATIONS

DON ALDRITT
Watson, Salina, Kan.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

CAROLINA BRUNSON
Rialto, Phoenix, Ariz.

CHRIS CHAMALES
Roxy, Delphi, Ind.

FRANCIS DEERING
Loew's, Houston, Tex.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

JAMES ESTES
Palace, Childress, Tex.

ED FISHER
Loew's State, Syracuse, N. Y.

HERBERT GRAEFE
Wisconsin Rapids, Wis.

STEWART GILLESPIE
Elgin, Ottawa, Ont.

JACK HAMILTON
Apex, Washington, D. C.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

BOB KESSLER
Benn, Philadelphia, Pa.

JOE LONGO
Loew's State, Boston, Mass.

ED MAY
Russell, Maysville, Ky.

JACK MATLACK
Hunt Theatres
Medford, Ore.

J. K. O'DONNELL
Haines, Waterville, Me.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROY O. PRYTZ
Granada, Duluth, Minn.

KEN ROCKWELL
Steuben, Hornell, N. Y.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Palace, Meriden, Conn.

FRANCIS B. SCHLAX
Kenosha, Kenosha, Wis.

SID SCOTT
Capitol, Sudbury, Ont., Canada

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY D. STEARN
Manring, Middlesboro, Ky.

ARNOLD STOLTZ
Avon, Utica, N. Y.

THE Third Quarter Judges have announced their decisions for the Quigley Awards. The Committee this time consisted of the following: Maury Ashman, zone manager, Interboro Circuit, New York; David A. Lipton, director of advertising and publicity, Columbia Pictures; Hugh Owen, eastern division sales manager, Paramount Pictures.

Of the leaders, Bill Elder is a first time Plaque winner. He has won two Medals previously, in the First and Second Quarters of this year. Ed Fitzpatrick and Clayton Cornell have both won previously this year, the former in the First Quarter, the latter in the Second.

Among the Medal winners, Louis Charninsky and Bill Morton are newcomers among the victors, although they have been consistent contributors to the Round Table. Marlowe Conner, Clayton Cornell and Dick Feldman have won Medals previously this year. The Judges met last Thursday to consider the campaigns. They represented three different phases of the industry: Mr. Ashman represented the exhibition end; Mr. Lipton the advertising and publicity craft; Mr. Owen the sales department.

By Staff Photographer

The Judges pick the winners. Left to right, Maury Ashman, zone manager, Interboro Circuit, New York City; David A. Lipton, director of advertising and publicity, Columbia; Hugh Owen, eastern sales manager, Paramount.

As customary, the three campaigns considered best by the Judges won Plaques; the next five were awarded Medals; the balance were given Citations.

The Judges considered a number of factors in making their

(Continued on following page)

Newcomers and Round Tablers

The list of competitors for the Quigley War Showmanship Award is growing. Here is a list with many independent theatre owners as well as circuit men and some who have never before contributed to the Round Table.

CHARLES L. BECKER
DAVID SADOFF
Austin, Kew Gardens, N. Y.

FRANK BICKERSTAFF
L&J Palace, Athens, Ga.

PAUL BINSTOCK
Sheepshead, Brooklyn, N. Y.

HYMAN BLOOM
Riviera, Detroit, Mich.

HAMILTON BOWES
ERNEST MOULE
BEN SHACKER
HARRY SOLOMON
Brantford Theatres Assn.
Brantford, Ontario

JOSEPH BOYLE
Poli, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

CHRIS CHAMALES
Roxy, Delphi, Ind.

CLAYTON S. CORNELL
Pontiac, Saranac Lake, N. Y.

BILL ELDER
Loew's, Indianapolis, Ind.

JACK FARR
Show Boat, Texas City, Tex.

HERBERT GRAEFE
Wisconsin Rapids Theatres
Wisconsin Rapids, Wis.

HAROLD GROTT
Met, Baltimore, Md.

AL HAMILTON
Apex, Washington, D. C.

ABE KAUFMAN
Fountain, Terre Haute, Ind.

JULIUS LAMM
Uptown, Cleveland, Ohio

MILTON LEVINE
Lyric, Williamson, West Va.

DALE LOOMIS
JAMES ACKRON
Roxy, Peru, Ind.

CLIFFORD LOTH
Park, Brooklyn, N. Y.

N. D. McCOLLOM
Tivoli, Gary, Ind.

DAVE MARTIN
MERCER THREADGILL
Rosemary, Ocean Park, Cal.

JACK MATLACK
Hunt Theatres
Medford, Ore.

JOSEPH MIKLOS
Palace, Norwich, Conn.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

ROY O. PRYTZ
Granada, Duluth, Minn.
C. J. REMINGTON
State, Auburn, Cal.

KEN ROCKWELL
Steuben, Hornell, N. Y.

GERARD A. SAVOIE
Arcade, Springfield, Mass.

WILLIAM K. SAXTON
GEORGE AVIS
Century, Baltimore, Md.

HOWARD SEXTON
Roxy, LaPorte, Ind.

J. C. SHANKLIN
Grand, Ronceverte, West Va.

CLYDE SMITH
Paramount, Hot Springs, Ark.

"POP" STAHL
Palace, Bergenfeld, N. J.

ARNOLD STOLTZ
Avon, Utica, N. Y.

LAWRENCE THEIMER
N. C. Drive-Ins
Atlanta, Ga.

HARRY G. WALDRON
Blue Moon, Lindsay, Okla.

MAKE THESE HEAD
THE DUTCH CHEER A.E.F.
JAPS QUIT
RUSSIA FREES POL
ITALY QUITS
TOKYO AFIRE
BERLIN FALLS
HITLER BEGS FOR MERCY
WAR OVER!
SOLDIERS HOME TODAY
BUY
WAR BONDS
& STAMPS
HERE
BUY More WAR BONDS STAMPS
CAN FINISH HIS & YOUR JOB

That's Herbert Graefe, manager of the Wisconsin Rapids Theatres, Wisconsin Rapids, standing in his Bond booth. Note the sign on the right which is changed according to whoever is selling Bonds. Also the caption reading "My Brother" in this one can be changed to "My Son", "My Sweetheart" or "My Husband". Herb reports sales of more than $10,000 during September. Wisconsin Rapids has a population of 10,000 and the booth was only open from 7:00 to 9:30 every evening. At the star rally held in town, Herb announces sales of $120,000 in the county with Edward Arnold and Frances Dee at a dinner for $100 Bond purchasers.

Abe Kaufman Sets Own Quota Then Sells Even More Bonds

Epitomizing the effort put into the Bond Drive by all the theatres of the country, is the campaign conducted by Abe H. Kaufman of the Fountain theatre, Terre Haute, Ind. The Fountain is the smallest house in town—seating capacity is 250.

Abe set a goal of $20,000 for his theatre. Not only did he reach that, but exceeded it by more than $1,500. Then at the eleventh hour, he received word that every exhibitor must make an extra effort to dig up some more to reach the quota. Abe did his share there, too. Altogether, sales at the Fountain reached close to $25,000.

The Movie Star Show in Terre Haute was attended by 4,000 people. Gene Tierney and Chester Morris were the attractions. The Terre Haute Theatres Association put on this affair and more than $250,000 in Bonds were sold. Thirty-five prizes were auctioned off which brought $40,800 altogether.

Servicemen's Trailers Launched by Reeve

Reported as proving highly effective in increasing Bond sales at the Mission theatre, in Menard, Texas are the Servicemen's Photo Trailers now being used there. Photos of local boys in the service are run in the trailer together with a brief account of what branch of the service the men are in, plus a brief account of the activities in which the men are engaged overseas.

The trailer opens with the sound of a bomb explosion and is then followed by a commentator giving the highlights of the careers of the local boys whose pictures are about to be shown and then comes a voice which says "Hit Hitler with a Bond."

Third Quarter Quigley Award Winners Named

(*Continued from preceding page*)

decision. Consistency of effort is among the most important. Thus, the Round Tabler who sends in his campaigns week after week has a better chance to win than the man who pulls one spectacular stunt and then is not heard from again. Among the factors **not** taken into consideration is the method of presentation. The costly campaign book with hand lettering is considered only as a holder for the material inside; its ornateness carries no weight with the Judges.

The situation is regarded as important. Data on each contestant was furnished to the Judges. The winners' theatres vary as widely in size as do their towns. Bill Elder runs a big downtown first run in Indianapolis; Clayton Cornell's Pontiac at Saranac Lake has less than 800 seats and it's the only house in a small town. Louis Charninsky has never played a good picture; he gets nothing but slough product.

The eight top winners' campaigns, together with those of the First and Second Quarters already judged and the Fourth Quarter which ends with the close of the year, will be considered by the Committee for the Grand Awards for 1942.

The competition is now open for the Fourth Quarter.

Football Heroes Introduced From Stage by Trainer

Leo Trainer, manager of the Rialto theatre, Allentown, Pa., staged a heavy campaign in the interests of "The Spirit of Stanford." He used 100 dash board half-sheet cards for fronts of trolley cars; 10 radio spot announcements a day before and 10 spots on the day of the opening and special spots following news broadcasts announcing Allentown football heroes would be introduced from the Rialto stage on opening night; the 50-piece high school band paraded with local football players to the theatre on opening night. In addition, 20 window displays were promoted in the central city section as well as three displays in hotels. A special football promotion included tie-ups with all sporting goods stores and special stories in the newspapers by sports editors. And along with that, bags were imprinted and distributed, and announcements were made over the public address system at the fairgrounds prior to the opening at a boxing exhibition before 6,000 patrons.

Free Marriage Licenses Offered by Deering

During the opening day of "Seven Sweethearts" at Loew's State, in Houston, Texas, Francis Deering through the newspapers announced that Marsha Hunt, appearing in the picture, would pay for the marriage licenses of all soldiers, sailors, and marines who were to be married on the day the film opened. The star's telegram to Deering, which was also run in the paper, read: "Understand Houston has been chosen for the world premiere of my latest picture, 'Seven Sweethearts.' Please offer as a gift from me a marriage license to any man in the service who wishes to be married in Houston on your opening day."

A contest was also held for high school girls, the cooperating daily running a coupon each day on which readers were to cast their votes for their favorite high school miss. A party promoted by the theatreman included dinner at one of the leading restaurants, the picture and entertainment later.

Radio Aids Prytz On "Men of the Fleet"

To put over MOT's "Men of the Fleet," Roy O. Prytz at the Granada theatre, in Duluth, Minn., approached the local recruiting office, which uses regular morning spots on the radio and sold them on the idea of including plugs for the short. In addition, a recruiting office was set up on the sidewalk in front of the theatre. Additional publicity was gained by Prytz, who succeeded in landing two-column art and story showing local boys signing up.

Universal Announces Featurette Contest

For the second successive year, Universal Pictures will launch its Exhibitors Good-Will Featurette Exploitation Contest starting November 1st and continuing to February 28th. Every exhibitor showing Universal featurettes and chapter-plays is eligible. Cash prizes to the tune of $3,000 will be awarded.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

FLYING TIGERS (Republic): Since the picture is essentially an airplane story, any exploitation dealing with planes seems applicable. For example, cardboard plane patterns which when cut and folded make little planes would excite the attention of the younger generation. A premiere for the benefit of United China Relief would be a fine gesture and one which would undoubtedly gain considerable goodwill, as well as publicity. To this opening, any member of the Flying Tigers, or his family, should be invited. A throw-away in the form of a "Wanted" poster, bearing a picture of Hirohito, would get some attention. A new book, entitled "Flying Tigers", has recently been published which will be useful in tieups with bookstores and libraries. An Army Air Force recruiting booth could be set up in the lobby as the tieup with the American Volunteer Group is a good one. An airplane model contest would attract the attention of youths interested in aviation. If run sufficiently in advance, the models, restricted to the P-40 type used by the Flying Tigers, could be used to decorate the lobby. Republic has made a tieup with Street & Smith, publishers of comic books, which will assist the showman in his campaign. There are newspaper serializations available both in pictorial and text form as well as a Sunday feature.

THE WAR AGAINST MRS. HADLEY (MGM): Since this is a drama of the current war without any fighting, it would be well to capitalize on the interest of the "home front". There is a series of 11 by 14 cards with striking headlines which will attract attention—some of them are: "How ridiculous to expect *my* son to be a soldier"; "*I* join a first aid class?—impossible"; "How dare they order *me* around during a blackout", etc. The illustrations are likewise attention-compelling. Snipes can be printed on the bottom with playdates and these cards can be tacked on trees, poles or fences; hung in your lobby, placed around the box office and displayed in store windows. They can be posted on bulletin boards in war plants, women's clubs and schools. They are also adaptable to use in railroad and bus terminals and in street cars and buses. There is a series of stills which makes Fall fashion tieups practicable. Tieups with the civilian home defense agencies are in order, since the picture deals largely with them. There is a series of stills showing a soldier with his mother, his father and his sweetheart, which makes practical a contest in which each mother, father or sweetheart would write how proud she is of her soldier or sailor. A prize could be offered to the best answer. Since there are a number of scenes involving the humor of First Aid courses, a prize could be offered for the most amusing First Aid story. The same could be done with blackout experiences since in the picture Mrs. Hadley's butler becomes an air raid warden and orders her around. Small cards could be distributed with all the insignia of civilian defense agencies and prizes offered for the correct identification.

Estes' Slap-a-Jap Ad Runs Daily by Popular Demand

A grinning Jap's head with uniform cap is the outstanding thing about an ad which Doc Estes has been running for some time in the *Childress* (Tex). *Index*. Doc has had to repeat the ad and run it daily because it struck the public's fancy. Copy reads, "It's a Jap's duty to die for his country; it's your duty to see that he does; each Stamp you buy slaps a Jap—each Bond you buy Bombs a rat." Then follows the information that Bonds and Stamps can be obtained from the three theatres in town.

A pass to the show was given to any person who bought a Bond during the month of September. Doc also gave prizes to the three Boy Scouts who sold the most Stamps.

Silverman's "Pied Piper" Heralds That Opening

Planting a platform in front of his theatre for his advance on "Pied Piper," Bud Silverman at Schine's Riviera, in Rochester, stationed an attractive girl there playing a trumpet a la Harry James' style during the matinee and evening performances. Copy completely about the girl read: "The modern Pied Piper is calling all movie patrons to see that outstanding picture, 'Pied Piper'." As there is a lot of traffic on the theatre street, the stunt is repored to have attracted the anticipated attention.

Faint Check Ad Used On "Frankenstein"

A little different use of the faint check card was used by Jack Matlack of the Hunt Theatres, in Medford, Ore., for his date on "Ghost of Frankenstein" at the Holly theatre there. The check was incorporated in the theatre's ad, with readers advised to clip it, print their names and addresses on it and place it in their pockets in case they passed out while viewing the film. This was followed up the following day with a newspaper review and a reader suggesting that folks get their faint cards and take them to the theatre.

WALDRON'S BOND AUCTION BIGGEST EVENT IN TOWN

In the belief that the lessons he learned from his September Bond campaign can be of use to other small town theatres, Harry G. Waldron of the Blue Moon and Fox theatres in Lindsay, Okla., details how he saluted our heroes.

Harry feels that what he did not do is as important as what he did, so he starts off by saying that he did not give tickets to the post office and the banks to be given out with bond purchases as he felt that there would be only a corporal's guard out to see the special show.

Instead, Harry ran a free matinee for school children, the admission being a 10-cent stamp for grade school students and a 25-cent stamp for those in high school and for adults. This matinee brought in $66 in stamps despite the fact that the population of Lindsay is only 1,600.

Woman's Group Handles Sales

At night the charge was four 25-cent stamps to all. Tickets were printed and sold by a group of women for several days in advance. The school children bought their tickets at the school and exchanged them at the box office for stamps. Those buying stamps were dismissed at 2 P. M., while all others were held until the regular closing hour.

Those buying the $1 tickets also exchanged them for stamps at the box office, books for the stamps being given to those who needed them. Harry was assisted in all this by the postmaster and his staff. Altogether, stamp sales came to $1,100 at this one showing alone.

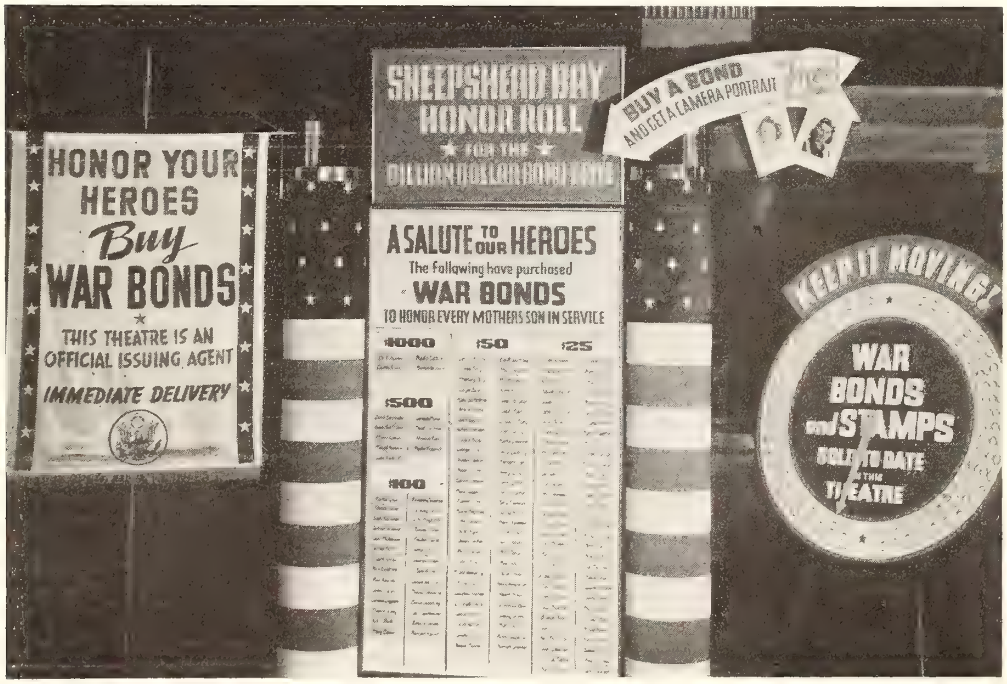
Gifts had been promoted from local merchants and many nearby farmers as well. These ranged from a bale of broomcorn, a local product, to a live goat, bonds from the banks and dozens of fine, useful and really valuable gifts. They were auctioned from the stage following a show put on by professional entertainers from a flying field.

The goat brought $600 and was given to the soldiers as a mascot. The broomcorn brought a bid of $10,000 from a local bank, was given back and re-sold for $2,600. There were bids for other articles ranging from $1,000 to $3,000 and dozens from $100 to $600 and $700. Total sales amounted to $43,475. The crowd sat and bid for articles from 7 P. M. to midnight.

School Cooperation Gained

The important points in this program in Harry's opinion are the school matinee with school cooperation; the use of the official film "The World at War"; the extra drawing power of the professional entertainers; the $1.00 stamp admission at night, which created a big gate and limited the attendance to those able to buy bonds; the selling of useful prizes, highly desirable in themselves; the cooperation of business and social leaders in selling tickets; the use of experienced auctioneers who entertain as well as get top prices.

Using all these salient points, Harry got the cooperation of the banks in handling the ticket sales and receipts, the generous support of the newspaper, the full-time activity of many individuals collecting gifts and working out details. The local bond sales committee worked hard, the postoffice dug in, the churches all announced it from their pulpits and at Sunday schools and every man, woman and child talked it up. It was one of the biggest things ever to happen in Lindsay.


HONOR YOUR HEROES
Buy WAR BONDS
THIS THEATRE IS AN OFFICIAL ISSUING AGENT
IMMEDIATE DELIVERY
SHEEPSHEAD BAY HONOR ROLL FOR THE BILLION DOLLAR BOND DRIVE
BUY A BOND AND GET A CAMERA PORTRAIT
A SALUTE TO OUR HEROES
The Following have purchased WAR BONDS TO HONOR EVERY MOTHERS SON IN SERVICE
1000
$50
$25
$500
$100
KEEP IT MOVING!
WAR BONDS and STAMPS SOLD TO DATE IN THIS THEATRE

By Benmosche Studios

This War Bond display is in the lobby of the Sheepshead theatre, Brooklyn, of which Paul Binstock is manager. Note that Paul puts the name of every purchaser of a Bond on his board; gives a camera portrait free with each Bond purchase (through a tie-up); records the total sale of Bonds at the theatre by the arrow on the dial at the right.

BUY WAR BONDS & STAMPS HERE
LINCOLN
BUY WAR BONDS AND STAMPS

Lichtman's Lincoln theatre, Washington, D. C., went "all-out" to tell the public that it was selling War Bonds and Stamps.

"Wake Island" Marines Sworn In On Stage

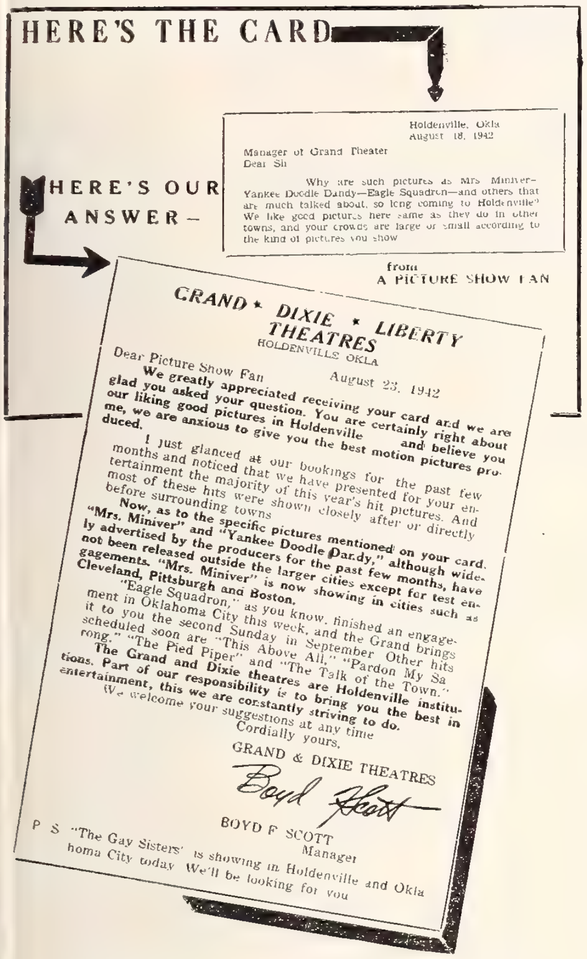
All of the 20 United Detroit theatres joined in pushing the sale of war bonds for the recent premiere of "Wake Island" at the Michigan theatre, where the picture opened before a house representing bond sales of $1,200,000. For its regular run, "Wake Island" was shifted to the Palms State. The Board of Commerce of Detroit backed the campaign and the newspapers gave splendid editorial support, says Alice Gorham, director of advertising and publicity for the United Detroit theatres.

A "Wake Island Company" of Marines was inducted on the stage of the Michigan the night of the opening. It was announced that they will train and go into combat together to replace the gallant band lost on Wake Island. It was an impressive ceremony. The boys marched to the theatre and left for San Diego immediately after the singing of "The Star-Spangled Banner." Dean Kirk B. O. Ferrall of St. Paul's Cathedral delivered a blessing on behalf of all creeds and races and Mayor Edward Jeffries paid tribute to the event as the finest civic milestone in the entire war bond campaign.

The drive aroused the patriotism of Detroiters to a high pitch. In the little theatres, fife and drum corps accompanied special events. Every theatre in the city had some sort of special activity from war bond auctions to air raid warden rallies. Audiences in theatre after theatre cheered and sang the National Anthem, applauded the mothers and fathers of boys in the service.

Alice expresses the opinion that De troiters became more friendly and mor neighborly as a result of this campaign sinc all realized they were working in a commo cause.

NEW, NOVEL NEWSPAPER ADS



HERE'S THE CARD

Holdenville, Okla
August 18, 1942

Manager of Grand Theater
Dear Sir

Why are such pictures as Mrs Miniver—Yankee Doodle Dandy—Eagle Squadron—and others that are much talked about, so long coming to Holdenville? We like good pictures here same as they do in other towns, and your crowds are large or small according to the kind of pictures you show

from
A PICTURE SHOW FAN

HERE'S OUR ANSWER—

GRAND ★ DIXIE ★ LIBERTY
THEATRES
HOLDENVILLE OKLA

Dear Picture Show Fan August 23, 1942

We greatly appreciated receiving your card and we are glad you asked your question. You are certainly right about our liking good pictures in Holdenville and believe me, we are anxious to give you the best motion pictures produced.

I just glanced at our bookings for the past few months and noticed that we have presented for your entertainment the majority of this year's hit pictures. And most of these hits were shown closely after or directly before surrounding towns

Now, as to the specific pictures mentioned on your card. "Mrs. Miniver" and "Yankee Doodle Dandy," although widely advertised by the producers for the past few months, have not been released outside the larger cities except for test engagements. "Mrs. Miniver" is now showing in cities such as Cleveland, Pittsburgh and Boston.

"Eagle Squadron," as you know, finished an engagement in Oklahoma City this week, and the Grand brings it to you the second Sunday in September Other hits scheduled soon are "This Above All," "Pardon My Sarong," "The Pied Piper" and "The Talk of the Town."

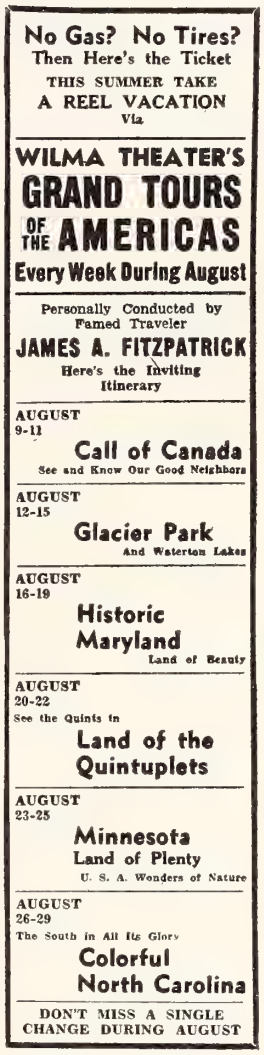
The Grand and Dixie theatres are Holdenville institutions. Part of our responsibility is to bring you the best in entertainment, this we are constantly striving to do.

We welcome your suggestions at any time

Cordially yours,
GRAND & DIXIE THEATRES
Boyd Scott
BOYD F SCOTT
Manager

P S "The Gay Sisters" is showing in Holdenville and Oklahoma City today We'll be looking for you

This institutional ad was used by Boyd Scott, city manager at Holdenville, Okla., for the Griffith Circuit. It is effective for subsequent run theatres.



No Gas? No Tires?
Then Here's the Ticket
THIS SUMMER TAKE
A REEL VACATION
Via
WILMA THEATER'S
GRAND TOURS
OF THE AMERICAS
Every Week During August

Personally Conducted by
Famed Traveler
JAMES A. FITZPATRICK
Here's the Inviting
Itinerary

AUGUST
9-11
Call of Canada
See and Know Our Good Neighbors

AUGUST
12-15
Glacier Park
And Waterton Lakes

AUGUST
16-19
Historic
Maryland
Land of Beauty

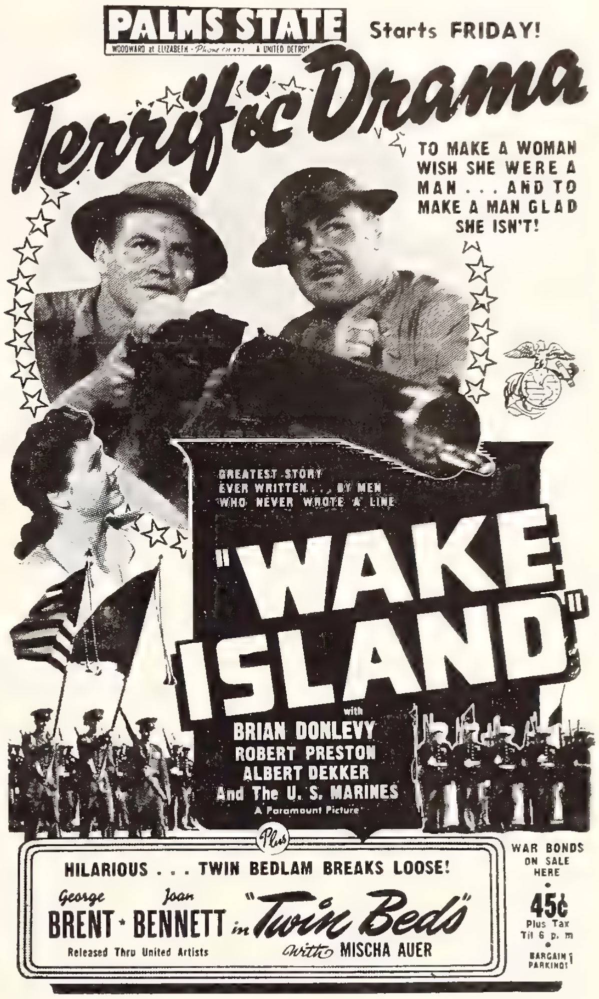
AUGUST
20-22
See the Quints in
Land of the
Quintuplets

AUGUST
23-25
Minnesota
Land of Plenty
U. S. A. Wonders of Nature

AUGUST
26-29
The South in All Its Glory
Colorful
North Carolina

DON'T MISS A SINGLE
CHANGE DURING AUGUST

William Powers' Travelogue vacation idea at the Wilma, Missoula, Mont.



PALMS STATE
WOODWARD at ELIZABETH - Phone [illegible] A UNITED DETROI
Starts FRIDAY!

Terrific Drama

TO MAKE A WOMAN WISH SHE WERE A MAN . . . AND TO MAKE A MAN GLAD SHE ISN'T!

GREATEST STORY
EVER WRITTEN . . . BY MEN
WHO NEVER WROTE A LINE

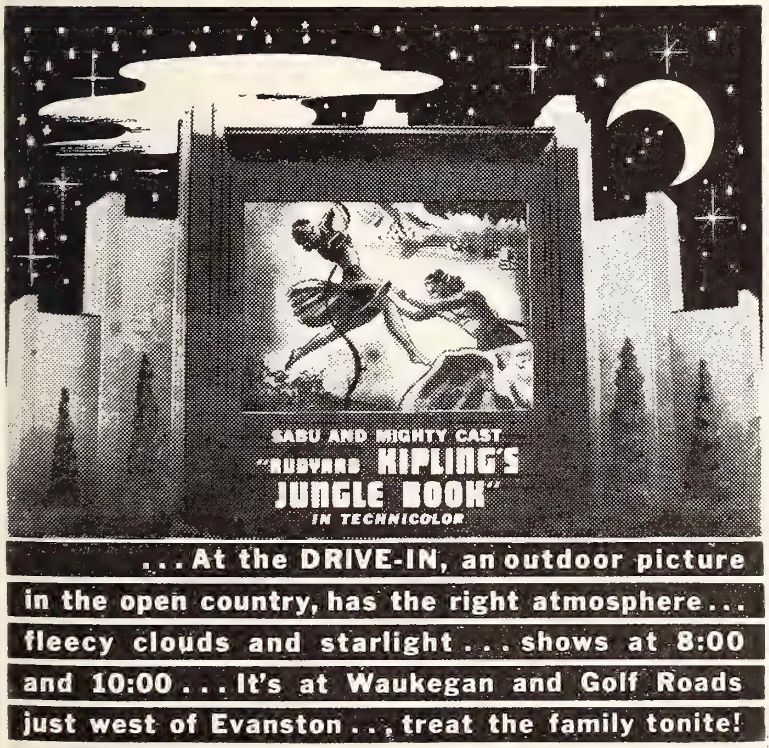
"WAKE ISLAND"
with
BRIAN DONLEVY
ROBERT PRESTON
ALBERT DEKKER
And The U. S. MARINES
A Paramount Picture

Plus

HILARIOUS . . . TWIN BEDLAM BREAKS LOOSE!
George Joan
BRENT ★ BENNETT in "Twin Beds"
Released Thru United Artists
with MISCHA AUER

WAR BONDS
ON SALE
HERE
•
45¢
Plus Tax
Til 6 p. m
•
BARGAIN
PARKING

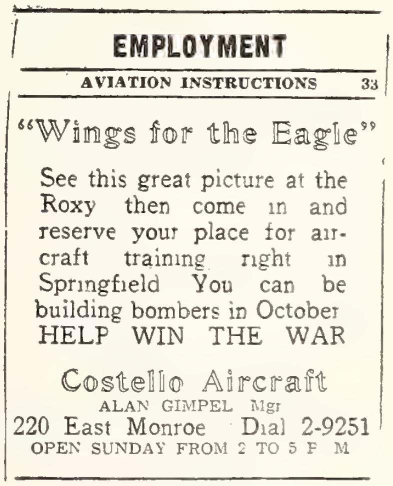
This type of ad was used in Detroit following the $1,200,000 Bond Premiere held at the Michigan. Alice Gorham is UDT director of advertising and publicity.



SABU AND MIGHTY CAST
"RUDYARD KIPLING'S
JUNGLE BOOK"
IN TECHNICOLOR

. . . At the DRIVE-IN, an outdoor picture in the open country, has the right atmosphere . . . fleecy clouds and starlight . . . shows at 8:00 and 10:00 . . . It's at Waukegan and Golf Roads just west of Evanston . . . treat the family tonite!

A picture of a picture furnishes the outstanding note in this ad conceived by Jack Hess for the Drive-In theatre in Chicago.



EMPLOYMENT
AVIATION INSTRUCTIONS 33

"Wings for the Eagle"

See this great picture at the Roxy then come in and reserve your place for aircraft training right in Springfield You can be building bombers in October HELP WIN THE WAR

Costello Aircraft
ALAN GIMPEL Mgr
220 East Monroe Dial 2-9251
OPEN SUNDAY FROM 2 TO 5 P M

This clever classified ad got attention in Springfield, Ill., for the engagement of "Wings for the Eagle" at the Roxy theatre.

SHOWMEN PROMOTED AS ARMY CALLS MORE MEN

ED FITZPATRICK, manager of Loew's Poli, in Waterbury, Conn., has been promoted to city manager there, while Wally Cooper goes from the Strand to manage the Poli. Molly Stickels, assistant at the Strand, has been moved up to manager of the house.

FRED PERRY, formerly publicity manager for the Lyric, in Bridgeport, has become manager of the Hartford, in Hartford.

HAROLD THOMAS, formerly assistant manager of the Capitol, in New London, Conn., has been made manager of the Crown, in New London, succeeding Stanley Redmond, who has returned to the Allyn, in Hartford, as assistant manager. Russell Newton has been appointed assistant manager at the Capitol, in New London.

MARK ALLING, assistant manager for eight years at the RKO Golden Gate, in San Francisco, has left to become manager of the RKO Orpheum, in Denver.

MRS. JOSEPH COLE of Charles City, Ia., has been appointed manager of the Central States Theatres Cresco theatre, in Cresco, Ia., replacing Jack Slingluff, who has joined the armed forces.

AL GARFIELD, assistant to Lyle Trenchard, general manager of the William Goldman circuit in Philadelphia, has resigned.

W. D. PATE has opened a theatre at Slocomb, Ala.

RICHARD REED has been appointed manager of the Roosevelt, in Seattle, succeeding William Robinson, who will enter one of the war industries. Reed's former post as manager of the Sterling Queen Anne is filled by Herbert Stuart, who continues to manage the Arabian for the same circuit.

HAPPY BIRTHDAY

October 16th
John Turner
Sidney Magen
Theodore Schlosser
Harry Pickett, Jr.
Dave Unger
Alfredo Escamilla
Richard H. Stoddard

17th
George E. Gemming
William S. Samuel
Tan Boon Bee
Sol J. Levoy
Mort Goodman

18th
Paul H. Garns
Robert Anthony
Al Stevens
Oliver H. Bradbury
Ray O. Monzingo

19th
Edward J. Cline
Maurice A. Cohen
Theodore Friedman
Frank Kovaletz

October 19th
Francis E. Lattin

20th
Frank C. Goldquist
Sterling Jermstad
Burleigh G. Rose
Harvey H. Whaley
Bryant Williams
George P. Gross

21st
H. M. Francisco
Tom Johnson
Lew Bray
A. Albert Cohan

22nd
Fred Meyer, Sr.
Frank LaBar, Jr.
A. G. W. LaShelle
Celas Camerlin
Richard M. Thomason
L. W. Scott
R. W. O'Donohue
R. H. Arthur, Jr.
Lloyd Stephenson

BEN LEVINE, formerly in film distribution, has leased the Strand theatre, in Wallingford, Conn.

KEITH LINFORDE succeeds Howard Wynne as manager of the Mission theatre, in Seattle, the latter resigning to enter the Army Air Force. A. H. McMillan, now managing the Blue Moose, replaces L. Jocheim as manager of the Roxy, in Tacoma, since Jocheim goes into the Army. Robert Laing, head advertising artist for the Hamrick-Evergreen circuit, has resigned to do drafting work at the Boeing airplane plant.

SAM DeFAZIO, manager of the Harris Liberty, in Pittsburgh, has succeeded William Zeilor as manager of the Harris theatre there. David Flamm succeeds DeFazio.

ROBERT BEREZIN, manager of the Elgin, in Ottawa, has been placed in charge of the 20th Century Theatres' Oshawa house. Stewart Gillespie succeeds Berezin. Ernest Reid, formerly of the Community, in Welland, replaces John Kirk, assistant manager of the Elgin, who will be reassigned.

SEYMOUR BAGETELL of New York has joined the Vabalow circuit in Camden, N. J., as manager of the Broadway, succeeding Peter Trado, who has joined the Coast Guard.

ALLEN SPARROW has been promoted from manager of Loew's theatre, in Richmond, Va., to district manager in Columbus, succeeding Mike Cullen, who enlisted in the Specialists Corps of the Army, and has been commissioned a captain.

LIGE BRIEN, former manager of the Warner Belmar, in Pittsburgh, has been transferred to the circuit's Kenyon there, succeeding Sam Gould, who is the new manager of Warner's theatre, in Greensburg.

GERARD A. SAVOIE is now managing the Arcade theatre, in Springfield, Mass.

NORMAN ROLFE, manager of the Wethersfield theatre, in New Haven, has been named district manager of the Lockwood-Gordon Connecticut houses.

FRANK FLYNN is the new manager of the Esquire theatre, in Indianapolis.

AL HOSTLER has moved from the Granada, in Buffalo, to manage the Riviera and Lake, in Rochester, for Schine's. Neil Henry, house manager, is running the Liberty under Bud Silverman, city manager, and Tom Farnan joins the Monroe staff as assistant manager.

MRS. FLORENCE BARBOUR, of Tacoma, Wash., has just been appointed house manager of Hamrick's Blue Mouse theatre.

A. E. POST is now assistant manager of the Civic Center theatre, in Great Falls, Mont.

STANLEY GERE has been named manager of the Warner Badger theatre, Racine, Wis., suceeding Ervin Janot, who has been transferred to the circuit's Majestic, in Sheboygan, Wis.

W. L. TATREAU has become manager of the Warner Aberdeen theatre, in Aberdeen, Wash.

WAYNE JERDEN, manager of the Northio Sorg theatre, at Middletown, Ohio, has been transferred to the Palace, at Hamilton, Ohio, as assistant manager.

SAM GOULD, manager of the Warner Kenyon, in Pittsburgh, Pa., has been promoted to the supervisor's berth in Greensburg, Pa.

SOL SHAFER, manager of Schine's Liberty theatre, in Rochester, and an original partner of the Schines, has retired after 26 years in the business.

STOCKTON LEIGH, manager of Schine's Monroe, in Rochester, has resigned to enter the Army.

MRS. M. NICHOLS, of New Orleans, has taken over the management of the Saenger Buck theatre, in Biloxi, Miss.

GEORGE WEST is now managing the Wometco Grove theatre, in Coconut Grove, Fla.

CHARLES BECKER is publicity man at the Rugoff & Becker Austin theatre, in Kew Gardens, N. Y. David Sadoff continues as manager.

S. K. GRAY, formerly with the Seashore Amusement Corporation in both the New and the Rivoli theatres, in Rockaway Beach, N. Y., has left for the Army.

KEEP 'EM SMILING!
BEELERVILLE BUGLE
BATAAN
POLITI
JAP
MAN TO MAN WHAT DO YOU THINK?
GLENN FRANKI

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

WANTED: THEATRES TO LEASE IN VIRGINIA, West Virginia, North Carolina. BOX 1570, MOTION PICTURE HERALD.

THEATRE—PROFITABLE, MODERN. WISCONSIN. Must sell immediately. Excellent gross and net. Terms to responsible party. BOX 1572, MOTION PICTURE HERALD.

THEATRE—MICHIGAN. BEAUTIFUL, MODERN house. Proven money maker. Lease and equipment. Some terms. Can be investigated thoroughly. BOX 1573, MOTION PICTURE HERALD.

CHICAGO THEATRE. AIR CONDITIONED. ALWAYS profitable. Good reason for selling. Rigid investigation invited. BOX 1574, MOTION PICTURE HERALD.

FOR RENT MOVING PICTURE THEATRE, Southampton, N. Y., good opportunity. GRUNDY, Hampton Bays, N. Y.

HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

WANTED: MOTION PICTURE OPERATOR, salary $45 per week. COLONIAL THEATRE, Southington, Conn.

POSITION WANTED

MANAGER NOW EMPLOYED WISHES TO make change. 15 years experience, a go-getter. Married, with children. BOX 1568, MOTION PICTURE HERALD.

THOROUGHLY EXPERIENCED ALL PHASES of theatre management. Employed in present position 9 years. Wish to make change. Go anywhere. American, 33 years old, married, draft exempt. BOX 1567, MOTION PICTURE HERALD.

THEATRE OWNERS. HAVE YOU AN OPPORtunity that's real for a top notch manager, exploitation man or district manager with gilt edge references, draft exempt, present employed? Write to BOX 1571, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE EQUIPMENT OF CLOSED THEAtre, ideal for defense location. WALDRON, Lindsay, Oklahoma.

PEERLESS MAGNARC LAMP, $275, HALL-CONnelly HC-10 High Intensity, $350, Demonstrators. Brandt direct coin machines, $89.50. S.O.S. CINEMA SUPPLY CORPORATION, New York.

WANTED: THEATRE ORGAN CONSOLE. M. MAYNARD, 11 Kramer Avenue, Caldwell, N. J.

THEATRE CHAIRS — USED — LARGEST STOCK in the middle west. Parts for all makes. We also rebuild your chairs without interfering with the operation of your theatre. CHICAGO USED CHAIR MART, 844 So. Wabash Ave., Chicago.

WANT TO BUY USED BLOWER WASHERS, Drives motors, Popcorn machines, Peanut Roasters. WILLIAMS, Box 838, Atlanta, Ga.

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NEW YORK, U. S. A.

OBITUARIES

Joseph Maguire, Salesman, Dies

Joseph W. Maguire, salesman for Warner Bros. in the Kansas City branch, was killed on a deer hunting trip, near Gunnison, Colo., October 5th, when his gun, which he had placed in the motor car, was accidentally discharged.

He and Mrs. Maguire had a home in Kansas City, although they had been living for about a year in Wichita near his territory. He previously had been with Metro-Goldwyn-Mayer more than 10 years, in the east, and, since 1931 at the MGM Kansas City branch as booker, then salesman, before going to Warner Bros. a year ago.

Charles Johnson

Charles E. Johnson, 73, associated with Eastman Kodak Company for 46 years, died October 9th at his home in Van Nuys, Cal. Mr. Johnson was one of the early employees engaged by the late George Eastman.

He retired as traffic manager in 1935. When Mr. Johnson took charge of the shipping department in 1894 the personnel numbered five; when he retired, more than 200 men were under his supervision.

Effie Ellsler

Effie Ellsler, 87, widely known stage favorite of former years, died October 8th at the Pacific Home, Los Angeles, after an illness of several weeks. Miss Ellsler's most successful part was the title role in Steele Mackaye's play "Hazel Kirke," which opened at the Madison Square theatre, New York, February 4, 1880 and had 480 performances, said to have been the longest run in New York up to that time. Miss Ellsler appeared in character parts in motion pictures.

Don Brown

Captain Don E. Brown, 25, son of Joe E. Brown, was killed in the crash of an Army bomber near Palm Springs, Cal., October 8th. The Army ferrying command said Captain Brown was on a routine flight from the Long Beach, Cal., air base to Utah when the crash occurred.

Captain Brown only recently was promoted to a captaincy, after having been commissioned a second lieutenant in the Air Forces July 11, 1941.

George Bauch

George J. Bauch, 54, founder and for 25 years operator of the Mirth theatre, south side Milwaukee house, died October 6th in a Milwaukee hospital.

Thurston Howes

Thurston B. Howes, 30, of Bangor, Me., died in a duck hunting accident at Mud Pond, Me., October 6th. He was the son of Ira Howes, Patten, Me., theatre operator, who narrowly escaped drowning in the accident. A third member of the party also escaped.

Arthur Brock

Arthur R. Brock, 53, projectionist at the Warner theatre in Milwaukee since its opening in 1931, died October 3rd at his home in that city.

Torie Maltese

Torie Maltese, 65, actor, scenic artist and manager of the Milford Players, Milford, Pa., died October 8th in New York.

Buys Indiana Theatre

The Arcade theatre in Gas City, Ind., has been purchased by the Kaffalot Brothers.

RAILWAY EXPRESS AGENCY

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IN THE COURTS

Protects Interest in New Jersey House

Vice-Chancellor W. Frank Sooy in Atlantic City, in a decision handed down on October 6th, safeguarded the interests of Winfield W. Love in the Somers Point theatre, Somers Point, N. J., which he had reconveyed to Edward Skyrm, his former employer, by a court order in July, 1941. After that transfer, Mr. Love claimed it had been discovered that the deed wiped out a 1937 agreement whereby Mr. Skyrm had promised to bequeath the theatre to Mr. Love in his will. The court ordered the deed corrected to keep alive the rights of Mr. Love.

In his petition, Mr. Love set forth that he had been manager of the theatre since 1930 at only a nominal salary and claimed that the agreement to beqeauth the theatre to him was part of the consideration for his services to Mr. Skyrm, owner of the house. Mr. Skyrm later conveyed the premises to Mr. Love, but the court found the deed was apparently executed to circumvent Mr. Skyrm's estranged wife, Lucille, in her dower rights, and ordered the reconveyance.

Theatre Sues Chicago Over Subway Work

Illinois United Theatre Company, Chicago, lessee of the United Artists theatre under Balaban & Katz management, has filed suit in circuit court, Chicago, for $50,000 damages against the City of Chicago, Healy Subway Construction Company, and Casey & Emmert Company, contractors, resulting from the subway construction on Dearborn Street, where the theatre is located.

Sues NBC, ASCAP on Song

NBC and ASCAP were named defendants last week in a suit filed in Federal court by William R. Law which charged the defendants with unauthorized use of the plaintiff's song "On Iowa" in broadcasts. The complaint alleged that the plaintiff, who had composed the song in 1919, had granted sheet music publication rights to Melrose Bros. Music Company but had not issued any broadcasting rights. An injunction, accounting and damages were asked.

Radio Suit Settled

Suit of Opera Theatre, Inc., for an injunction and accounting against CBS, Young & Rubicam, Management Charles L. Wagner, Inc., and the Celulose Corporation of America was settled and discontinued in Federal court last week. Plaintiff had claimed that it was the originator of the idea of one-half hour radio dramas and sought to restrain the defendants from broadcasting the program, "Great Moments in Music" as an infringement.

Sues on Assessment

Claiming that the Hollywood theatre has been overassessed $500,000 by the New York City Tax Commission, Warner Bros. last week filed suit in the New York supreme court asking the court to issue a writ ordering a reduction in the assessment. According to the petition, the Commission has evaluated the theatre at $1,100,000 for 1942.

Theatres Sold in Midwest

L. A. Smith of Business Brokers, Inc., Chicago, has announced that among the theatres sold recently to clients of the company were the Chandler, in Detroit; Flora, Flora, Ind.; Falls, Sheboygan Falls, Wis., and the Main, Chicago. Mr. Smith reported an increasing demand for theatres in the midwest. His company specializes in the sale of film houses and theatre leaseholds in that section.

PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

In Which We Serve

(Two Cities-British Lion-UA)

War Epic

In his "Cavalcade" the versatile Mr. Noel Coward made a gift to the show business and enriched the documentation of an era. In this profoundly moving and epic ode to the British Navy he has once again created one of the few genuine works of art stimulated by the present war, and confounded those *a priori* critics who disbelieved he knew anything about box office values.

"In Which We Serve" is as near to flawless as a motion picture can be, and while inflexibly realist documentation, it is heart stirring emotional entertainment, inspiring and sympathetic, of the most assured calibre. Daring in its experimental form, devoid of a single star name—for not even Coward is a motion picture star—unusually long—it runs for more than two hours—it is the most noteworthy achievement of British studios in many a long year, possibly even the outstanding film of the year from all fronts. Here it is destined to do front rank business and then some, with its terrific emotional appeal to the ordinary patron and its direct link with the intellect of the literati. People will see it and talk about it, talk about it and see it again and again. Nor need American exhibitors be nervous of its absence of star names. It is showmanship in an exceptional class.

Hero of the film is the destroyer "Torrin," and it is her life and the lives of her men and their womenfolk which make the film the lives and experiences of all men and women in Britain today. Through the eyes and minds of her crew as they face death on a Carley float from the bullets of a Nazi plane, a touching pattern of life and death, comedy and romance, war and peace is traced. The domestic simplicities of Captain Kinross's own life, the homely houses of Plymouth, with a petty officer who philosophizes and orates, an ordinary seaman who marries and becomes a father, quiet courage, plebian wit, the death which comes from the air, the thrills of sea warfare in the Cretan Seas, the grim tragedy and heroism of Dunkirk, all Britain, all the war, in a tapestry in which light and shade, color and drabness are woven with the most touching sympathy and truth. The English gift of understatement, perhaps, emphasizes the intense emotional qualities of the picture. The accuracy of recreated war episodes, the flawless detail of photo and sound track, setting and action give it the authenticity of a factual record.

Coward's direction is exceptionally sensitive and his touch in the more dramatic passages the touch of an artist. His daring has in fact come off. He himself as the unsmiling Kinross dominates the picture, making no bid for prettiness or romantic glamor. He is the complete English naval man. Johnny Mills, as the Seaman, a perfect Cockney creation; Bernard Miles as the Petty Officer; Celia Johnson in a flawless and most moving characterization as Mrs. Kinross; Kay Walsh as the girl who marries the sailor, these are names which mean little probably at the British box office and nothing on the other side of the Atlantic. They none the less make the film live.

Technically, in its superlative editorial treatment—Editor David Lean co-directed with Coward—in Ronald Neame's fine camerawork, in the realism of its sound by C. C. Stevens, the film is a high caliber achievement. Coward's name appears more than frequently on its credits—he wrote the film, produced, co-directed, starred and musically scored it. In every branch he excelled. Out of the blue he has obviously made a number one box office sensation, art work of greater than usual merit, and a notable contemporary document.

Seen in a paying audience the film went its way before some 2,000-odd spellbound patrons whose tense attention and emotional reactions gave the show a rare atmosphere. Credited especially were the film's fidelity to facts and its complete absence of false heroics, or flag wagging patriotics. It was generally voted more than merely a film but a notable experience Reviewer's Rating: Excellent.—AUBREY FLANAGAN.

Release date, Dec. 25, 1942. Running time, 113 min. General audience classification.

Captain "D"	Noel Coward
Shorty Blake	John Mills
Walter Hardy	Bernard Miles
Alix (Mrs. Kinross)	Celia Johnson
Mrs. Hardy	Joyce Carey
Freda Lewis	Kay Walsh

Derek Elphinstone, Michael Wilding, Robert Sansom, Philip Friend, George Carney, Kathlees Harrison, Wally Patch, Richard Attenborough, Penelope Dudley Ward, Johnnie Schofield, Geoffrey Hibbert.

The Navy Comes Through

(RKO Radio)

Sea Drama

RKO comes through with "The Navy Comes Through." Paying tribute to the United States Navy and to the Merchant Marine, "The Navy Comes Through" is a picture shrewdly calculated to cause—nay, inspire—audiences to go out of theatres cheering and telling their friends it's a picture they shouldn't miss.

It's a dish of patriotism, served with a nice fillip of substantial story, which packs thrills aplenty and blends romance, action, comedy and suspense into a well-kneaded mixture.

It's the story of a Navy gun crew assigned to a munition-laden ship bound for England, and of their fight, along with the Merchant Marine, against fog, storm, dive bombers and submarines, to deliver the goods. The gun crew captures a Nazi submarine tender and by a ruse destroys the hovering U-boats. That's the story on a grand scale. In its intimate details it's also the story of a young naval lieutenant, "broken" because of an accident aboard a battleship, who rejoins the Navy as a seaman and is assigned to the gun crew commanded by the Chief Petty Officer whose testimony condemned him at the Naval inquiry. It's also the tale of the romance between the former lieutenant and the sister of the officer.

The cast delivers in a wholesale manner. Pat O'Brien as the petty officer, George Murphy as the ex-lieutenant, and Jane Wyatt as the romantic interest head the cast. Truly outstanding performances are given by Jackie Cooper as a seaman; Carl Esmond as the Austrian violinist who becomes an American citizen and joins the Navy; Max Baer, former boxer, as a member of the crew; Desi Arnaz, as the Cuban who seeks to "save the United States" because the United States liberated his country; Ray Collins, of the Mercury Theatre, as the merchant ship captain; Frank Jenks, as the Brooklynite who, amid shots at enemy subs, insists upon hearing the Dodgers' latest score.

The material for the story is sound, basic stuff. In fact, the *Saturday Evening Post* thought so well of "Pay to Learn," by Borden Chase, which provides the foundation for "The Navy Comes Through," that the publication reprinted it, the only narrative having that distinction. Earl Baldwin and John Twist, who did the adaptation, and Roy Chanslor and Aneneas MacKenzie, who wrote the screenplay, gave it everything they had in the way of punchy lines and situations.

A. Edward Sutherland, in the execution of one of his best assignments, carried the ball over the goal line. Islin Auster, who produced, kicked the field goal for his department. This film is the first to be made completely under the jurisdiction of Charles Koerner, who recently took over supervision of the studio.

Seen at the Pantages theatre, Hollywood, where the audience gave complete attention to every scene and cheered the movement of the story along step by step. Lobby concensus was that the film does a grand job for the Navy as well as for the Merchant Marine, yet provides as entertaining an evening as could be had. Reviewer's Rating: Excellent.—Vance King.

Release date, October 30, 1942. Running time, 81 min. PCA No. 8509. General audience classification.

Mallory	Pat O'Brien
Sands	George Murphy
Myra	Jane Wyatt

Jackie Cooper, Carl Esmond, Max Baer, Desi Arnaz, Ray Collins, Lee Bonnell, Frank Jenks, John Maguire, Frank Fenton, Joey Ray, Marten Lamont, Cyril Ring.

Seven Days' Leave

(RKO Radio)

Music, Romance and Comedy

Producer-director Tim Whelan has assembled a little of everything and a lot of some things and tied the pieces together with a plot that involves a soldier and a girl. There is a lot of romance, comedy and music. Also there are scenes of Army life, radio programs, imitations, dances, etc. It is a hodgepodge, but from a box office standpoint it probably will be a highly successful one. It has the comedy to keep the cash customers happy.

Not one but two popular orchestras appear here—Freddy Martin's and Les Brown's. As vocalists there are Mapy Cortes, Ginny Simms and Marcy McQuire, not to mention the contributions of the two stars—Victor Mature and Lucille Ball. It is a rare occasion when any of the aforementioned orchestras, vocalists or stars are not "giving out" with music. Songs include "Can't Get Out of This Mood," "I Get the Neck of the Chicken," "A Touch of Texas," "Soft Hearted," and two unpublished songs, "Please Won't You Leave My Girl Alone" and "You Speak My Language."

The cameras have invaded two currently popular radio programs and filmed scenes from them. They are "Truth or Consequences" with Ralph Edwards and company and "The Court of Missing Heirs." Also from radio is Harold Peary, better known as "The Great Gildersleeve."

Peter Lind Hayes contributes a good deal to the picture with his imitations of Ronald Colman, Lionel Barrymore and Charles Laughton. The imitations are woven into the story and are on the hilarious side. Arnold Stang, a newcomer, portraying a timid soldier, contributes to the comedy part of the picture, as does the dancing team of Lynn, Royce and Vanya.

The plot has to do with Private First Class Victor Mature's campaign to wed Lucille Ball by the time his seven days' leave is up so he can collect $100,000 from his grandfather's will. They fall in love but complications develop when Miss Ball learns of the will from the lawyer, "The Great Gildersleeve." Everything is smoothed out at the end.

Previewed at the RKO Radio exchange projection room in New York. A trade press audience found parts of the picture amusing and other parts not so amusing but were generally agreed the film has good box office possibilities. Reviewer's Rating: Good.—Paul C. Mooney, Jr.

Release date, Nov. 13, 1942. Running time, 87 min. PCA No. 8517. General audience classification.

Johnny Grey	Victor Mature
Terry	Lucille Ball

Harold Peary, Mapy Cortes, Ginny Simms, Marcy McGuire, Peter Lind Hayes, Walter Reed, Wallace Ford, Arnold Stang, Buddy Clark, Charles Victor, King Kennedy, Charles Andre, Harry Holman, Addison Richards, Lynn, Royce and Vanya, Freddy Martin and orchestra, Les Brown and orchestra.

Thunder Birds

(Twentieth Century-Fox)

Flight Training in Technicolor

The locale of this film is Thunder Bird Field in the Arizona desert, where the flying cadets of the United States, Great Britain and China are receiving their primary training. For the purposes of entertainment the focus has been narrowed to concentrate on a single British cadet but in so spotlighting this one lad, it nevertheless gives an over-all picture.

Technicolor is always an advantage in airplane pictures and this one is no exception. The scenery is breath-taking.

The usual formula is missing; there is no smart-aleck student, no Colonel's daughter and no clubbiness among the students. There is a heroic rescue but it is not an important feature or climax. Apparently the war has become too deadly earnest to allow time for theatrics, a fact which may or may not be appreciated by the average motion picture audience.

The cast, while not outstanding in box office names, is nonetheless capable. Gene Tierney holds up the romantic end satisfactorily. Her role is the accustomed one—she spurns her old friend the aviation instructor for the young British cadet. Preston Foster is his usual self as the instructor, and John Sutton has the role of the cadet. Jack Holt and Reginald Denny are respectively the British and American squadron leaders.

Since much of the action takes place in a Western atmosphere, the musical background of "Deep in the Heart of Texas" seems to be quite in order. David Buttolph, who is credited with the music, is to be congratulated on leaving out the hand clapping concommitant of the song.

Lamar Trotti produced from his own screenplay, a combination which seems to be advantageous. Melville Crossman wrote the original story. William A. Wellman lives up to his reputation for directing fast-moving pictures.

Reviewed in the Fox projection room before an audience of trade press critics. Reviewer's Rating: Good.—Bob Wile.

Release date, Nov. 20, 1942. Running time, 78 min. PCA No. 8419. General audience classification.

Kay Saunders	Gene Tierney
Steve Britt	Preston Foster
Peter Stackhouse	John Sutton
Colonel MacDonald	Jack Holt

Dame May Whitty, George Barbier, Richard Haydn, Reginald Denny, Ted North, Janice Carten, Archie Got, Lawrence Ung, Montague Shaw, Nana Bryant, Iris Adrian, Viola Moore, Connie Leon, Walter Tetley, Billy McGuire, Richard Woodruff.

The Black Swan

(Twentieth Century-Fox)

Technicolor Swashbuckling

The fortunate generation who knew the late Douglas Fairbanks in his prime will be recalling him often and with nostalgia as Twentieth Century-Fox displays its pirate story on the screen. The color toward which he groped in "The Thief of Bagdad" now burns in the red bandanas, highlights the flashing blue blades and enriches the grandee's satin cloak. But some of the high gusto has been lost. Civilization has touched the shaven cheek of Tyrone Power and the fate of a landed, law-abiding squire wedded to the beautiful Maureen O'Hara inevitably catches up with him at the close.

The novel by Rafael Sabatini provides other, blood-thirstier blackguards brandishing cutlasses—Henry Morgan, for one, whose empire-building it portrays with singular inappropriateness today. His cohorts include the red-bearded Billy Leech and a swaggering Irishman with a fine stomach for ale. These, in the persons of Laird Cregar, George Sanders and Thomas Mitchell, in the same order, are in the old tradition of unregenerate scoundrels and each portrayal is a joy.

In the screen play by Ben Hecht and Seton I. Miller, based on Mr. Miller's adaptation of the book, the idiom of 1942 has been employed with profit, and the deft humor of Mr. Hecht is subtly in evidence. Special commendation should also be given the impressionistic photography of Leon Shamroy and the apt musical score of Alfred Newman.

The role of Morgan's henchman and converted cutthroat will be Tyrone Power's last assignment but one for the duration. It should satisfy his admirers and increase their number. Maureen O'Hara is charming as the daughter of the ex-governor of Jamaica who is carried aboard the pirate ship and learns to appreciate pirate standards.

Production by Robert Bassler and direction by Henry King leave little to be desired in the way of action and display, and the film promises young and old a gift of spectacular make-believe for the holiday season.

Previewed at the home office projection room. Reviewer's Rating: Good.—E. A. Cunningham.

Release date, December 4, 1942. Running time, 85 min. General audience classification.

James Waring	Tyrone Power
Margaret Denby	Maureen O'Hara
Captain Henry Morgan	Laird Cregar
Tommy Blue	Thomas Mitchell
Captain Billy Leech	George Saunders

Anthony Quinn, George Zucco, Edward Ashley, Fortunio Bonanova, Stuart Robertson, Charles McNaughton.

In the Rear of the Enemy

(Artkino Pictures, Inc.)

Action-War Film

This is the latest picture to come out of Russia and the first Soviet film produced with English dialogue. It was made this summer in Moscow by Soyuzdet, the Soviet Youth Film Studio, at a time when the Nazis were within 50 miles of the studio. On the whole, it is good entertainment. It is the kind of action picture which American audiences should enjoy and is singularly lacking in any kind of heavy-handed propaganda.

The English version was dubbed in by Anglo-American, the British distributing company for Russian product, in London. The dubbing job was quite skillful, synchronization of voice and action on the screen being for the most part expertly handled. In a few instances, however, the English idiom will be difficult for our audiences to understand.

"In the Rear of the Enemy" tells the story of three Russian soldiers of the ski-patrol on the Northern front who are sent out for reconnaissance behind the Nazi lines. What these men do, how they are trapped, how they reach their objective and how their cooperative effort helps to destroy a Nazi battery, is told simply, forcefully and with dramatic effect. The acting, photography—particularly in the ski and snow shots—the production and direction are good. Once American theatregoers get past the partial barrier of the English speech, the film should prove highly entertaining and as grimly realistic as today's headlines.

It was produced by Sergei Yutkevich, directed by Eugene Schneider. The English version was directed by Herbert Marshall (not the Hollywood actor) with dialogue by Lionel Britton and synchronization by K. H. Frank.

Viewed at New York's Stanley theatre where a large Saturday evening audience, including a goodly number of soldiers, sailors and marines from the United States and United Nations, indicated their approval by frequent applause. Reviewer's Rating: Good.—Jeannette E. Samuelson.

Release date, October 9, 1942. Running time, 59 min. General audience classification.

Russian actors: Nikolai Kruichkov, Pavel Springfeld, Alexander Grechani.

English voices: Richard George, Harry Ross, Jack Chambers, Herbert Marshall.

Dr. Renault's Secret

(Twentieth Century-Fox)

Pseudo-scientific Horror

Twentieth Century-Fox has gone the whole way in the matter of ape-men, achieving a harrowing film which sustains interest by reasonable progression once the original fantastic premise has been accepted. The principal character is an ape taught to speak and walk like a man after a series of brain operations, and bearing some resemblance to humanity with the aid of plastic surgery. If J. Carrol Naish seems more like a savage learning civilization by rote, the effect is sufficiently chilling for the drama's purposes.

The action takes place in pre-War France where John Shepperd, an American doctor, has arrived to marry Lynne Roberts, the niece of a wealthy scientist. The estate houses a menacing assortment of suspicious characters in addition to the handyman, Noel, whose devotion to the girl is matched by his suspicion of all others, man and beast. The young doctor pieces together the story of Noel, but not in time to prevent three violent murders or the kidnapping of his fiancee.

The cast, including also George Zucco, Bert Roach, Eugene Borden and Jack Norton, handles the assignments competently and without reservations under the capable direction of Harry Lachman. Sol M. Wurtzel was executive producer.

Seen in a home office projection room where a trade press audience seemed impressed that the story could be revived with fresh entertainment values. Reviewer's Rating: Good.—E. A. C.

Release date, December 11, 1942. Running time, 58 min. PCA No. 8659. Adult audience classification.

Mr. Noel	J. Carrol Naish
Dr. Larry Forbes	John Shepperd
Madeline Renault	Lynn Roberts
Dr. Renault	George Zucco

Bert Roach, Eugene Borden, Jack Norton.

Smith of Minnesota

(Columbia)

What Makes an All American

Something different in the run of football pictures is here timed by Columbia to reach screens at the peak of the gridiron season. It has no last minute touchdown. And it lacks much of the action expected in a football film.

But there is a human interest story in the family background and development of an All-American player. Bruce Smith, one of the greatest of Minnesota's backs, playing himself, is the subject of the picture. Newsreel sequences of the outstanding moments from Minnesota football games of the past three years are edited into the story. They are an exploitation point not to be overlooked.

A Hollywood writer, played by Warren Ashe, is sent by Columbia to Fairbault, Minn., Bruce's home town, to gather background. He lives with the Smiths, and, aided by Arline Judge as a girl reporter, discovers that they are a typical American family. Bruce, he finds, is a likeable, but very modest, average American boy whose principal interest has always been football. The writer follows his development, learns how the boy was taught football by his father, and hears first hand of his career at Minnesota.

Playing days are now over, however, and Bruce joins the Navy. His father explains that he now is on the greatest team of all in a game that counts. The screen writer returns to Hollywood convinced that the facts themselves will enable him to write his greatest script.

Jack Fier produced the original screenplay by Robert D. Andrews with Lew Landers directing. They manage to keep the halfback's life narrative moving, and intersperse enough football newsreel clips to keep the sport fans interested. Smith acts Smith with modest reticence and without professional histrionics. Interest in the picture would seem to be highest in the area of the Big Ten football conference.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Previewed at a New York projection room to a non-committal handful of professional reviewers. They were interested chiefly in the football newsreel sequences. Reviewer's Rating: Fair.—John Stuart, Jr.

Release date, October 15, 1942. Running time, 66 min. PCA No. 8639. General audience classification.

Bruce Smith	Bruce Smith
Glynn Allen	Arline Judge
Charles Hardy	Warren Ashe

Don Beddoe, Kay Harris, Robert Stevens, Roberta Smith, Rosemary DeCamp, Maurice Murphy, Dick Hogan, and Douglas Leavitt.

Boss of Big Town

(Producers Releasing)

Melodrama

Timely as today's headlines and treating a topic which touches every American home, PRC's forthcoming "Boss of Big Town" is a rare cinematic offering, combining a well made melodrama with opportunities for widespread exploitation. Its plot deals with an attempt to corner the food supply of a large Pacific Coast city by coercion and intimidation of the producers, and to make the consumers pay added prices despite the government ceilings already in effect. The plot fails, however, through the efforts of an honest market man who, realizing the tremendous illegal "taxation" of the public that would be created, joins the gang and brings it to justice.

John Litel as the market man, Florence Rice as his sweetheart who is a newspaper reporter, and H. B. Warner as the villain, are the cast tops, with Jean Brooks, John Miljan, David Bacon, Mary Gordon, John Maxwell, and others in support.

One of the parade of improved pictures coming from PRC, it is the result of the combined efforts of Arthur Hoerl, who wrote the original story; Edward Dein, who did the screenplay; Arthur Dreifuss who directed, Producer Jack Schwarz and his associate Harry Edwards.

Previewed at the RCA projection room to a trade press audience. Reviewer's Rating: Good. —V. K.

Release date, Dec. 7, 1942. Running time, 64 min. PCA No. 8810. General audience classification.

Michael Lynn	John Litel
Linda Gregory	Florence Rice
Jeffrey Moore	H. B. Warner

Jean Brooks, John Miljan, David Bacon, Mary Gordon, Frank Ferguson, John Maxwell, Paul Dubov, Lloyd Ingraham, Patricia Prest.

Blondie for Victory

(Columbia, 1941-42)

The Bumsteads Again

The irrepressible "Bumsteads" are back again—this time with a message about women in war work. Albeit a little hidden in the comedy and goings-on peculiar to this "typical" American family, the message is, nevertheless, there. What it purports to tell is that, with exceptions of course, the housewives of America will best serve their country in this wartime by being housewives.

The film arrives at this conclusion after "Blondie" and the other wives in the "Bumstead" neighborhood form the Housewives of America, don uniforms and proceed to make themselves scarce around the home. Of course, this is all a peg on which the screen writers and director hang their tale. As such it is an average film in the series with the usual shenanigans by Penny Singleton, Arthur Lake, Larry Simms, Daisy and her pups as the "Bumsteads" and Jonathan Hale as "Mr. Dithers," "Dagwood's" boss. Also present are Stuart Erwin, Danny Mummert and Edward Gargan.

Early in the proceedings the film has a fashion show, displaying the uniforms worn by the various women's organizations active in war work. "Blondie" represents the Housewives. Later "Blondie," after "Dagwood" appears in a soldier's outfit, tells the housewives to go back to their homes and stop wasting their time in aimless adventure.

The climax comes with the Army chasing "Dagwood" for impersonating a soldier while "Dagwood" chases a "spy." The "spy" turns out to be a mild little man looking for a place near a damsite to hide a package of sugar. Incidentally quite a bit of play is given the word damsite.

Robert Sparks produced and Frank R. Strayer directed. The characters are based on the comic strip characters created by Chic Young.

Seen at the Fox theatre in Brooklyn. The audience appeared to like the goings-on. Reviewer's Rating: Fair.—P. C. M., Jr.

Release date, Aug. 6, 1942. Running time, 70 min PCA No. 8409. General audience classification.

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms

Daisy, Majelle White, Stuart Erwin, Jonathan Hale, Danny Mummert, Edward Gargan, Renie Riano, Irving Bacon, Harrison Greene, Charles Wagenheim.

Scattergood Survives a Murder

(RKO Radio)

Switch to Melodrama

At this point in the series of Scattergood Baines features produced by Jarrold T. Brandt a switch is made from the vein of comedy-drama to the formula of murder-mystery and a deal of strengthening is achieved by the process. As scripted by Michael L. Simmons and directed by Christy Cabanne, the picture lifts much of the burden of entertainment from the shoulders of Guy Kibbee, as Scattergood, and both role and player profit by this.

The tale opens with a double murder, an unknown arranging the demise of two monied spinsters, and proceeds to the reading of the will to an assortment of heirs summoned to the stately mansion with the secret panels and so on. Four reporters, a comedy sheriff and others participate in the unreeling of the plot, which is punctuated by additional murders, but it is Scattergood who succeeds in bringing the quite unsuspected killer to exposure. Laughs as well as thrills are utilized in the doing.

Previewed for the tradepress at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, October 16, 1942. Running time, 66 min. PCA. No. 8633. General audience classification.

Scattergood Baines	Guy Kibbee
Dunker Gillson	John Archer

Margaret Hayes, Wallace Ford, Spencer Charters, Eily Malyon, John Miljan, George Chandler, Dick Elliott, Florence Lake, Sara Edwards, Willie Best, George Guhl, Ed Waller, Margaret Seddon, Margaret McWade, Frank Reicher, Earle Hodgins, Alfred Hall.

Moonlight In Havana

(Universal)

Minor Musical

Topping most of Universal's minor musicals in point of novelty and content, this item offers the names of Allan Jones and Jane Frazee for purposes of billing and gives them seven songs to sing, singly and together, six of these by Dave Franklin having potentialities of popularity, and the seventh, "I Wonder Who's Kissing Her Now," a hit revived from yesteryear.

Between stretches of song, some of which are spotted with dancing furnished by the Jivin' Jacks and Jills, the Horton Dance Group and by Grace and Nicco, who stop the show, William Frawley, Hugh O'Connell and Jack Norton supply comedy that collects its own laughs.

Oscar Brodney's original screenplay casts Jones as a baseball star under suspension who can sing like a professional only when afflicted with a cold. He joins a nightclub company enroute to Havana, in order to rejoin his ballclub which is training there, and attempts, with results yielding laughter, to carry on as ballplayer by day and vocalist by night.

Production by Bernard W. Burton and direction by Anthony Mann make no bid for Academy Award but do stock an hour of running time with amusement.

Previewed at the Ritz theatre, Hollywood, to a midweek audience which evidenced approval. Reviewer's Rating: Good.—W. R. W.

Release date, October 16, 1942. Running time, 62 min. PCA No. 8764. General audience classification.

Johnny Norton	Allan Jones
Gloria Jackson	Jane Frazee

Marjorie Lord, William Frawley, Don Terry, Sergio Orta, Wade Boteler, Hugh O'Connell, Jack Norton, Grace and Nicco, Horton Dance Group, Jivin' Jacks and Jills.

'Neath Brooklyn Bridge

(Monogram)

Those Kids Again

The East Side Kids place themselves on the law's side at the start of this Sam Katzman-Jack Dietz melodrama, and proceed at the peak of their form to enliven the activities and entertain the customers with their drolleries and inventiveness while outwitting any gangster who would coerce them into his service. They surpass most of their performances and the picture has more point and momentum than most of their vehicles.

Leo Gorcey is in command of the group and pilots them through any emergency which arises when their rescue of a girl being thrashed by her stepfather takes a turn which places them in jeopardy through machinations of a gangster, played by Marc Lawrence. The scene is described by the title, and the film ends in a free-for-all resulting in capture of the criminal.

Harvey Gates' script supplies action aplenty, capitalized to the full by Wallace Fox's direction. Barney A. Sarecky, as associate producer, gave the production roundedness and precision. It rates with the best in its budgetary bracket.

Previewed at the Studio City theatre, San Fernando Valley, Cal., to a Monday night audience which seemed to like it. Reviewer's Rating: Good.—W. R. W.

Release date, November 20, 1942. Running time, 64 min. PCA No. 8787. General audience classification.

Red River Robin Hood

(RKO Radio)

Western

Although employing many of the time-honored standbys, this picture is as entertaining as most of its type. It should satisfy those audiences who enjoy the excitement of a Western, without caring too much about its incongruities. As in all pictures of this type, there are a great many men who stand about continually without any visible means of support, while the heroes are able to hoodwink the villains with the greatest of ease. Yet, with it all, the requisite amount of action and excitement are included.

It starts with a land-grab by the local villain aided by a forged conveyance and a crooked judge. Tim Holt and Cliff Edwards, the picture's protagonists of justice, then enter the scene, to be employed by the villain as two of his "boys." In the guise of "Mr. Justice," they also aid the embattled ranchers to retain their land. Finally, of course, their dual roles get them up against a *cul de sac.* But the Marines, in the person of the aroused ranchmen and a crusading newspaper editor arrive in time.

Tim Holt and Cliff Edwards are capable in the leading roles. Edwards, known also as Ukelele Ike, sings just one song, a typical cowboy number. Russell Wade and Barbara Moffett are also in the cast. Lesley Selander directed the film, which was produced by Bert Gilroy.

Seen at the RKO Richmond Hill theatre, where it was a part of the show at the morning world premiere of "Here We Go Again." The audience, predominantly youngsters, seemed to enjoy it and cheered and applauded at its conclusion. Reviewer's Rating: Fair.—R. A. W.

Release date, not set. Running time, 57 min. PCA No. 8574. General audience classification.

Tim	Tim Holt
Cliff	Cliff Edwards

Russell Wade, Barbara Moffett.

The Phantom Plainsmen

(Republic, 1941-42)

German Agents Go West

In line with its policy of setting western drama in an era of historical probability, Republic introduces a war theme into the latest saga of the Three Mesquiteers. The time is prior to the outbreak of war in Europe when Germany was preparing her armed forces and, presumably, importing horses from the western plains of the United States. The villains are all German agents; the heroes those rugged individualists of the west whose support in the predicted battle is assured—even to the horses who neigh as the film closes on the question "Will you fight for Uncle Sam?"

The hard-riding trio are pitted against speeding cars, coded messages and the Gestapo, but come through with the aid of their bare fists and a few well-placed shots from the hip. Their quarrel with the prospective purchaser of horses is purely personal until threats are made against a native son studying in Berlin. From then on the failure of the German cavalry is assured.

Regular followers of Steele, Tyler and Davis should find this a welcome variant of the usual theme, although not to be considered a precedent.

John English directed the film from a screen play by Barry Shipman and an original story by Robert Yost. Louis Gray was associate producer.

Seen at the New York theatre where a morning audience watched in good humor. Reviewer's Rating: Fair.—E. A. C.

Release date, June 16, 1942. Running time, 65 min. PCA No. 8359. General audience classification.

Tucson	Bob Steele
Stony	Tom Tyler
Lullaby	Rufe Davis

Robert O. Davis, Lois Collier, Charles Miller, Alex Callam, Monte Montague, Henry Rowland, Richard Crane, Jack Kirk.

Eyes of the Underworld

(Universal)

Racketeer Melodrama

The name of Richard Dix heading the cast is the chief exploitation peg for showmen. Otherwise the film is a routine melodrama of stolen cars, confederates in the office of the chief of police and a shady past for the Chief himself.

A slightly new twist is given the story with the appearance of a state investigator whose disinterest in local politics enables him to study both sides, disclose the Chief's previous criminal records, yet keep on the trail of the influential racketeers. Such objectivity is, however, a serious handicap to winning the girl in the case, whose affections remain unchanged.

Richard Dix gives a satisfactory performance as the chief of police although the comparatively sedentary role may disappoint his fans. Don Porter with a more active part fares better as the special investigator. Wendy Barrie is the girl.

Direction by Roy W. Neill is not as smooth as might be desired, a little too rapid for complete comprehension in some instances and slow enough to permit a lagging of interest in others. Ben Pivar is listed as associate producer.

Seen at the Rialto theatre in New York, where a male mid-afternoon audience yawned audibly at times. Reviewer's Rating: Fair.—E. A. C.

Release date, not set. Running time, 61 min. PCA No. 8356. General audience classification.

Chief	Richard Dix
Betty	Wendy Barrie
Jason	Don Porter
Benny	Lon Chaney

Billy Lee, Lloyd Corrigan, Marc Lawrence, Edward Pawley, Joseph Crehan, Wade Boteler.

That Other Woman

(Twentieth Century-Fox)

Romantic Complication

The complications which arise in the course of the effort made by a secretary to cause her young and handsome architect employer to notice her, first, and then to fall in love with her, form the basis of an innocuous and routine picture, the entertainment value of which is of the lesser order.

Virginia Gilmore is the girl, James Ellison the employer, Dan Duryea the faithful and rather stupid southerner who is in love with the girl, and Alma Kruger, the girl's aunt, who suggests old but tried methods of procedure for the girl in her effort, and who instigates most of the complications. No member of the cast distinguishes himself.

Ray McCarey directed the film, which was produced by Walter Morosco, from a screenplay by Jack Jungmeyer, Jr.

Previewed at the Twentieth Century-Fox home office projection room. Reviewer's Rating: Mediocre.—CHARLES S. AARONSON.

Release date, November 13, 1942. Running time, 75 min. PCA No. 8576. General audience classification.

Emily	Virginia Gilmore
Henry Summers	James Ellison
Ralph	Dan Duryea

Janice Carter, Alma Kruger, Bud McAlister, Minerva Urecal, Charles Arnt, Charles Halton.

ADVANCE SYNOPSES

NORTHWEST RANGERS (Metro-Goldwyn-Mayer)

Outdoor Drama

PRODUCER: Sam Marx. Directed by Joseph Newman.

PLAYERS: James Craig, William Lundigan, Patricia Dane, Darryl Hickman.

SYNOPSIS

Two boys, raised together, embark on separate careers when they reach maturity. One becomes a law enforcement officer, and the other, a gambler. Conflict of their business and personal lives provides the motivation.

THE CRYSTAL BALL (Paramount)

Comedy

PRODUCER: Richard Blumenthal. Directed by Elliott Nugent.

PLAYERS: Paulette Goddard, Ray Milland, Gladys George, Virginia Field, Cecil Kellaway.

SYNOPSIS

Stranded in New York City with only 38 cents, Miss Goddard poses as a fortune teller in order to earn money. Her troubles then begin, but are finally smoothed out after a series of farcical events, and she finds romance with Milland, an attorney.

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
....	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
....	The Lone Prairie	Oct. 15,'42
....	Smith of Minnesota	Oct. 15,'42
....	The Boogie Man Will Get You	Oct. 22,'42
...	Stand By All Networks	Oct. 29,'42
....	Boston Blackie Goes Hollywood	Nov. 5,'42
...	Laugh Your Blues Away	Nov. 12,'42
....	You Were Never Lovelier	Nov. 19,'42
..	The Desperadoes	Nov. 26,'42
....	The Cover Girl	Not Set
....	A Tornado in the Saddle	Not Set
....	Law of the Badlands	Not Set
....	The Fighting Buckaroo	Not Set
....	Something to Shout About	Not Set
....	Commandos Strike at Dawn	Not Set
....	Underground Agent	Not Set
....	Law of the Northwest	Not Set
....	How Do You Do	Not Set
...	Ride, Mountie Ride	Not Set
....	Junior Generals	Not Set
....	City Without Men	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	One Dangerous Night	Not Set
....	Merry Go Round	Not Set
....	Power of the Press	Not Set
.	13 Steps to Heaven	Not Set
....	Robinhood of the Range	Not Set
...	A Night to Remember	Not Set

MGM

Prod. No.	Title	Release Date
302	Tish	Sep.-Oct. '42
305	A Yank at Eton	Sep.-Oct. '42
306	The War Against Mrs. Hadley	Sep.-Oct. '42
307	Cairo	Sep.-Oct. '42
308	Seven Sweethearts	Sep.-Oct. '42
304	Apache Trail	Sep.-Oct. '42
30[illegible]	Somewhere I'll Find You	Sep.-Oct. '42
303	Panama Hattie	Sep.-Oct. '42
312	For Me and My Gal	Sep.-Oct. '42
309	Eyes in the Night	Sep.-Oct. '42
310	White Cargo	Sep.-Oct. '42
311	Omaha Trail	Sep.-Oct. '42
...	Andy Hardy Steps Out	Not Set
...	Random Harvest	Not Set
..	Reunion	Not Set
...	Journey for Margaret	Not Set
...	Whistling in Dixie	Not Set
....	Dr. Gillespie's New Assistant	Not Set
....	Presenting Lily Mars	Not Set
...	Lassie, Come Home	Not Set
....	Keeper of the Flame	Not Set
...	Tennessee Johnson	Not Set
...	Northwest Rangers	Not Set
...	Pilot No. 5	Not Set
...	Cargo of Innocents	Not Set
...	Assignment in Brittany	Not Set
...	Cabin in the Sky	Not Set
...	Du Barry Was a Lady	Not Set
...	Three Hearts for Julia	Not Set
...	The Human Comedy	Not Set
...	Nothing Ventured	Not Set
	Salute to the Marines	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42
...	Foreign Agent	Oct. 9,'42
.	Texas to Bataan	Oct. 16,'42
...	Criminal Investigator	Oct. 23,'42
...	Brewery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
...	War Dogs	Nov. 13,'42
...	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
. ...	Trail Riders	Dec. 4,'42
.	Rhythm Parade	Dec. 11,'42
. ..	Silver Skates	Not Set

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
....	Wake Island	
....	The Major and the Minor	
....	The Glass Key	
....	Wildcat	
....	Priorities on Parade	

Block 2

Prod. No.	Title	Release Date
...	Henry Aldrich, Editor	
....	Mrs. Wiggs of the Cabbage Patch	
....	Road to Morocco	
...	Street of Chance	
....	The Forest Rangers	

Prod. No.	Title	Release Date
....	Palm Beach Story	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Happy Go Lucky	Not Set
....	Wrecking Crew	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set
....	Missing Men	Not Set
..	Submarine Alert	Not Set
....	Star Spangled Rhythm	Not Set
....	Lucky Jordan	Not Set
....	Henry Aldrich Gets Glamour	Not Set
....	High Explosive	Not Set
....	Night Plane to Chungking	Not Set
...	True to Life	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
...	Baby Face Morgan	Sep. 15,'42
...	Tomorrow We Live	Sep. 29,'42
..	City of Silent Men	Oct. 12,'42
...	Secrets of a Co-ed	Oct. 26,'42
...	The Yanks are Coming	Nov. 9,'42
...	Miss V from Moscow	Nov. 23,'42
...	Boss of Big Town	Dec. 7,'42
.	Lady from Chungking	Dec. 21,'42
...	Permit to Kill	Jan. 4,'43
.	Dead Men Walk	Feb. [illegible],'43
...	A Night for Crime	Feb. 24,'43

RKO

Prod. No.	Title	Release Date
...	The Magnificent Ambersons	July 10,'42
...	The Big Street	Sep. 4,'42
...	Mexican Spitfire's Elephant	Sep. 11,'42
...	Wings and the Woman	Sep. 18,'42
...	Bandit Ranger	Sep. 25,'42
...	Highways by Night	Oct. 2,'42
...	Here We Go Again	Oct. 9,'42
...	Scattergood Survives a Murder	Oct. 16,'42
.	Journey into Fear	Oct. 23,'42
..	The Navy Comes Through	Oct. 30,'42
.	The Falcon's Brother	Nov. 6,'42
...	Seven Days' Leave	Nov. 13,'42
...	Army Surgeon	Not Set
..	Pride of the Yankees	Not Set
..	Once Upon a Honeymoon	Not Set
...	Ladies Day	Not Set
...	Seven Miles from Alcatraz	Not Set
...	Cat People	Not Set
...	Tarzan Triumphs	Not Set
...	Stand By to Die	Not Set
...	Bombardier	Not Set
...	The Great Gildersleeve	Not Set
...	They Got Me Covered	Not Set
. .	Flight for Freedom	Not Set
...	Hitler's Children	Not Set

REPUBLIC

Prod. No.	Title	Release Date
201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
...	Ice-Capades Revue	Not Set
...	Johnny Doughboy	Not Set
...	The Crooked Circle	Not Set
...	Secrets of the Underground	Not Set
...	Heart of the Golden West	Not Set

20TH CENTURY-FOX

Block 1

Prod. No.	Title	Release Date
301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

Prod. No.	Title	Release Date
308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

Block 3

Prod. No.	Title	Release Date
. .	Tales of Manhattan	Oct. 30,'42

Block 4

Prod. No.	Title	Release Date
309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

Prod. No.	Title	Release Date
318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42

Prod. No.	Title	Release Date
316	The Young Mr. Pitt	Not Set
...	The Ox-Bow Incident	Not Set
...	China Girl	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Crash Dive	Not Set
...	Life Begins at 8:30	Not Set
...	The Meanest Man in the World	Not Set
...	Over My Dead Body	Not Set
..	Quiet Please, Murder	Not Set
...	Dixie Dugan	Not Set
...	Murder, Murder Everywhere	Not Set
	Chetniks	Not Set
	Coney Island	Not Set
.	Margin for Error	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Battle Cry of China	Aug. 7,'42
	The Moon and Sixpence	Oct. 2,'42
	The Devil with Hitler	Oct. 9,'42
	One of Our Aircraft Is Missing	Oct. 16,'42
...	Undercover Man	Oct. 23,'42
...	I Married a Witch	Oct. 30,'42
...	Silver Queen	Nov. 13,'42
...	Fall In	Nov. 20,'42
...	Jacare	Nov. 27,'42
.	American Empire	Dec. 11,'42
...	Lost Canyon	Dec. 18,'42
...	In Which We Serve	Dec. 25,'42
...	The Crystal Ball	Jan. 1,'43
...	The Powers Girl	Jan. 15,'43
...	McGuerins from Brooklyn	Jan. 22,'43
...	Young and Willing	Jan. 29,'43
...	G-String Murders	Feb. 12,'43
...	Stage Door Canteen	Feb. 26,'43

UNIVERSAL

Prod. No.	Title	Release Date
[illegible]	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
....	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
...	The Mummy's Tomb	Oct. 23,'42
...	Night Monster	Oct. 23,'42
....	Arabian Nights	Oct. 30,'42
...	Who Done It?	Nov. 6,'42
...	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
...	Pittsburgh	Nov. 27,'42
...	Eyes of the Underworld	Not Set
....	Forever Yours	Not Set
....	The Great Impersonation	Not Set
....	Off the Beaten Track	Not Set
....	Raiders of San Joaquin	Not Set
....	On the Beam	Not Set
....	Shadow of a Doubt	Not Set
....	Flesh and Fantasy	Not Set
....	Tenting Tonight on the Old Camp Ground	Not Set
....	The Old Chisholm Trail	Not Set
....	Sherlock Holmes in Washington	Not Set
....	Passing the Buck	Not Set
....	Corvettes In Action	Not Set
....	White Savage	Not Set
....	Cheyenne Roundup	Not Set
...	The Lone Star Trail	Not Set
.	When Johnny Comes Home	Not Set
...	It Ain't Hay	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
209	The Hard Way	Nov. 14,'42
210	George Washington Slept Here	Nov. [illegible],'42
201	Yankee Doodle Dandy	Not Set
..	Casablanca	Not Set
..	Gentleman Jim	Not Set
..	Watch on the Rhine	Not Set
..	Princess O'Rourke	Not Set
..	Adventures of Mark Twain	Not Set
...	Flying Fortress	Not Set
..	Arsenic and Old Lace	Not Set
...	Edge of Darkness	Not Set
...	The Mysterious Doctor	Not Set
..	The Desert Song	Not Set
..	Air Force	Not Set
..	The Constant Nymph	Not Set
...	Action in the North Atlantic	Not Set
...	Murder on Wheels	Not Set
...	Background to Danger	Not Set
...	One More Tomorrow	Not Set
...	Mission to Moscow	Not Set
.	The Gorilla Man	Not Set

ADVANCE SYNOPSES and information

THE COMMANDOS STRIKE AT DAWN
(Columbia)

War Drama

PRODUCER: Lester Cowan. Directed by John Farrow.

PLAYERS: Paul Muni, Anna Lee, Lillian Gish, Ray Collins, Robert Coote, Rosemary DeCamp, Sir Cedric Hardwicke.

SYNOPSIS

Norway is the scene of most of the action in this story depicting the revolt of Norwegians against Nazi rule. Muni, in acting the role of the leader of a rebellion, slays the Nazi occupational leader and in escaping to England, discovers the location of a secretly constructed airfield from which the Nazis hope to attack Allied shipping. In England, he brings the information to the attention of the military and leads a Commando raid in which the installations are razed. Citizens of the leader's village who wish to go to England then put forth with the returning soldiers.

PRESENTING LILY MARS
(Metro-Goldwyn-Mayer)

Musical Comedy

PRODUCER: Joseph Pasternak. Directed by Norman Taurog.

PLAYERS: Judy Garland, Richard Carlson, Spring Byington, Fay Bainter, Marta Eggerth, Ray McDonald, Connie Gilchrist, Leonid Kinsky, Bob Crosby and his Band.

SYNOPSIS

From the novel by Booth Tarkington, this tells of the attempts of a stage struck girl to get on the stage. Miss Garland plays the title role of a young would-be actress who by ruses manages to get a small role in the play of a producer who falls in love with her. The star of the show is jealous and complications threaten the opening. The girl steps into the role and is an immediate hit.

SEVEN MILES FROM ALCATRAZ
(RKO Radio)

Melodrama

PRODUCER: Herman Schlom. Directed by Edward Dmytryk.

PLAYERS: James Craig, Bonita Granville, George Cleveland, Frank Jenks, Cliff Edwards, Tala Birell.

SYNOPSIS

Two escaped convicts from Alcatraz reach a lighthouse in San Francisco bay and bargain with Nazi agents using the lighthouse as a base to take them to South America aboard their submarine. In the events that ensue, the convicts realize that they are selling out their country and outwit the Nazis, permitting the light keeper to send signals of the plot to the mainland. Airplanes blast the awaiting submarine, the convicts are taken back to "The Rock," and a romance blooms between one of the felons and the lighthouse keeper's daughter.

CAT PEOPLE
(RKO Radio)

Horror Story

PRODUCER: Val Lewton. Directed by Jack Tourneur.

PLAYERS: Simone Simon, Kent Smith, Jane Randolph, Tom Conway, Jack Holt.

SYNOPSIS

A Serbian immigrant weds a young American but does not consummate her marriage because of her superstition that she would turn into a black panther and destroy her lover. When another girl falls in love with her husband, she stalks her, but the girl throws a cloak over a shadowy substance which frightens her. The cloak is later found torn to ribbons. A psychiatrist whom the immigrant had been consulting kisses her and his torn body is later discovered. The husband trails her to the zoo where in a cage a black panther is found, clothed in the woman's fur cape.

CRASH DIVE
(Twentieth Century-Fox)

Technicolor Drama

PRODUCER: Milton Sperling. Directed by Archie Mayo.

PLAYERS: Tyrone Power, Anne Baxter, Dana Andrews, Charles Grapewin, James Gleason.

SYNOPSIS

Made with the cooperation of the Navy which permitted taking of shots at the submarine base at New London, the picture tells the story of a young lieutenant transferred from a PT boat to a submarine. He falls in love with a young school teacher who is betrothed to his immediate superior. Assigned to ferret out a raider's base, they take to sea, the romantic rivalry between the two high officers becoming bitter.

This will probably be Power's last picture for the duration, he having enlisted in the Marine Corps.

THE MEANEST MAN IN THE WORLD
(Twentieth Century-Fox)

Comedy

PRODUCER: William Perlberg. Directed by Sidney Lanfield.

PLAYERS: Jack Benny, Priscilla Lane, Rochester, Anne Revere, Margaret Seddon.

SYNOPSIS

As in "To Be or Not To Be," Jack Benny gets away from the radio program formula which marked his other films, and herein portrays an impecunious attorney wooing a pretty girl. Rejected by the girl's family because he is not a success and because he is too "chicken-hearted" to assert himself, the lawyer decides to become hard-hearted. He goes on a spree of evicting widows and such activities, taking care to have it made public, but meanwhile secretly attending to the wants of his "victims." He wins the girl by these tactics.

LIFE BEGINS AT 8:30
(Twentieth Century-Fox)

Drama

PRODUCER: Nunnally Johnson. Directed by Irving Pichel.

PLAYERS: Monty Woolley, Ida Lupino, Sara Allgood, Melville Cooper, Cornel Wilde.

SYNOPSIS

This is the story of a formerly great actor, deposed by drink, his crippled daughter, and a young playwright who loves her. Efforts to regenerate the player are of no avail, and his drinking comes between the lovers. But he gets himself out of the way in the end by marrying a wealthy ex-star who has been in love with him all these years.

PRINCESS O'ROURKE
(Warner Bros.)

Comedy

PRODUCER: Hal B. Wallis. Directed by Norman Krasna.

PLAYERS: Olivia de Haviland, Robert Cummings, Charles Coburn.

SYNOPSIS

Olivia de Havilland enacts the role of a princess forced to flee to America when her country is over-run by the Nazis. She takes an overdose of sleeping tablets on board a plane en route to a ranch and the pilot, unable to arouse her, takes her to the home of friends. They fall in love and she exchanges her title for that of "Mrs."

LADIES' DAY
(RKO Radio)

Farce

PRODUCER: Bert Gilroy. Directed by Leslie Goodwins.

PLAYERS: Lupe Velez, Eddie Albert, Patsy Kelly, Max Baer.

SYNOPSIS

This is a baseball story told from the woman's side. Miss Velez, a film star making a bond selling tour with a baseball team, elopes with Albert, the star pitcher. His pitching fades following his marriage, and the wives of the other players kidnap the bride in a plan to steady his nerves. After various complications, she escapes and aids her husband in winning the series.

MY FRIEND FLICKA
(Twentieth Century-Fox)

Idyll of a Boy and a Horse

PRODUCER: Ralph Dietrich. Directed by Harold Schuster.

PLAYERS: Roddy McDowall, Preston Foster, Rita Johnson.

SYNOPSIS

Taken from the best selling novel by Mary O'Hara which was condensed in the *Reader's Digest*, this picture will be in Technicolor. Much of the footage—about 80 per cent—will be taken on location in Utah. It is a simply told story of a boy on a ranch and his love for a colt.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 948-949.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 961.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
•ABOUT Face	UA-Roach	. .	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	612	...	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	...	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	.	John Garfield-Gig Young	Not Set	....	....	...	936	...
•Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	...	575	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	....	....	...	871	...
Andy Hardy Steps Out	MGM	...	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	Oct. 30,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	873
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	....	....	...	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	....	....	.	...	...
•Bambi (color)	RKO	....	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	947
Bandit Ranger	RKO	....	Tim Holt	Sept. 25,'42	....	....	...	...	...
•Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	563	487	795
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
Battle for Siberia (Russian)	Artkino	. .	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
•Bells of Capistrano	Rep.	.	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	. .	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945	...	...
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	....	....	...	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	750	575	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
•Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	....	...	613	...
Boogie Man Will Get You, The	Col.	....	Boris Karloff-Peter Lorre	Oct. 22,'42	....	....	...	...	...
Boss of Big Town	PRC	....	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	.	...
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	Nov. 5,'42	....	....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	...	...
•Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	634	...	...
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645	...	756
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CAIRO	MGM	....	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	...	947
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	...	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Cargo of Innocents (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	..
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	....	....	...	936	...
Cat People	RKO	....	Simone Simon-Tom Conway	Not Set	....	....	...	962	...

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China Girl	20th-Fox	....	George Montgomery-Gene Tierney	Not Set	....	....	...	872	...
City of Silent Men	PRC	308	Frank Alperson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	...	...
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set	....	....	...	962	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
●Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	...	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	962	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	....	....	...	...	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	873
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	....	...	960	...
●Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Margaret Chapman	Oct. 8,'42	...	....	...	871	...
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deep in the Heart of Texas	Univ.	....	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The	Col.	....	Randolph Scott-Glenn Ford	Nov. 26,'42	....	....	...	871	...
●Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	873
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	....	....	...	...	...
●Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	...	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
●Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	809	...	...
●Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	873
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	...	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
●Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Oct.,'42	79m	Sept. 12,'42	898	797	...
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Not Set	61m	Oct. 17,'42	960	...	...
●FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	....	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	...	....	...	796	...
●Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	494	2	590
●Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	674	364	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
●Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	549	526	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	...	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	68m	June 27,'42	914	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	...	....	...	936	...
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Oct.,'42	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
●Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	622	...	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	....	....	...	...	...
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	...	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	873
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	...	936	...
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	....	Jane Frazee-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
●Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	622	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
●Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	551	...	795
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
●Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Not Set	....	....	...	912	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795

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Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	..
•Guerrilla Brigade	Artkino	...	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	612	...	..
HALF Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	...	..
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	.
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Nov. 14,'42	97m	Sept. 19,'42	923	796	...
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	...	...
•Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	810	...	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	...	..
•Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	.
•Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	...
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	..
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	.
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	.
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	947
•Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	633	...	..
•House of Errors	PRC	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	...	539	..
How Do You Do?	Col.	....	Jinx Falkenberg-Bert Gordon	Not Set	....	....	...	...	...
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	Not Set	....	....	...	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	...
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
•I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	873
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	....	....	...	797	...
•In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
•Inside the Law	PRC	218	Wallace Ford	May 8,'42	97m	Sept. 26,'42	922	613	...
In the Rear of the Enemy (Russian)	Artkino	...	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	..	...
•In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	947
•Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	537	...	795
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	.	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
•It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
•I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	599	574	...
•JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
•Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Johnny Doughboy	Rep.	....	Jane Withers-Patrick Brook	Not Set	....	....	...	...	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	....	....	...	912	...
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	...
•Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	873
•Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	573	396	873
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	....	...	...	947
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	....	...	936	...
•Kid Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	551	495	873
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
•Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	429	320	705
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	.	....	...	962	..
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Not Set	....	....	...	946	...
•Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
•Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	795
•Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	407	387	...
•Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Laugh Your Blues Away	Col.	....	Bert Gordon-Margaret Lindsay	Nov. 12,'42	....	....	...	...	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
•Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Life Begins at 8:30	20th-Fox	....	Monty Woolley-Ida Lupino	Not Set	....	....	...	962	...
Little Joe, the Wrangler	Univ.	....	Johnny Mack Brown	Nov. 13,'42	....	....	...	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Lone Prairie, The	Col.	....	Russell Hayden-Bob Wills	Oct. 15,'42	....	....	...	...	...
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
•Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Not Set	....	....	...	...	...
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
•Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
•MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	..
•Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	.
Magnificent Ambersons, The	RKO	....	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
•Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
•Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	.	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	
•Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	537	464	795
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...

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●Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	....	....	...	...	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	....	....	...	962	...
●Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
●Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
●Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
●Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
●Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	873
Miss V from Moscow	PRC	....	Lola Lane-Noel Madison	Nov. 23,'42	....	....	...	...	...
●Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	611	...	...
●Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr.. .'42	88m	Mar. 28,'42	574	...	...
Moonlight in Havana	Univ.	....	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	947
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	661	527	947
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	Oct. 23,'42	....	....	...	...	...
●Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	598	575	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	962	...
●My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	947
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	....	....	...	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	...
●Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	597	507	...
NAVY Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	....	....	...	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Not Set	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Night Monster	Univ.	....	Irene Hervey-Bela Lugosi	Oct. 23,'42	....	....	...	...	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	....	....	...	960	...
●North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	...	575	...
●Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	Sept. 19,'42	910	...	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	947
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Oct.,'42	61m	Sept. 19,'42	923	796	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Not Set	. . .	....	...	855	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	...
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	947
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	....	Don Barry-Lynn Merrick	Not Set	....	....	...	...	...
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Sept.-Oct.,'42	....	....	...	796	...
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Palm Beach Story, The	Para.	..	Claudette Colbert-Joel McCrea	Not Set	..	....	...	663	...
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	947
●Panther's Claw, The	PRC	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	563	...	...
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	...
●Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	599	...	...
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	873
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	...	...
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pittsburgh	Univ.	....	Constance Bennett-Brod Crawford	Nov. 27,'42	....	....	...	...	...
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	....	...	962	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	873
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	....	...	962	...

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Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
•Prison Girls (formerly Gallant Lady)	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	Sept. 26,'42	923	648	...
•Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
•Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...
RANDOM Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	...	....	...	796	...
•Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	795
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
•Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
•Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
•Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Riding Through Nevada	Col.	....	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	...	...
•Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	549	...	795
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	...
•Rolling Down the Great Divide	PRC	253	Bill (Radio) Boyd	Apr. 24,'42	60m	....	....	635	...
•Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	...
•Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	...
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	
•Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	634	508	947
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	..
•Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
•Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	550	542	705
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Not Set	....	....	...	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	947
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
•She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
•Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	947
•Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
•Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	....	....	...	936	...
Sin Town	Univ.	....	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	...	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	873
•Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
•Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
•SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	611	...	...
•So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	....	....	...	796	...
•Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	...
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	....	John Beal-Florence Rice	Oct. 29,'42	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
•Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	...	...
•Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	586	...	705
•Strangler, The	PRC	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	647	613	...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
•Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
•Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	622	...	705
•Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
•Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
•Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
•Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795
•TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	873
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	947
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	947
•Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	873
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	..	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	946	...

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						M. P. Herald Issue	Product Digest Page		
●Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
●Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...
●There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
●They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	873
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
●They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
●This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	947
●This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	947
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
●Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	....	....	...	635	...
●Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	...
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
●Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
●Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	938	772	947
●Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
●Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	...	...
●Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	873
●To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	549	542	756
●Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
●Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	750	635	...
●True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
●Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
●Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	947
●Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	621	442	873
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	....	Bruce Bennett-Leslie Brooks	Not Set	....	....	...	...	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	....	....	...	936	...
●United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
●Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	585	...	...
●VENGEANCE of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	947
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	...
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	...	...
●Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	633	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	....	....	...	...	...
●Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
●Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	....	....	...	946	...
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Oct.,'42	89m	Sept. 19,'42	923	871	...
Who Done It?	Univ.	....	Abbott & Costello	Nov. 6,'42	....	....	...	...	...
●Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	551	...	...
●Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	621	613	756
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
●Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	873
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Not Set	....	....	...	...	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	....	....	...	...	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,'42	915	726	947
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	903	674	873
●Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Are Coming, The	PRC	....	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	...
●You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	...
Young and Willing	UA	....	William Holden-Susan Hayward	Not Set	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...
●Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	647	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 961.

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PITTSBURGH—Harris Theatre
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WARTIME BUYING for the THEATRE

Revised Directory of
Manufacturers and Dealers

OCTOBER 17 1942

SECTION TWO

SCORING VICTORIES

with Victory Carbons

The manner in which the motion picture industry has accepted and so quickly adapted itself to the use of the new Victory High Intensity projector carbons is worthy of the highest praise.

This effective cooperation on the part of theatre owners, projectionists, lamp manufacturers and distributors has shown what unified patriotic effort can do in scoring victories. A large quantity of copper has been conserved for the nation's war effort, economies have been made in power and carbon consumption and, at the same time, a general high standard of screen illumination has been preserved to the great satisfaction of the nation's vast motion picture audience.

Refer to the following table if you have not yet used the new Victory Carbons. It will help you select the proper size and type of carbons for use in your equipment.

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A complete bulletin giving details of the application of the new Victory High Intensity Carbon is available on request.

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"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

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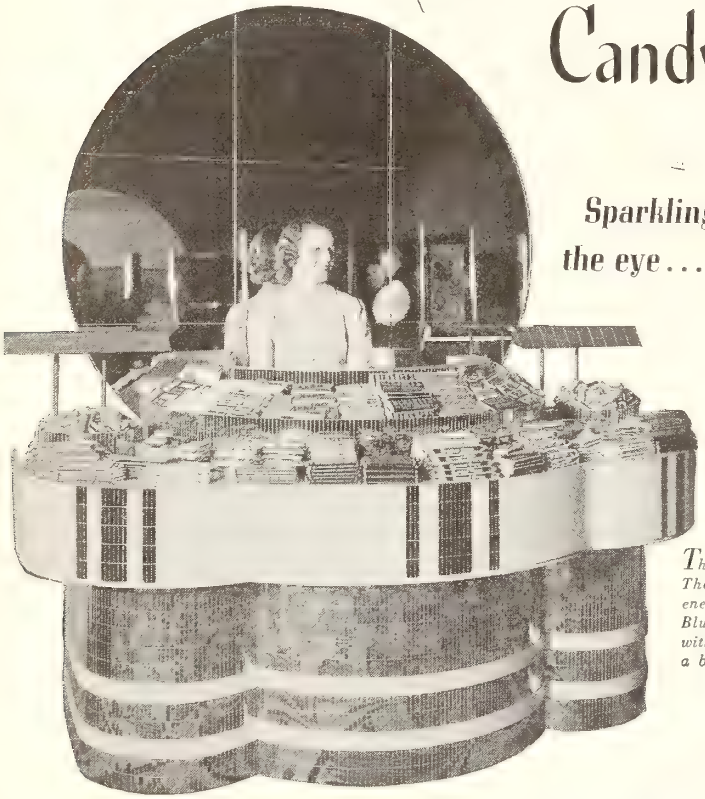

The candy counter of the Palmetto Theatre, Columbia, S. C., brightened up with Flexglass. Peach and Blue Mirror have been combined with White Dewdrop Flexglass over a base of plywood.

Whether your candy counter stands in the semi-darkness of the theatre, or in the well-lighted lobby . . . Flexglass gives it maximum display value, makes it a bigger money-maker!

Yet the candy counter is but one of the many uses for Flexglass. There are dozens of opportunities for this modern decorative material in any theatre—to bring glamor and sparkle to ceilings and walls, to provide smart, decorative accents, to modernize exteriors, to increase the day and night visibility of signs, etc., etc.

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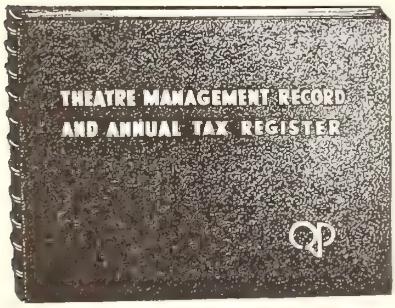

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MARKET NOTES

News Reports concerning equipment and materials, and those who make them

New Division Formed

THE OPERATIONS of the Altec Service Corporation, extended some months ago with the acquisition of the Lansing sound equipment manufacturing facilities in Los Angeles, have been further broadened with the establishment of an Electronic Division. This branch of the organization will make an electronic device for the U. S. Navy, according to L. W. Conrow, president of Altec.

The company has taken over a plant at Lexington Mass., for the new work. C. S. Perkins, formerly manager of Altec's Boston office, has been named manager of the division, with headquarters at Lexington. Altec will also set up a training school for the instruction of Navy personnel in the handling of the devices.

•

Moves to New Plant

NEW manufacturing and office facilities have been acquired by the Strong Electric Corporation, Toledo, with its removal to a building at City Park and Sterling Avenues. The new plant has triple the space of the former factory. Plans for further development of the property include the installation of modern engineering rooms, an optical department, testing laboratories, and a large service shop. A model screening room will also be constructed.

•

Gas and Fire Extinguisher

AN EXTINGUISHER designed for use against both fire and gas is announced by the O. H. Adams Company, Milwaukee. The manufacturer states that the extinguisher is effective for gasoline, oil, paint and grease fires as well as those of usual kinds, and that it is a decontaminator for three major war gases—chlorine, phosgene and tear gas.

•

Variable Speed Drive

A NEW variable speed multiple V-belt-drive is announced by the Worthington Pump and Machinery Corporation, Harrison, N. J. The first to be made available is the model A which has a horsepower range of from one-third to three-quarters horsepower with a speed ratio of 16 to 1. This drive is compact, ball-bearing equipped, and can be directly coupled to any standard motor, while the output shaft can be run at motor speed and is said to be flexible enough to be applied to any type of machine within its power range.

Better Theatres

ISSUE OF OCTOBER 17, 1942 VOLUME 149, NUMBER 3

Government's Present Theatre Supply Policy

THERE ARE many warnings that if we don't watch out our theatres will surely be closed. . . but on the whole, the signs that have been by now set up seem definitely to point to continued operation of theatres, not as we should want, but in a manner adequate to the scene and he time. These columns are not the place to consider the prospects of product; with respect to physical operation, however, the Government has gradually installed measures which can only represent a sincere desire to keep theatres running, throughout the land.

It has been so right along in England, where a war-damaged theatre is allowed some materials out of the country's meagre store with which to put the house back in some kind of operating order. And in Canada the policy of the Government is such that organized exhibitors could complain, just the other day, that the draft was reducing the supply of projectionists, advising deferments among those still in the projection rooms. These pressures from civil life persist so long as there is any remnant of civil life in a nation at war.

The position of the exhibitor in America, which was long one of bewilderment because it was being neglected for more urgent matters, appears now to be that of a function which for special psychological as well as the usual economic reasons is highly desirable and which therefore will be retained so long as the fortunes of war permit any semblance of civil life.

Profits may have to go, but the institution seems likely to remain. Measures for providing its absolute necessities, about which more is said beginning on the next page, are more definite and positive than they yet have been since Japan's attack. There can be no frills or furbelows, and nothing whatever to postpone disaster for wasteful management and unskilled staffs; but the efficiently, intelligently, resourcefully operated theatre now has as much assurance of continuance as it is possible for the Government to give in time of war.

British Suggestion

Right now in England there is some thinking among theatre people about after-the-war needs and the preparations that should be made to meet them. Their line of thought is thus reported in a recent editorial of The Ideal Kinema, prominent British trade journal:

"The kinema proprietor who sees the building upon which he has spent a large sum of money slowly deteriorating for lack of essential repair must often be rebellious within against the circumstances which compels his inactivity. . . .

"But enforced inactivity does not mean that provision cannot be made in balance sheets against repairs which will shriek for immediate attention directly the restrictions are removed, and it is to be hoped that precaution has been taken to set against Excess Profits Duty (where such profits are being earned) a sum to allow for dilapidation work which must be done. The wisest way of dealing with this delayed work is to engage a competent architect to get out a schedule of work which, were times normal, would have been carried out, together with an estimate of the possible cost of the repairs.

"These can only be approximate, but by following such a practice the exhibitor is able to earmark a sum of money for building and maintenance which otherwise would pass out of his hands. This is in no sense an offense against patriotism, for while every support, financial as well as physical, must be given to the Government to ensure a successful termination to the war, the kinema proprietor must have a reserve for use in restoring his theatre to its former condition."

Following the Audience

The motion picture became what it is—a form of entertainment pretty nigh indispensable even in a period of many wartime sacrifices—because it took the theatre anywhere there was an audience. Today it sets up a theatre of the finest talent in every army camp—and when its audience there leaves for secret, distant appointments with the enemy, it tags right along.

Willis Ledbetter therefore was demonstrating the historic advantages of the medium when he packed up his Lance theatre at Lance Creek, Wyoming, and took it over to Provo, South Dakota, where there appeared more need of it. He moved it, machines, seats—and building!

The Black Hills Ordnance Depot at Provo had provided a better audience than at Lance Creek, and now Mr. Ledbetter writes (enclosing a snapshot of the Lance in its new location) that his theatre is "one of the most popular places for the pleasure bent war workers" of Provo. He goes on to say:

LANCE THEATRE

The Lance theatre on its new site, serving war workers at Provo, S. Dak.

"The theatre was moved from Lance Creek in five sections, covering a period of as many days. After its initial construction was completed, the job of interior decoration was tackled. Seven 4x8 foot oil murals were painted by Noah Adams, Indian worker from Pine Ridge Reservation.

"An up-to-date air-conditioner, a popcorn machine, ladies' powder room and rest room and a piano were added.

"Each Sunday morning the theatre drops its glamorous garb and takes on a pious cloak when the theatre is used for church services. Services of all denominations are held. A pulpit was built for this purpose."

•

Holiday WPB service: We have been informed that theatre managements needing to get in touch with the War Production Board on Sundays and other holidays, for emergency action on a replacement, can reach the WPB through Dean C. Gallagher, at the Emergency Repair and Maintenance Branch, H-347 Temporary E Building, Washington, D. C., phone Republic 7500, Extension 2894. —*G. S.*

•

FEATURES IN THIS ISSUE

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A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager.

WARTIME
BUYING FOR THE THEATRE

To Serve
THE THEATRE
THE NATION
Conserve
CONSERVATION
means ★ ★ ★
PRESERVATION

Little can be bought that isn't essential for operation and repair, and some of this may not be immediately available. Here is the situation...and what you can do about it

By GEORGE SCHUTZ

AS WE APPROACH the first anniversary of Pearl Harbor, a good deal of the confusion in the theatre business, about its wartime classification and privileges, can be dispelled. The seemingly long period of uncertainty is quite over. The theatre operator's two main questions—Are theatres to be allowed to continue in operation? and, Can I get what I need to keep my theatre in operation?—may be answered with an exactitude that should be sufficient for all practical purposes. The answers:

Theatres are to be allowed to operate if they can do so without interfering with the war effort.

Theatres can have what they need so long as they take nothing from the supply of goods needed for war, directly or indirectly.

The less material theatres need to continue in operation, the greater the likelihood that they will be able to continue. "Conserve and salvage," said Christopher J. Dunphy, in effect, to a group of showmen in New York the other day. The chief of the War Production Board's Amusement Section explained that on the extent to which this is done depends the wartime future of our theatres. So far, the policy of the United States toward the maintenance of theatres is comparable to that of Canada and England, where there is a positive effort to keep 'em running. But theatres are "essential" only relatively; the function of keeping the home folks cheerful is always less than keeping the armed forces supplied.

Persons apparently speaking with adequate authority have frequently affirmed that the Government prefers to keep our theatres open, and while the theatre business has no priority rating of its own, and although some restrictions upon it have been extended during just the last few months, it is now being allowed what it absolutely needs for continued operation, and specific methods have been prescribed for getting such products, *if and as they are available.*

DEALER'S SITUATION

The above italicized reservation is a very important factor in the situation. War production demands on materials and plant facilities prevent or at least delay the replenishment of some stocks. It may be perfectly legal for an exhibitor to buy a certain replacement part, but there is no Government form that can obtain it immediately if dealers are out of it and the manufacturer is devoting all of his equipment and personnel to the production of war implements. Such plants cannot divert operations to the manufacture of one part; perhaps they can do no more than to turn some portion of their equipment over to the production of a new stock of that part, every now and then. Moreover, the manufacturer may not be able to obtain certain material or a special kind of screw required for that part.

It is because of this uncertainty of replenishment that the dealers' form, PD-1X, cannot assure what it is authorized to allow —a 60- to 90-day supply of essential replacement parts and operating supplies. Established, responsible dealers may be counted upon to be as eager as ever to have goods on their shelves to sell. But Form PD-1X is only a document; it is not Aladdin's Lamp.

EXHIBITOR'S FORM

For essential equipment that dealers do not stock, the Government has provided a special form for the theatre operator. Thi is Form PD-1A.

The exhibitor makes this out himself an sends it, as directed, to Washington (no to any field office of the WPB). Bot sides of this form are reproduced on pag 7, filled out fictitiously to indicate the kin of information asked for.

If there is a question as to the essenti character of the equipment, yet the exhib tor believes that the circumstances entitl him to it, he can discuss his situation wit the nearest WPB field office (a list of loc offices was published in BETTER THEATRI for June, page 24; while regional offic were listed on page 6 of the July issue).

Such is the machinery of procuremen What can be procured? This can be i dicated, with respect to broad classificatio of equipment, pretty accurately so far new products are concerned. What available from inventory is highly variab in kinds of equipment and geographicall There is also the second-hand market consider, and these are times when we mu be prepared to take the second-best or substitute. By and large, however, t following outline dependably describes t wartime market.

PROJECTORS AND SOUND

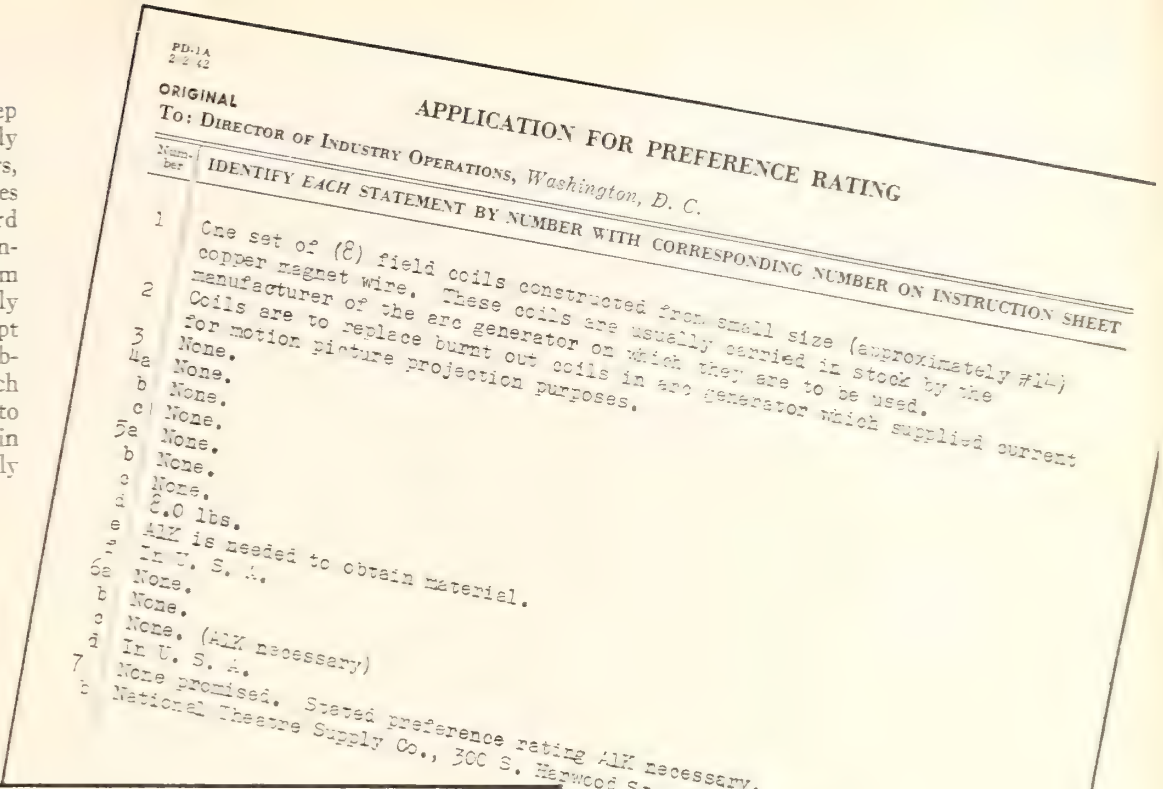
New motion picture projectors a sound equipment are not going to be ava able. Some stock is still in dealers' a manufacturers' hands but is being dra on by Army, Navy and other Governm agencies. Manufacturers will concentr on the manufacture of repair and repla ment parts to keep existing projectors erating. For the duration it will beco increasingly difficult for theatres to m ernize any equipment by trading in on n or later model machines.

All manufacturers and dealers are m ing an effort to keep exhibitors suppl

Revised List of MANUFACTURERS AND DEALERS appears on page 25

with the parts needed in order to keep operating. On items which are regularly called for, such as sprockets for projectors, motor-generator brushes for standard types of generators, rectifier bulbs of standard sizes, arc lamp jaws, etc., dealers are maintaining a stock through the use of Form PD-1X. On all such items you need only to send your order to the dealer and prompt shipment will be made without your obtaining a preference rating. Items which do not customarily wear out and have to be replaced, and are not usually carried in stock by dealers, will be obtained only through the use of Form PD-1A, a preference rating application, and in these cases the exhibitor must fill out the form, send it to Washington for approval and then attach it to his order, which he sends to the dealer. In such cases there is bound to be some delay and it will be necessary in

(*Continued on page* 25)



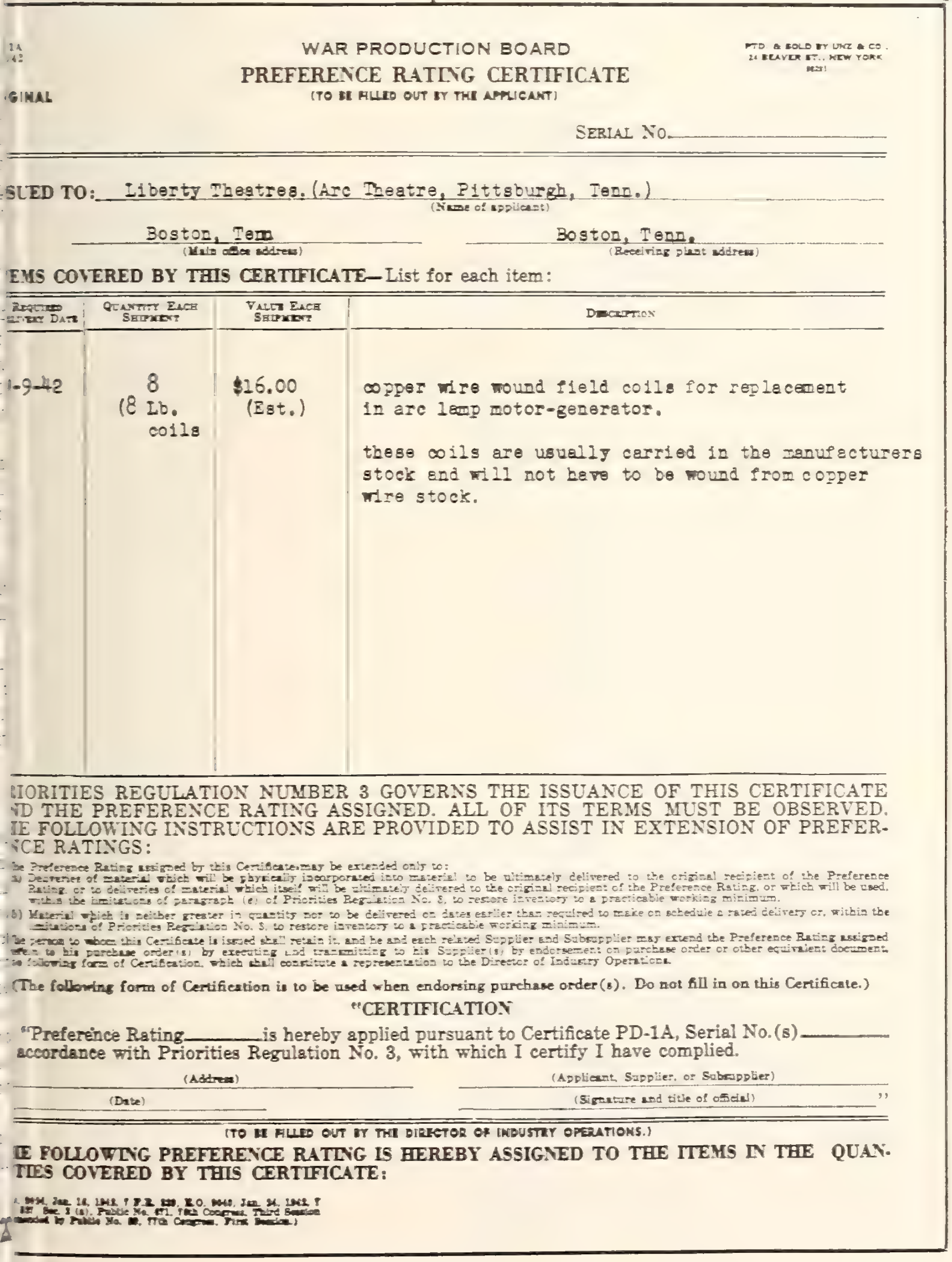
PD-1A
2-2-42

ORIGINAL

APPLICATION FOR PREFERENCE RATING

To: Director of Industry Operations, *Washington, D. C.*

Number	IDENTIFY EACH STATEMENT BY NUMBER WITH CORRESPONDING NUMBER ON INSTRUCTION SHEET
1	One set of (8) field coils constructed from small size (approximately #14) copper magnet wire. These coils are usually carried in stock by the manufacturer of the arc generator on which they are to be used.
2	Coils are to replace burnt out coils in arc generator which supplied current for motion picture projection purposes.
3	None.
4a	None.
b	None.
c	None.
5a	None.
b	None.
c	None.
d	8.0 lbs.
e	A1X is needed to obtain material.
f	In U. S. A.
6a	None.
b	None.
c	None. (A1X necessary)
d	In U. S. A.
7	None promised. Stated preference rating A1X necessary.
b	National Theatre Supply Co., 300 S. Harwood St., Dallas, Texas.



1A
42

GINAL

WAR PRODUCTION BOARD

PREFERENCE RATING CERTIFICATE

(TO BE FILLED OUT BY THE APPLICANT)

PTD. & SOLD BY UNZ & CO.
24 BEAVER ST., NEW YORK

SERIAL NO.__________

SUED TO: Liberty Theatres. (Arc Theatre, Pittsburgh, Tenn.)
(Name of applicant)

Boston, Tenn
(Main office address)

Boston, Tenn.
(Receiving plant address)

EMS COVERED BY THIS CERTIFICATE—List for each item:

Required Delivery Date	Quantity Each Shipment	Value Each Shipment	Description
1-9-42	8 (8 Lb. coils	$16.00 (Est.)	copper wire wound field coils for replacement in arc lamp motor-generator. these coils are usually carried in the manufacturers stock and will not have to be wound from copper wire stock.

IORITIES REGULATION NUMBER 3 GOVERNS THE ISSUANCE OF THIS CERTIFICATE ND THE PREFERENCE RATING ASSIGNED. ALL OF ITS TERMS MUST BE OBSERVED. IE FOLLOWING INSTRUCTIONS ARE PROVIDED TO ASSIST IN EXTENSION OF PREFERNCE RATINGS:

he Preference Rating assigned by this Certificate may be extended only to:

a) Deliveries of material which will be physically incorporated into material to be ultimately delivered to the original recipient of the Preference Rating, or to deliveries of material which itself will be ultimately delivered to the original recipient of the Preference Rating, or which will be used, within the limitations of paragraph (e) of Priorities Regulation No. 3, to restore inventory to a practicable working minimum.

b) Material which is neither greater in quantity nor to be delivered on dates earlier than required to make on schedule a rated delivery or, within the limitations of Priorities Regulation No. 3, to restore inventory to a practicable working minimum.

he person to whom this Certificate is issued shall retain it, and he and each related Supplier and Subsupplier may extend the Preference Rating assigned hem to his purchase order(s) by executing and transmitting to his Supplier(s) by endorsement on purchase order or other equivalent document, e following form of Certification, which shall constitute a representation to the Director of Industry Operations.

(The following form of Certification is to be used when endorsing purchase order(s). Do not fill in on this Certificate.)

"CERTIFICATION

"Preference Rating________is hereby applied pursuant to Certificate PD-1A, Serial No.(s)________ accordance with Priorities Regulation No. 3, with which I certify I have complied.

(Address) ________ (Applicant, Supplier, or Subsupplier) ________

(Date) ________ (Signature and title of official) ________"

(TO BE FILLED OUT BY THE DIRECTOR OF INDUSTRY OPERATIONS.)

IE FOLLOWING PREFERENCE RATING IS HEREBY ASSIGNED TO THE ITEMS IN THE QUANTIES COVERED BY THIS CERTIFICATE:

EXAMPLE OF EXHIBITOR APPLICATION. Form PD-1A, for use by exhibitors in obtaining essential equipment not obtainable from a dealer, fictitiously filled out for purposes of illustration. Front side is shown at left; above is the reverse side of blank on which is given information according to precise instructions given on a sheet accompanying each blank. Form PD-1A is used by various kinds of business, hence not all instructions apply exactly to the uses theatres make of equipment. Each instruction bears a number, and the information given is correspondly numbered. Indicated below is the general nature of each instruction:

1. Describe product for which application is made.
2. Explain relationship of product to war program, national welfare, etc.
3. Indicate time and product of any previous application now pending.

4a, b and c, refer to possible operation under Preference Rating Orders.

5. If material is required for a single Government contract or single civilian order, state (a) name of government agency or civilian customer, (b) Government agency, (c) contract or purchase order number, (d) quantity of product, (e) preference rating, if any.
6. Seeks same information as for No. 5, in the event application involves several contracts or orders.
7. State with respect to each item for which a preference rating is requested: (a) shipping date promised by supplier in absence of preference rating, (b) names of suppliers, if any, who have refused to accept applicant's order.
8. Seeks information on use for which equipment is to be made, how such work is presently accomplished, number of hours weekly such equipment is used.

How Viewing Angles Determine the Basic Form of the Auditorium

HOW TO DESIGN
a Motion Picture Theatre

One of a Group of Articles on Theatre Planning

By BEN SCHLANGEF

FLOOR SLOPES became more or less standardized in theatres in which a stage performance was at least part of the regular program. A type of floor slope was evolved which proved to be rather steep, placing as much of the audience as possible above the stage floor level. The floor was thus given a strong pitch toward the stage. This permitted a maximum view of the depth of the stage floor and provided clearance of sight in one row over the heads of seated patrons in the next forward row. This same requirement for seeing the stage floor in full depth accounts for the use of large balconies placed as close as possible to the stage.

The balconies were placed high because of the steep pitch of the main floor. These locations caused the balconies to have extreme pitches in order to maintain sightline clearances. A view of the stage floo was essential, as was a close view of th stage performers in order to discern facia expressions, but these were obtained onl with a noticeable physical discomfort fo those seated in the upper parts of the bal cony, and with difficult and even hazardou walking and stair climbing to seats, due t steep pitches and steppings.

When the motion picture became estal lished as a type of entertainment meritin a theatre of its own, it took over existin stage theatres in many instances, whil theatres built for pictures followed th same general auditorium arrangemen There was no active appreciation of th great difference between viewing a vertic two-dimensional picture, and horizont action in depth on a stage floor.

Above: FIGURE I

Below: FIGURE 2

STAGE AND SCREEN VIEWING COMPARED

Figure 1 compares angles of vision in stage and a motion picture theatre. Note the top of *Figure* 1, in the case of the sta theatre, the high floor level allowed f viewing maximum activity on the stag which would indicate that a maximu slope on the main floor is needed to gain high a level as possible for the main flo patrons.

At the bottom of *Figure* 1 it can be se that a more or less straight-ahead view the picture is desirable for the motion pi ture theatre. A high point of view is n only unnecessary; it is also undesirable f motion picture viewing. In the motion p ture theatre the patron can enjoy the co fort of sitting back against the full suppo of the chair back and not have to lean fo ward to look down because all of the se can be arranged so as not to be too mu above or too much below the picture lev This becomes possible because there is mu greater flexibility in the design of the flo slopes since the level of the picture and t seats can be adjusted in a wider up-ar down or vertical range than is possible the stage theatre.

Figure 2 illustrates this range, a vi similar to a longitudinal section of the au torium. The heavy lines marked "A" the outside limits recommendable for eye positions. The dotted lines marked " are the eye positions usually found in the balconies and main floor of stage theatres. The dot and dash lines are true horizontals for determining extreme viewing angles. The vertical line "A" farthest from the screen indicates the row of seats farthest from the picture. Determination of the extreme eye positions is necessary before floor slope designs can be developed.

At the bottom of *Figure* 2, the area between line "B" and line "A" is an area which has been only recently exploited for motion picture theatre design. Use of this area tends to decrease the floor slope and also makes it possible to design various types of slopes in accordance with the variations found in the natural group slopes. Upper levels of seating can be included within the proper vertical range for viewing when the main floor seating is placed in this area.

RELATION OF SIGHTLINES AND SEATING COMFORT

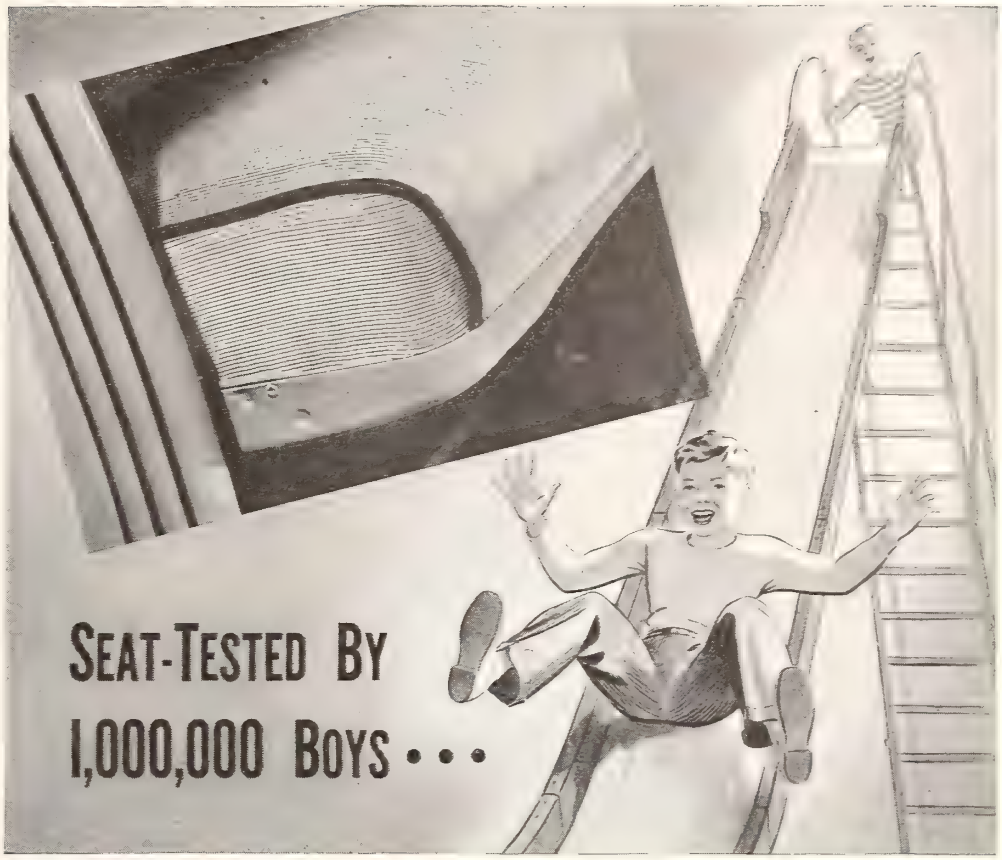
The boundaries given in *Figure* 2 are determined by considering the effect on comfort of the physical posture of the seated person, and the range of vision of the human eye. If a person were to sit above the upper line fixed by an angle of 5 degrees from the true horizontal, a leaning-forward posture, or a downward-straining of the head becomes necessary to keep the eyes fixed on the picture. Sitting above this limit line in a normal comfort posture, which requires resting against the chair back, would find the viewer looking into space above the picture.

The lower limit line shown, using angles of 10 and 35 degrees to the true horizontal, is fixed by the maximum upward range of vision possible when the viewer is seated with his back resting against the chair. Actually it is not necessary to see upward as much as illustrated. The principal and most important action in the picture appears in the lower two thirds of the image, thereby reducing the 35- and 10-degree angles to about 27 and 8 degrees, respectively, for normal viewing. This fixes an average upward viewing angle of about 17 degrees for a point midway between the first and last rows of seating. It is not possible to decrease the front angle of 35 degrees. Such a decrease would place the picture lower in relation to the level of the first row of seats, thereby making necessary a strong main floor pitch, which would set the eyes even *above* the line "B" shown on the lower part of *Figure* 2. Considering that a reduction of only a few degrees from the 35-degree angle is possible, the gain in comfort for the first few rows is negligible compared to the loss of valuable seating area between lines "A" and "B."

HOW BALCONY AFFECTS MAIN FLOOR ANGLES

Point "C" on *Figure* 2 does not have to be kept where it is shown to form a 10-degree angle. This point may be raised, thereby reducing the angle when there is no upper level of seating contemplated, or

(*Continued on page* 22)



You can't beat Cordo

(THE NEW, NON-PRIORITY THEATRE SEAT FABRIC)

for wear, comfort, economy

Corduroy makes *all* seats more durable—from that of your son's pants to those in your theatre! CORDO, a special theatre-weight corduroy, developed by A. D. Juilliard and Company, can take the *roughest treatment*—and still stay handsome and new-looking. Made to replace *priority-restricted* materials, CORDO is available for quick delivery and offers all these advantages:—

AMAZING DURABILITY . . . Cordo's deep, firmly anchored pile *gives* with friction, instead of fighting against it. Cordo is "Neva-Wet" processed to resist both soil and perspiration, hence it stays new looking longer.

SURPRISING ECONOMY . . . Cordo costs much less and wears better than fabrics of comparable richness and smartness.

LUXURIOUS APPEARANCE . . . Cordo's classic symmetry is the essence of quality, pleasing both to the eye and the touch. Available in a choice of 10 beautiful shades.

SUPREME COMFORT . . . Cordo's soft-ribbed construction "cradles" and relaxes the body. Its soft, yielding pile is easy on clothes. Warm in winter, cool in summer.

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AMERICA'S FINEST THRIFT-FABRIC
FOR THEATRE SEATING
Made exclusively by JUILLIARD

The coupon below will bring you a selection of actual CORDO samples in the 10 beautiful harmonizing colors now available. Mail it today.

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Without cost or obligation send me samples of CORDO and list of theatres which have already adopted it.

Name ....
Theatre ....
City.......................... State..................

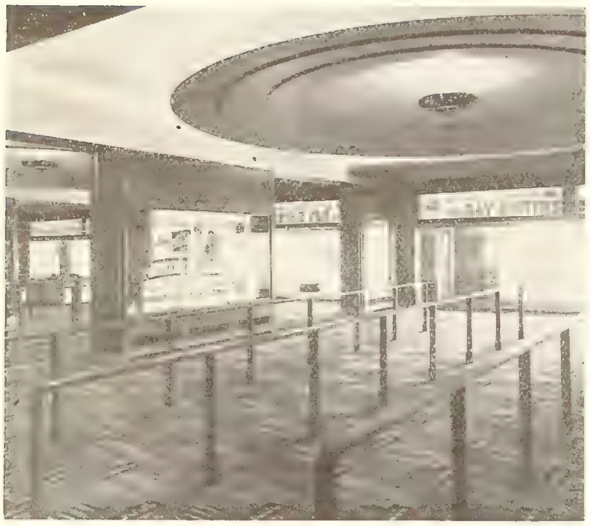
Two Theatres

1. NEW

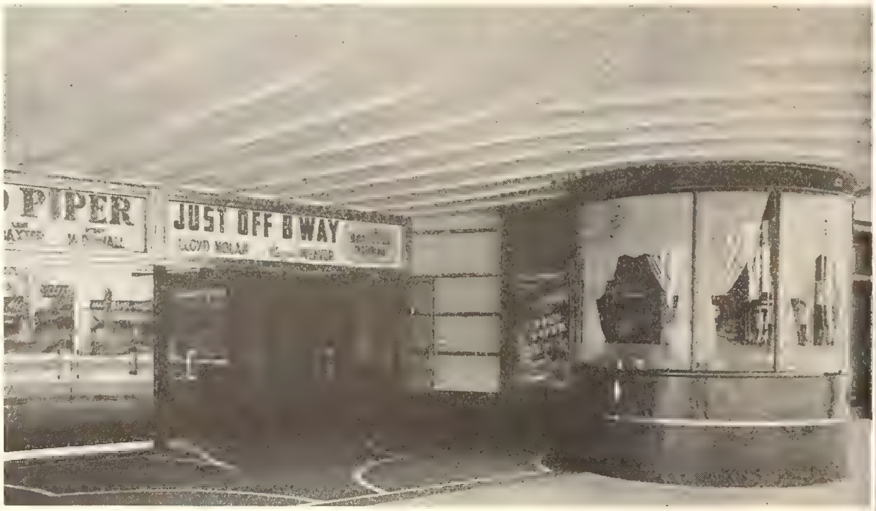
MIDWAY THEATRE
Forest Hills, L. I.

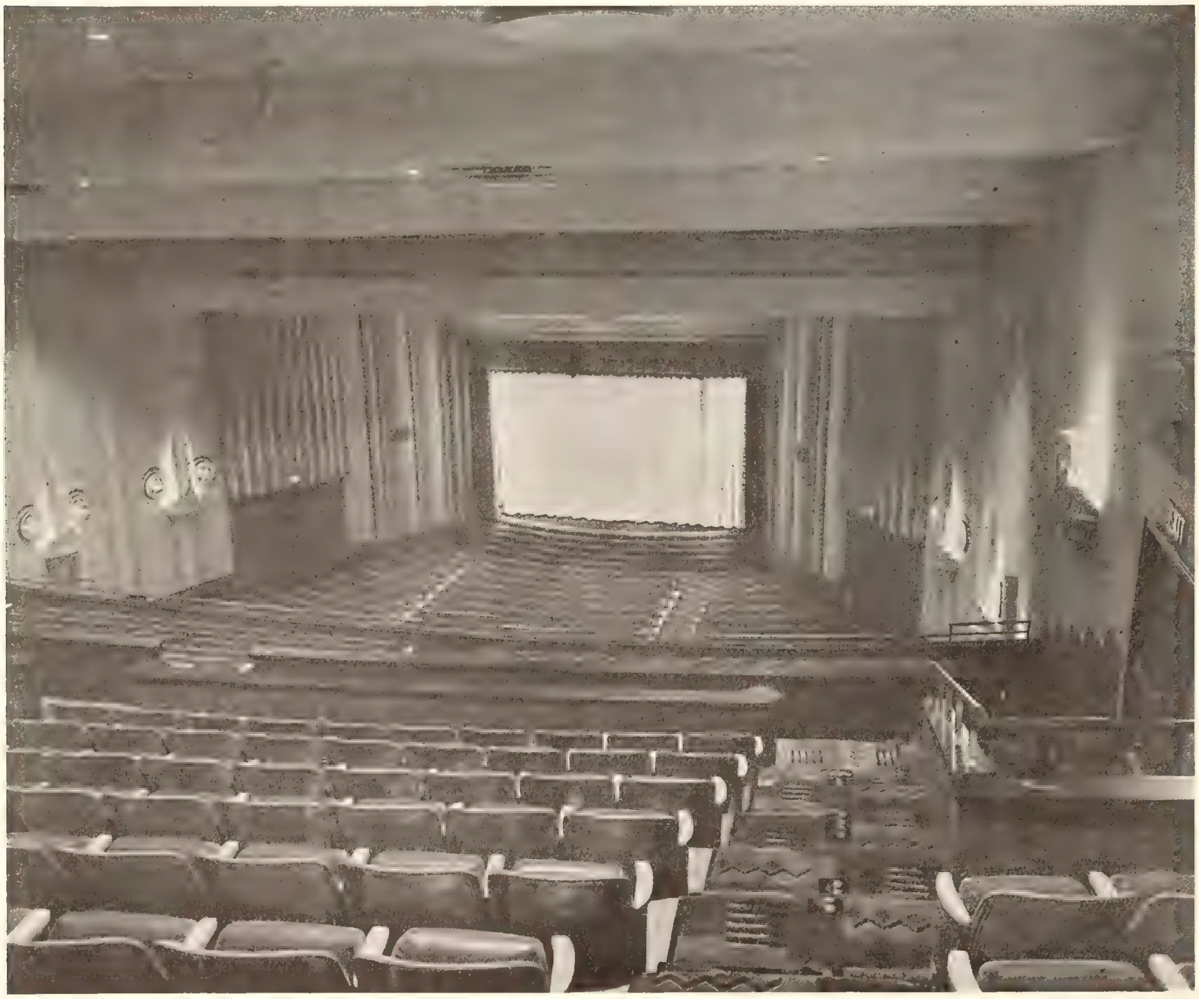
THOMAS LAMB ASSOCIATES, Architects

■ Begun prior to present wartime restrictions on civilian construction, the Midway theatre was opened in September by RKO Theatres in Forest Hills, Long Island, one of New York City's upper middle income residential sections. Below is shown the vestibule with its circular box office 10 feet in diameter, and all-glass Herculite doors. The building is faced in white granite.

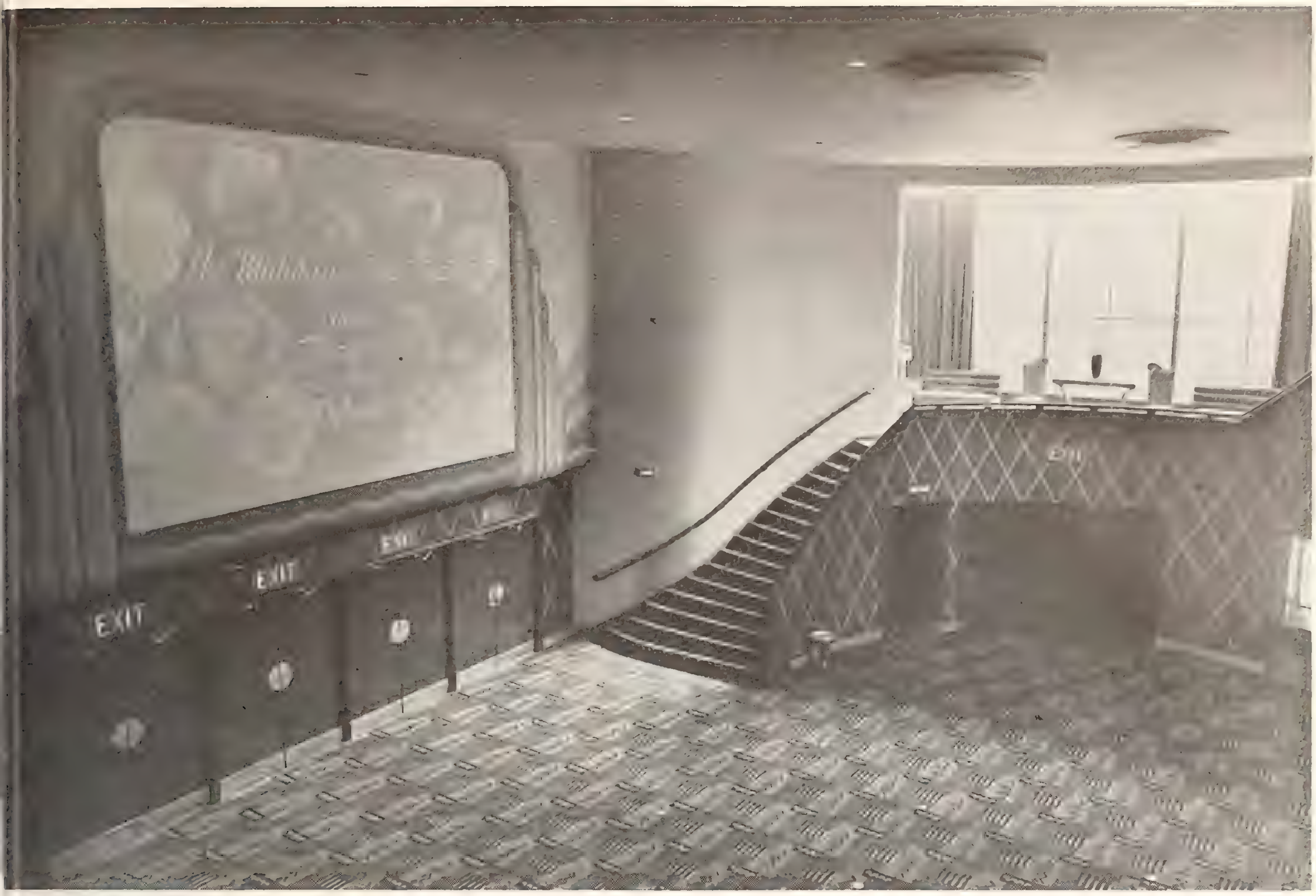


■ The lobby (above) departs from the conventional quite radically in its four large mirrors with cosmetic tables, interrupted by display frames. Plaster areas are painted dusty rose, wainscot is walnut veneer. A circular dome embellishes the ceiling, concealing filament lamps.

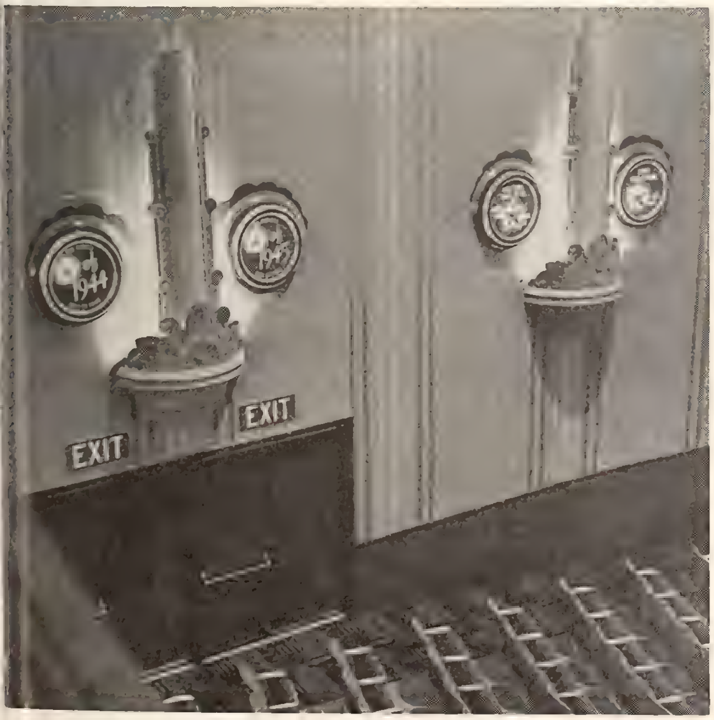


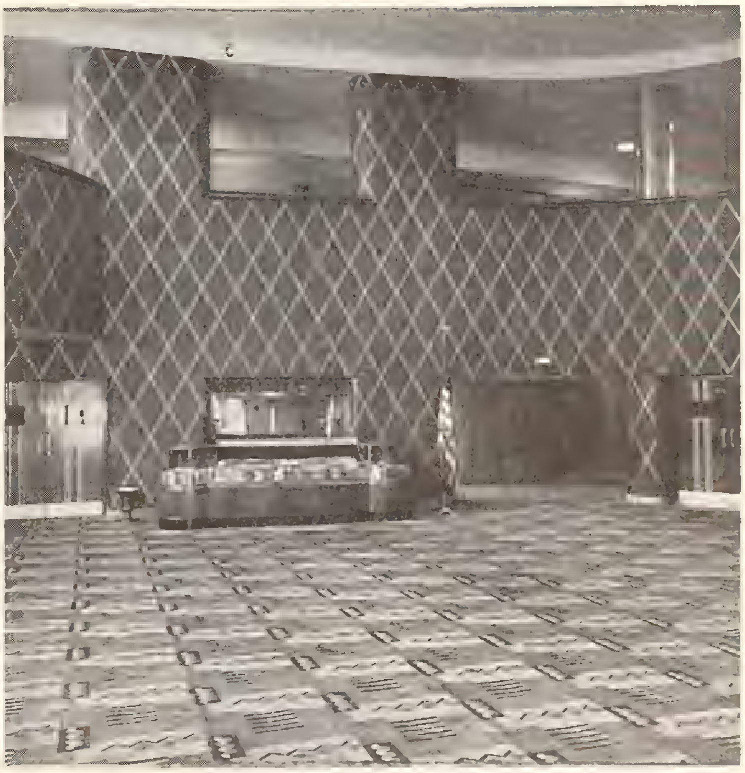


■ The auditorium (left) presents a color scheme of turquoise, terra cotta, dusty rose and purple, carried out in plaster walls (partly acoustical plaster) and in a stepped ceilling, which is pierced by downlights. Downlighting and interior decoration is by Rambusch New York. Downlighting supplies running illumination, while house lighting is provided in side wall luminaires made of ornamenta plaster instead of metal. The American seats, upholstered in dusty rose, are arranged in a stagger plan throughout central main floor. The auditorium seats 2,000 on two floors



■ The main foyer of the Midway, a large oval room with a 30-foot ceiling, is pictured above and at right. The view above indicates the impressive effect created by the winding stairway to the mezzanine level, leading to the balcony, and shows the novel screen installed at this end on which are projected coming attraction and special announcement slides. Windows of fluted glass at the stairway admit daylight. Artificial illumination is by downlighting. Walls are covered in yellow patterned fabric, wainscot is rust leatherette. Carpeting is Alexander Smith Velvet in rust, taupe and green.





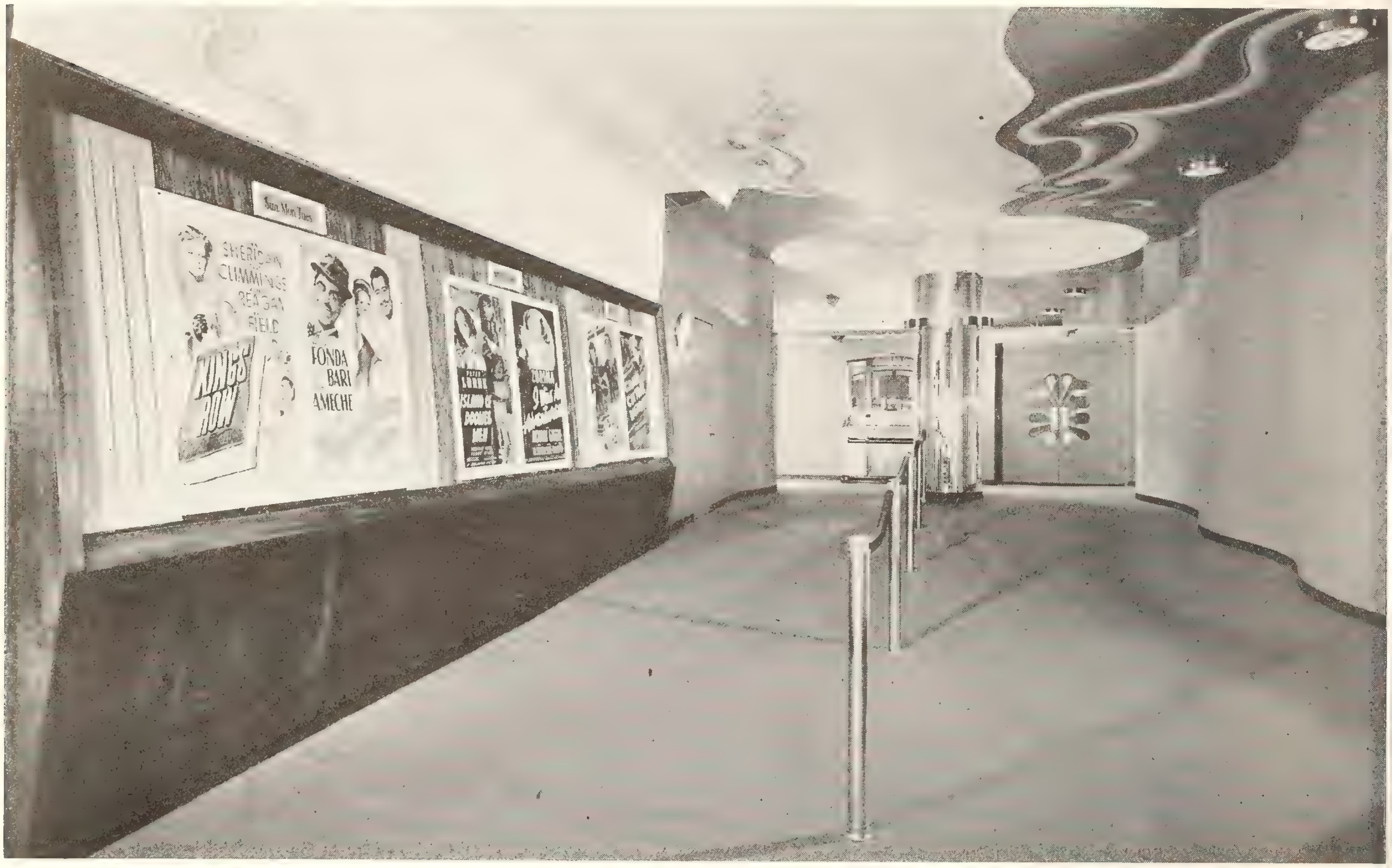
■ One of the interesting innovations of the Midway consists in illuminated portrait frames for pictures of players in coming attractions, or stars leading in a favorite player contest among patrons. This feature of the auditorium is shown in detail at left.

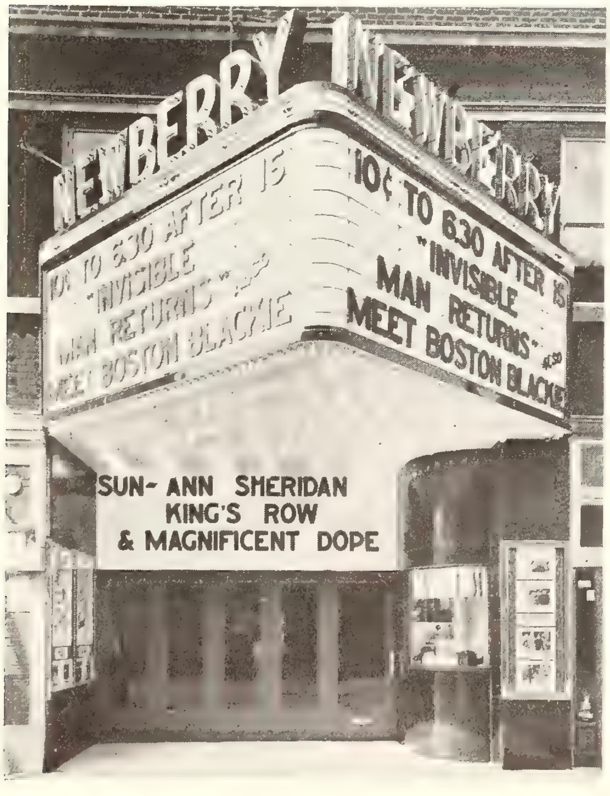
Two | Theatres

2. REMODELLED

NEWBERRY THEATRE
Chicago

ROY B. BLASS, Architect





■ These two views of the Newberry theatre on Chicago's Near Northside represent the principal changes made in the recent remodeling of that house by the owners, Bartelstein Brothers. The form and structural elements of the auditorium were retained except for extension to allow for increase of seating capacity from 684 to 735, while the color scheme was changed, murals were added, and downlighting was installed. The project has been planned and materials had been ordered prior to present restrictions. The front was refaced in porcelain enamel in burgundy mottled with black while the vestibule floor is now laid with ceramic tile. The marquee is o the same finish and carries Adler attraction panels. The name of the theatre is in pink neon with orange neon borders. . . . The foyer, pictured above, has been given a novel treatment in both materials and decoration Having an abstract modern configuration which carries from the ceiling down the sides, it has side walls finished in asphalt tile, up to continuou display frames accommodating posters for several programs and splayed out to increase visibility. The displays are lighted by fluorescent lamps i ceiling troughs. The color scheme here is turquoise, rose and off-white Carpeting is Bigelow-Sanford Lokweave (patent-back broadloom) in two tone rose. At the turn of the foyer (background of picture) a structura column was converted into an interesting decorative feature by finishing i in Flexglass and making it a reflecting accent piece between two larg clear mirrors which reflect a semi-circular recess in the ceiling. The whole effect is to make the foyer seem more spacious than it really is dimensionall

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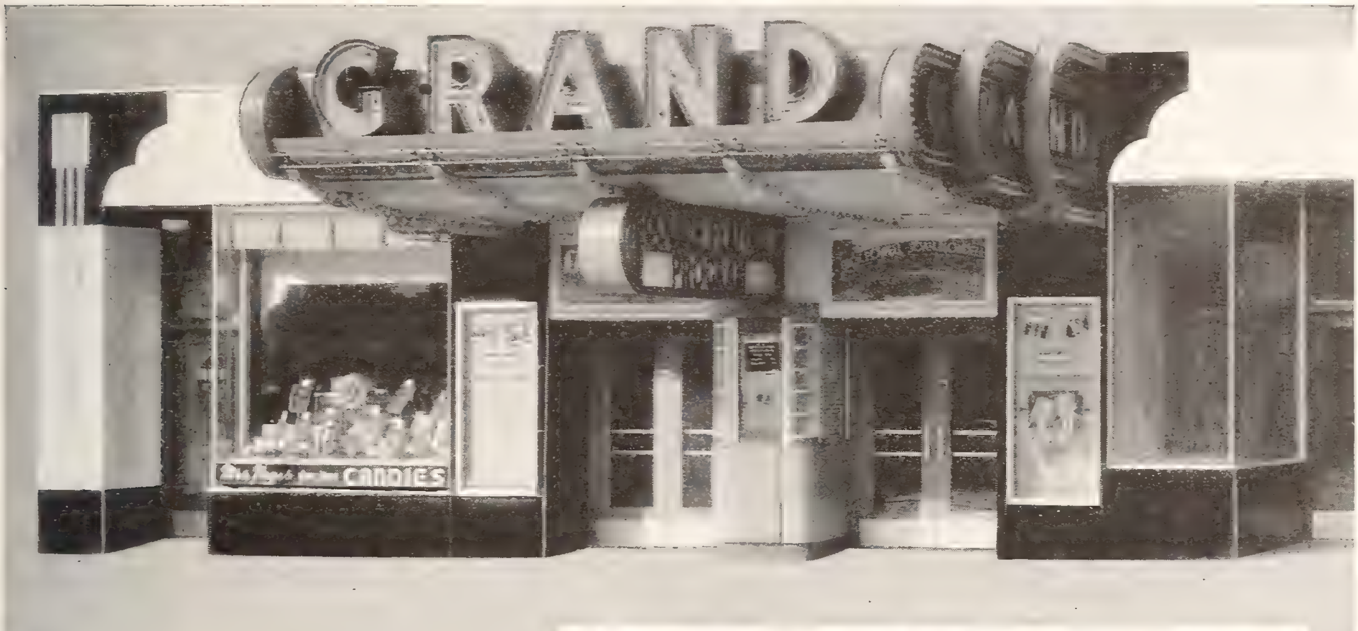
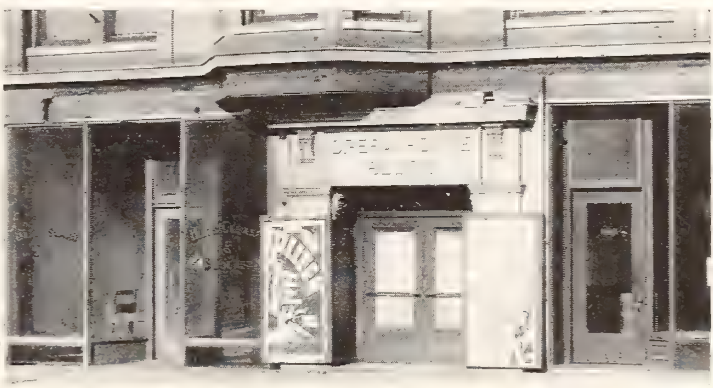
. . . with a Pittco Front!





THE BIG IMPROVEMENT *a Pittco Front can make in the appearance of your theatre is demonstrated dramatically by these "before" and "after" pictures of the Grand Theatre block in Blue Island, Ill. Architect: C. B. Rubbens.*

THEATRE owners and managers throughout the United States have proved, in actual practice, the money-making ability of Pittco Fronts.

A bright, attractive Pittco Front is one of the best advertisements your theatre can have. It catches the eye of passers-by, draws new patrons, promises quality entertainment and up-to-date equipment. It will increase your box office, and usually pay for itself in a short time by the extra profits it brings you.

Competition will still be an important factor in the entertainment field next year, and the year after and the years after that. A Pittco Front will help you tremendously to get your share of tomorrow's business.

So plan to remodel your theatre with a new Pittco Front when building restrictions are lifted again. And meanwhile, send the coupon for our free book of facts and figures about Pittco Fronts and what they can do for you.

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PITTSBURGH PLATE GLASS COMPANY
"*PITTSBURGH*" *stands for Quality Glass and Paint*

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Please send me, without obligation, your new, illustrated booklet "Pittco Store Fronts—and Their Influence on Retail Sales."

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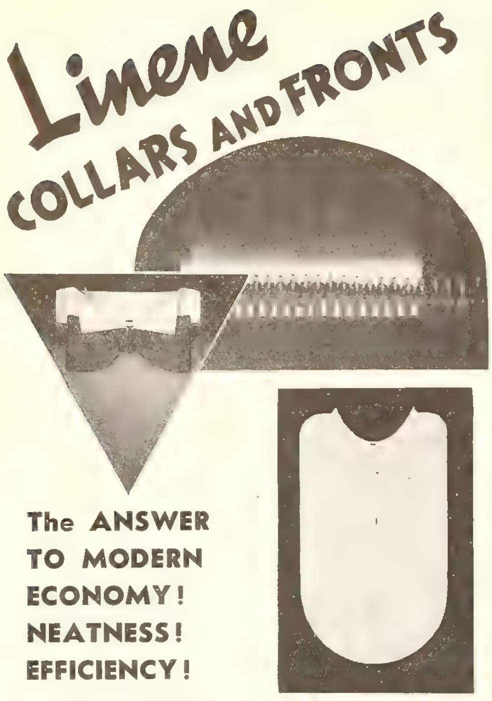

The ANSWER TO MODERN ECONOMY! NEATNESS! EFFICIENCY!

. . . used by the most progressive Chains and Independents throughout the country . . . solve your laundry problems because they are thrown away when used. . . . Collars made in wing or turn-down styles . . . fronts in plain or P.K.

Write now for samples, style sheet and prices.

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111 PUTNAM AVE., CAMBRIDGE, MASS.

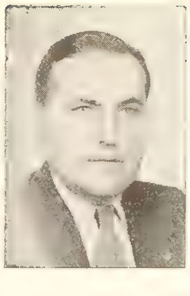
BOOTH INSURANCE?

Say, NATIONAL has been giving me that for more than 15 years!

It's true that National Theatre Supply Company has contributed much to the peace of mind of theatre owners the country over. For over 15 years that has been National's job, 24 hours a day. Call it booth "insurance," booth "protection" or anything else you please. Just remember that National has been providing it . . . and will continue to provide it . . . with Simplex loan service equipment, a unique Budget Plan for major repairs and, men who *know*.

When it comes to booth "insurance," you can always get it from National.

NATIONAL THEATRE SUPPLY COMPANY



John J. Sefing's WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre worl

Now is the Time to Check Fabrics & Blower System

EVEN THOUGH you probably are following a thorough and systematic maintenance schedule, there are several items that can be easily overlooked because they do not have prominent bearing on every-day operation. Draperies, once installed on the theatre stage over exit doors, standee rails, etc., are hardly ever taken down, cleaned or re-flameproofed. The general practice has been to leave these draperies, or damask wall fabrics, in place until they have become loaded with soggy dirt and dust as well as spotted with unsightly stains. Then they were torn down off the walls and replaced with new materials.

Fabric is obtainable even now; however, everything should be made to last "just a little bit longer." Of course, if the present fabrics are in such bad condition that further cleaning or patching will do no good, the only alternative is to purchase and install new ones. The main thing is to have the theatre looking as neat and clean as possible under present conditions. And it can be kept so if we apply common sense with strict maintenance and prompt servicing.

DRAPERY CONSERVATION

In the first place, do not let the draperies or other fabrics accumulate dirt, dust and moisture over a period of months or years and then expect an easy job of cleaning or flameproofing the material. By that time the structure of the fabrics will be so rotted that it will be fit for only the junk pile. What must be done is to establish a practice of "going over" the draperies every three months, at the most, and if certain sections on the drapes or wall fabrics show more dirt than other portions, immediately *investigate the cause*. It will be useless to renovate the material if there is a leak in the roof, for example. A leaky roof is a common cause of rapid drapery deterioration, especially at the stage. It will be cheaper in the long run to have the leak stopped than to pay for cleaning the draperies or buying new ones.

Also to be checked are the walls back of the fabric panels in the auditorium, es pecially if the theatre was constructed year or so ago. In new buildings, the wall sometimes develop cracks or fractures du to setting of the structure, and if they ar behind the fabric where no one can se them, moisture, cold air and even rain ca come in to ruin the material. I have foun this to be the cause in most of cases of stain ing and rotting of certain portions of audi torium side wall fabrics.

CAUSES OF RAPID WEAR

In case side wall fabrics show rapid o undue deterioration, take off a section a that particular location, and if cracks o fractures are found, repair them at onc If the holes are large, use a strong mixtur of cement plaster to fill them completely if small, use a good grade of asphaltum roofing cement, making sure that both sid of the wall at the break are thoroughl filled in with this cement. While the se tion of the wall fabric is removed or lai open, check carefully to see if the woo furring strips are not rotted or chippe In case these furring strips are in bad co dition, install new ones at once, as it wi be impossible to tack on the fabric and ha a perfectly smooth and even surface.

This checking may seem like a lot unnecessary work, but it will tend to sa the side wall fabric—and what is most in portant at this time, save fuel. Even wi small cracks or breaks in the walls, a l of cold air and dampness can enter t auditorium.

In cleaning draperies and fabrics, a go idea is to take only a certain section at time so that no large area is left bare the patrons' view. However, all sectio of the draperies and wall fabrics should cleaned and tacked on within a short peri of elapsed time, otherwise by the time t last section is cleaned the one done fi will need re-cleaning.

One thing must be remembered and th is to have this cleaning of fabrics done a competent, experienced person, otherw the material may be ruined. No hard so or caustic should be used, for they will away by chemical action the substance of the material. It would pay in the long run to have a reputable and experienced "drapery man" do this particular work, so as to have not only assurance of skill but also a "comeback" in case something does go wrong.

GENUINE FLAMEPROOFING

Don't overlook the need for proper flameproofing, either. City and state fire regulations insist that all draperies and fabric installed in theatres must be flameproofed according to an established standard. Inspection of the flameproofing on the draperies is usually very severe; the test is to apply an open flame from a blow torch against the material. If it shows the least bit of "flaming," a violation is quickly issued with the demand that proper flameproofing be applied at once.

Accordingly, management should make certain that all fabrics and draperies in the theatre are *absolutely* flameproof.

In case the flameproofing is done by a theatre employe, make sure that the chemicals used have *a certified number of the formula stamped on the outside of the container.* Check this number with the records of the local fire department, which will make an inspection for approval or disapproval. Also, in buying the flameproofing chemicals, make sure that they are from a reliable manufacturer or theatre supply dealer; never use a home-made formula or some uncertified kind that is supposed to be "just as good as the approved." It does not pay to take a chance when there is such little difference in money involved and human life is at stake.

In the event that an experienced "drapery man" does the cleaning and flameproofing of the draperies, he will obtain a certificate of approval from the authorities having jurisdiction. In this way the theatre owner or exhibitor is protected against any violations should the draperies prove not properly and adequately flameproofed.

BLOWER SYSTEM CHECKING

and refuse that have accumulated there during the summer. If the housing is exposed to the weather, check carefully for leaks in heating. The fans, heating coils, drive belts, motor and general duct system will need particular attention after being used throughout the summer. To get the most efficient results from the blower system during the cold winter days the entire layout should be carefully studied to see if repairs or changes can be made that will better the output and also make unlikely any replacements or complete breakdowns during winter operation.

The entire fan or blower room should have a good cleaning to remove all dirt and refuse that have accumulated during the summer. If the housing is exposed to the weather, check carefully for leaks in the enclosure itself as well as in the insulating material, if any. Make sure that the door to the enclosure is tight-fitting. The insulation may have become loose or broken in spots and if not repaired loss of heat will result. A good cement to use

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COIL CONDITIONING

The heating coils should be cleaned thoroughly of all dirt and "caked" mud, for when there is a dirty film over the heating area, the heat transfer from the fins to the air will naturally be reduced. Check carefully for any leaks or breaks in the coils. Some heavy object may have dropped accidentally against them causing damage undetected until the steam is turned on.

If a motorized valve is used to control the amount of steam supply to the coils, it should be taken apart and checked carefully for proper seating of the parts. This particular valve, if installed properly, operates very reliably and efficiently over a long period of time without attention. However, there is always a possibility that small particles of dust or other foreign material may have worked themselves inside causing improper seating of parts.

CLEANING CRITICAL PARTS

Check all dampers or louvers in the fan housing to see if they open and close properly. A faulty damper or louver can materially affect the proper heating of the theatre. Take a look over the entire fan housing to see if there are any rust or corrosion spots. If any are noticed, cover them immediately with any paint that is on hand. By doing so, the rust or corrosion will be prevented from spreading and in time weakening the entire fan housing.

It is a good idea to take apart the bearing housings or the fan shaft and clean all parts in kerosene, especially if the fan has operated over a period of years without attention to these vital parts. In doing this all dirt, grit and old grease or oil will be removed, and also a checkup can be made to see if the bearings and shaft are wearing unevenly.

If these parts show undue wear in certain areas, the fan shaft and bearing blocks must be aligned properly. First, make certain that the fan shaft is perfectly level horizontally by inserting under the bearing blocks, thin metal shims on one side or the other, as the need may be. After this is done, tighten down all bolts of the bearing blocks with a wrench and then check again for proper level. If the shaft is still perfectly level, loosen all the bolts several turns and spin the "squirrel cage" rotor by hand for a minute or so. Then tighten up all the bolts on the bearing housings again. By doing this the fan shaft will tend to find its proper level in the bearing housings, especially if it is slightly warped or some of the bearings are wearing unevenly.

Make sure that only a good grade of grease or oil is put into the bearing housings. When the fan is in use for many years a heavier grade of grease or oil should be put into the bearings than was originally recommended.

REMEDY LOOSENESS

Also go over all lag bolts or screws that hold down the frame of the fan to the foundation, as a loose fan will tend to "creep" and misalign the grooves of the drive belts. This same checkup should apply to the motor. A loose fan or motor will cause rapid wear of the drive belts and, also in many cases, cause uneven wear of the shaft and bearings due to the belts pulling the fan or motor sheave sideways as they enter the grooves at an angle instead of straight.

Make sure that the fan sheave or pulley is not loose on the shaft and that it is in a straight line with the motor pulley. The key in the keyway of the shaft should be driven in tight and the set screws in the hub of the pulley turned down tightly. The above procedure should also be followed in checking and maintaining the pulley on the motor.

To check for alignment of the fan pulle in relation to the motor pulley, a con venient way is to use an accurate "straight edge" board or stick, making sure that i is long enough to go right across the ful diameter of the fan pulley with the othe end reaching the motor pulley. When thi straight-edge is placed tight against the ful diameter or width of the fan pulley and th edge on the other end touches snugly th side of the motor pulley, these pulleys ar reasonably "in line." If this is not th case, one pulley or the other should b loosened and moved until both are lined u

DRIVE BELT TENSION

Another thing that should be checked i the tension on the drive belts. Extrem care should be taken that they are not to tight or too loose, as in either case ther will be rapid wear. A simple way of ac justing the tension on the belts is to tur tight the adjustment bolts on the mot base a little at a time, while with the oth hand "slap" the belts with the hand. the hand springs back sharply the belts a too tight. When the belts are at abo the right tension, the hand should spri back just slightly on slapping them.

In some instances it will be noticed th one or more drive belts "flop" up a down, while the others run fairly smoot The cause of this is usually that the mot shaft is not lined up properly with the fa What happens is that with the motor slightly to one side, half of the belts ta the load while the others just turn loose around the pulleys. The only remedy this case is to relocate the bolt holes hol ing down the motor so that all belts p the load evenly. With the pulleys a belts lined up properly, it is a good id to change around, after some period of eration, each belt so that it works in a ferent groove for a while. This will a to the life of the belt.

MOTOR CARE

In the care of motors make sure that o a good grade of motor oil is used, if it oil bearings, and that the reservoir cleaned out occasionally. When a varia speed slip ring motor is used, check clean the copper on the commutator, a lot of dirt, grit and dust accumulates after months of operation. However, ne use coarse sand or emery paper on the per as more harm than good will be done. For ordinary cleaning purposes use a clean rag saturated with alcohol, and if the dirty film cannot be removed in this manner, use No. 000 sandpaper.

Check also the brushes for wear and to see if the springs and "holders" are in proper condition for keeping the brushes in place. The variable speed starter should be checked to see if the contact points are pitted or burned. If these points need touching up, use No. 00 sandpaper and make sure that the contact arm or lever is working properly, so that it makes a good electrical connection when operated, otherwise "sparking" and pitting of the points will continue. Make sure that the electrical wiring connection between the starter, motor and source of supply are tight at their respective terminals and that the insulation is not deteriorated.

DRIVE ADJUSTMENT

If a hydraulic variable speed drive is used on the fan, check the copper feed lines for breaks or sharp bends. As this particular drive employs pressure through these lines to actuate the friction disc clutch at the fan, any blockage within the lines will reduce materially the efficient and proper operation of the fan. A good idea is to remove the clutch at the fan and check and clean the face plate. When the plate of this clutch is not making even contact, or when dirt or grit penetrate inside from the lack of care, there will be rapid and uneven wear of the parts. In a hydraulic drive, this clutch is one of the main causes of breakdowns when not given proper attention. If the face of this clutch plate shows signs of uneven wear, it should be ground even and smooth and then reinstalled to fit the plate on the drive.

Another thing that shoud be made at this time is a complete and thorough check-up of the duct system that feeds air to the auditorium. All dampers, splitters and registers should be checked to see if they are in proper position, for they may have moved after "bucking" the terrific air pressure with fan in full operation for months.

LAYING UP BLOWER

In case the fan and motor are not to be used in the winter, they should be carefully cleaned, new clean oil or grease should be put into the bearing housings, which then should be covered completely with tarpaulin or similar material. The tension on the drive belts should be released, or the belts be taken off entirely and stored in a dry place until ready for use again.

If an air washer is also in the fan room, make sure that all water is drained out completely, especially from the pump, as vital parts will be cracked when any water left within freezes.

Most of this maintenance work can be done by the regular theatre employes, if done systematically and supervised intelligently. However, to be absolutely certain that everything will be "ship shape" during the winter months, the best policy would be to have a reliable and experienced ventilating man do the work.

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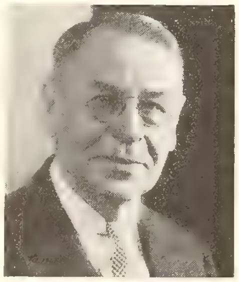
CATALOG BUREAU—Page 24

F. H. RICHARDSON'S

COMMENT on PROJECTION

Conservation No Excuse For Lowering Standards

SPEAKING FROM the experience of 16 years in projection, many of them spent in actually manning the equipment in the projection room, and even more of them as the head of the projection department of a large circuit, Lester B. Isaac, supervisor of projection for Loew's, Inc., urged the theatre business to take every measure possible to conserve film and equipment without sacrificing projection standards, in a paper presented at the September meeting of the Society of Motion Picture Engineers' Atlantic Section. Making the principal talk of the meeting, he discussed methods by which theatre managements and projectionists can realize the most from their present facilities during the war.



F. H. R.

"Those who speak of General MacArthur, Pearl Harbor, Midway and the Solomon Islands and make no effort whatever to do their own bit in some way, are neglecting their responsibilities in the most critical time this Country has even known," said Mr. Isaac. "The least we can do is to prove that we are showmen and give the public the best kind of performance possible under the conditions. Now more than ever, we should lead every effort to prevent anything that mars or interrupts the performance.

"The high standards which have been achieved in both visual and sound projection should be maintained even in the face of a shortage of replacement parts. Ingenuity, effort and experience can accomplish a great deal if the will is there."

Pointing out the importance of motion pictures on the home front, he continued: "The present high standing of projection is not an accident. It is to a large extent due to the tremendous effort, assistance, sincerity and technical knowledge which has come through the efforts of many individuals and organizations. I wish it were possible to give credit to some of the individuals who have done so much for projection and thereby for the motion picture industry and the American people. It is also a source of regret to me that I cannot mention the splendid accomplishments of some outstanding manufacturing concerns who are also largely responsible for important advances. Some of these firms who are engaged almost 100% in war work are showing a fine spirit by continued and helpful co-operation with the motion picture industry of which they have been an important part throughout its entire history.

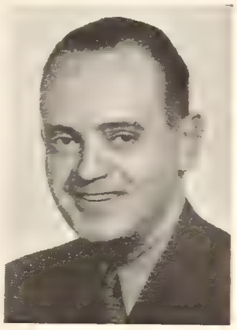
"There has recently been considerable talk about film conservation. No doubt something will be done along these lines. What the method may be and the ultimate result no one can say at this time. Regardless of anything else that may be done, if the exchanges and projectionists co-operate in the careful handling of film, longer use of each print will result, thereby reducing the required number of release prints."

The necessity to conserve should not be used, however, as an excuse to lower projection standards, Mr. Isaac asserted. If theatre managements and staffs do everything they can to eliminate waste and in-

Among those present at the September meeting of the Atlantic Coast Section of the Society of Motic Picture Engineers, which Lester Isaac, supervisor of projection for Loew's Theatres, addressed on mai tenance of projection standards. Left to right: Harry Sherman, past assistant IATSE president; Jam Frank, Jr., National Theatre Supply Company; Cecil Wood, Sr., projection supervisor for U. S. Sign Corps stationed at Astoria, L. I.; Charles Muller, chief projectionist of Radio City Music Hall; Mr. Isaa Donald E. Hyndman, Eastman Kodak; Dr. Alfred N. Goldsmith, chairman of Atlantic Section; Wal Byrne, past-president of American Projection Society; Morris Kravitz, Local 306, New York; Earl Mori theatre inspector for Connecticut; P. A. McGuire, advertising manager of International Projector; ar W. C. Kunzmann, National Carbon Company.

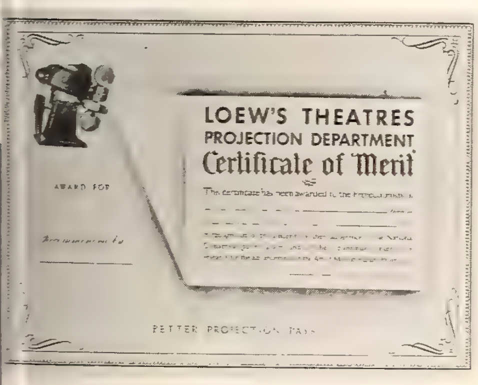
crease efficiency, the aims of conservatism, he indicated, would be well served.

"Peacetime procedure is not sufficient under present conditions and we hope that theatre owners and managers will take increased interest in projection and projectionists. Much can be accomplished by collective effort and co-operation. This is not the time for criticism of either personnel or equipment. If the equipment is out of order, the owner will be out of luck, and the projectionist out of a job because it will be necessary to close down the house. It is no longer possible to expect prompt service from supply houses. They have done a remarkably good job in the past, but this is over for the present. Manufacturers will be unable to supply new equipment or parts. American initiative and self-reliance in the pioneer days of motion pictures played an outstanding part in building up the motion picture industry and will not fail us now. System and organization will of course supplement the ability and effort of the individual.


LESTER B. ISAAC

"One of the outstanding developments of the past year has been the appointment of educational committees by IA local unions throughout the United States and Canada. The purpose of these committees is to discuss technical problems of projectionists, to be ready for emergencies, but most of all to prevent the closing down of theatres due to defective projection equipment.

"Theatre owners and managers will find it greatly to their advantage to take an interest in the proceedings of technical organizations in this field. Any support given to the educational activities of IA locals will prove highly profitable in many ways. Methods must be found to secure full co-operation. Theatre owners and projectionists, now more than ever, have interests in common. The current meaning of "The show must go on," is that equipment should be kept in order at all times and no effort be spared to keep theatres open if in the power of projectionists and technical men to prevent their closing.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Reproduction of "Certificate of Merit" given by Loew's Theatres to deserving projection staffs.

"Loew's theatres has always endeavored to give projectionists full encouragement in their efforts to improve projection. A recent activity now in successful operation is the issuance of a limited number of certificates of merit presented to Loew's projection room staffs who indicate exceptional interest in their work. These certificates of merit are tangible evidence of the efforts Loew's has made for many years to raise projection standards. We believe something similar to this, at least in spirit, will be found of practical value by all theatre owners."

Mr. Isaac also pointed to the "control system" used by Loew's, as a means of keeping close check on projection equipment maintenance.

"Prior to 1940," he explained, "it was the policy of Loew's to repair projector mechanisms once a year, and lamps once every two years. The program permitted projectionists to secure the best possible screen presentation and at the same time kept film damage at a minimum. We adhered to this policy for many years and came to the conclusion that after a reasonable period of use, continued expense for repairs was merely buying old equipment on the installment plan. The cost of unnecessary damage to film and the lack of wisdom in continuing to repair old equipment are thoughts which should receive the attention of the motion picture industry

How to Keep PROJECTOR RECTIFIERS IN SERVICE

Proper and wise use and care of projection equipment is more important than ever today. New equipment or repair parts are limited by wartime restrictions. Therefore, present equipment may have to serve longer than in normal times.

This is true with your rectifier equipment. These suggestions are made to help you get better and longer service from projection rectifiers.

★

For efficient operation and long life, the rectifier should be operated at the rating recommended on the rectifier. This is extremely important! Check the rating on the nameplate and in no case should the current exceed this rating.

★

The rectifier should be located in a well-ventilated, cool location. The flow of air through the equipment should not be restricted by being placed close to other equipment, or by material being placed on top of the rectifier.

★

Maintain the carbons and other lamp projector equipment in proper operating adjustment so that excessive voltage or current is not required from the rectifier.

★

Inspect and lubricate the ventilating fan (located in the bottom section of the case) once or twice a year.

★

To insure proper ventilation and cooling, any dirt and lint in the rectifier stacks should be blown out at least once a year. This may be done with a blower or compressed air through the top of the rectifier assembly.

★

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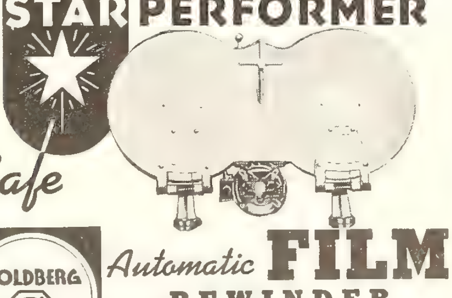


when we return to normal conditions. Likewise, the advantages of a third projector, or an extra mechanism, intermittent movement and spare parts, will receive more attention in the future than they have in the past.

"Late in 1939 we made a survey of equipment in Loew's theatres and as a result set up a program for the replacement of projector mechanism and arc lamps. Prior to this we had made experiments and when we were satisfied that the equipment we had been testing met all our requirements, orders were placed. Now a large number of our theatres are in a much better position to maintain projection standards for the duration.

"On some kinds of equipment, we are, however, no better off than many other theatres. We must continue to practice the same care in order to avoid troubles caused by present shortages.

"It is possible that others may feel that our standards are too high, but they have proved very practical and highly profitable. It is a great satisfaction to us to know that we have not had a single fire due to faulty equipment. Film mutilation is practically nil in our theatres and we are definitely proud of the results on the screens of Loew's theatres.

"It is possible that many will believe that the things we have done are due to the size of our organization, great facilities and vast expenditures, but this is an error. Each Loew theatre must pay its way through the revenue received from its own box office."

The control system used by Loew's is adaptable, in Mr. Isaac's expressed opinion, to small circuits, while its principles could be applied to most independent theatres of moderate size. It consists in a group of reports and records which give the home office a complete history of every unit of equipment. These forms Mr. Isaac described as follows:

1. *Questionnaire form,* which gives a complete history covering the date the theatre opened, type, serial numbers of all equipment as contained in the projection room, together with the size of all wires, conduits and fuses, and a complete inventory of all supplies and spares.

2. A complete *record of all supplies,* as to type, quantity and date received.

3. A repair record showing the exact date each piece of equipment was repaired and the cost of same.

4. *Projectionists film reports.* This form is used to provide a record as to the condition of the film when received at the theatre. It also serves to indicate the condition of the projectors in case of damage to the film during its run in any particular theatre, and prevents carelessness and unnecessary damage of film.

5. *Carbon consumption form.* A weekly report which also shows whether or not the illumination system is performing correctly. These reports are averaged over a certain number of weeks, and if the equipment is functioning correctly and the proper current is being used, the total average will indicate right consumption.

6. *Monthly report of projectionists.* Th report covers a complete inspection of a equipment and the projectionists' opinion a to its condition. These reports are carefull checked and any defect is immediately co rected.

7. *Bulletin form,* issued at intervals required, giving to all theatres informatio to eliminate trouble with certain elemen of the equipment, or to recommend add tional adjustment which has been found t improve the function of the equipmen This form is also used to advise each pr jectionist in advance of any new equi ment that his theatre is scheduled to receiv or any changes in supplies, such as carbon

Safeguards Against Electrical Failures

LAST MONTH Carl Graham, Canton, Ohio, projectioni promised us some "show saving tricks." H has come through with them. He write

"Our film amplifiers are Western El tric, one 41, one 42 and one 43. 'TE' ty rectifiers are used for the horn fields a filaments in the film amplifiers and the 4 also for the exciter lamps.

"This equipment has been in continuo use for almost fourteen years. From t description it is apparent that failure of o film amplifier interrupts the show ab every twenty minutes; that failure of eit one of the 'TE' rectifiers, or the 41, 42 43 amplifiers, stops the show completely.

"Believe it or not, I don't give a hoot we never get new equipment because I lieve the above system, which weighs s eral hundred pounds and which has sev (count them) stages of amplification, is best theatre system ever made, especia when compared with the 'modern' ty using three or four stages and built co plete on a 17 x 7-inch chassis.

"However, as pointed out, it's gett old, so just to play safe, I have made following changes, most of which can s be done by brothers working on simi equipment—and in spite of priorities:

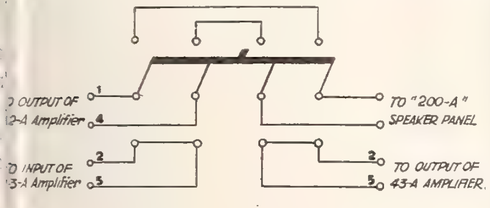
"Acquire two 4-foot lengths of sin conductor microphone cable and ins four Amphenol female connectors on ends. Also buy one Amphenol 'dualm connector, and two Amphenol chassis c nectors. Drill $\frac{5}{16}$-inch holes in the fr of each P. E. cell housing and mount th connecting them to the cell anodes w unshielded wire. Cover these connec with metal caps.

"A film amplifier fails? Use the d male connector to make an 8-foot ca parallel both cells and run a continu show on the film amplifier which is w ing, using but one side of the fader.

"I built a compact, four-stage ampl using two 6F5s in the first stage, one in the second stage, followed by one 6 phase inverter driving push-pull 45s, it does a nice job, driving nine stage h and the monitor, schematics of which be mailed to any brothers sending a addressed, stamped envelope.

"This is where the dual-male conne is discarded, making two 4-foot cal which connect to the two high-gain, high-impedance inputs of the spare amplifier. This takes care of any funny ideas that the 41 and 42 might get.

"To take care of things should the 43 amplifier give trouble, I mounted a four-pole, double-throw switch on an unused panel under the 43, which instantly allows me to isolate the 43 and run on the output of the 42, which connects to the '200-A' panel. The schematic for doing this is enclosed [see diagram above].



"Now about that 'TE' horn field supply: Failure of it can stop the show cold; that is, it could until I installed a public address system backstage for use during acts. With this possible trouble in mind, I equipped the stage with University 'morning glory' type trumpets having permanent magnet units, called in the electricians, and supervised the installation of a pair of double-pole, double-throw switches on the switchboard.

"In one position, the extra horns connect to the public address system; in another, they connect to the output of the sound-on-film amplifier, eliminating the need of any back-of-the-screen horns. We also use this arrangement before and after each stage show while the stage is being set, getting perfect sound instead of sound coming through several drops.

"This switch also throws a protective 8-ohm load across the secondary of the output transformer of the public address amplifier when the horns are connected to the film amplifier, allowing it to be heated and ready without danger of damage."

By the "film amplifiers" of course is meant P. E. C. amplifiers mounted in the soundhead, taking their input directly from the photoelectric cells. Most newer systems that have them mount them on the front wall instead, eliminating vibration and oil.

Brother Graham's coaxial cable-and-plug-in gadget by which, if one of the photocell amplifiers fails, he can plug the photocell of that machine into the amplifier of the other soundhead and thus keep the show running, is good stuff, though not entirely exclusive with Graham.

He has built an amplifier of his own to serve in emergencies, using the cable to make connections, but it is not clear as to whether the scheme uses 45 tubes in Class B and drives the speakers directly with the emergency amplifier, or whether it uses them in Class A and drives the 43 amplifier with the home-made job.

Nor is it explained whether the emergency amplifier will take care of photoelectric cell voltage supply, and whether there are emergency provisions for exciter lamp supply trouble. Except for these matters, which may be taken care of also, Brother Graham has certainly provided for almost every possible electrical failure and

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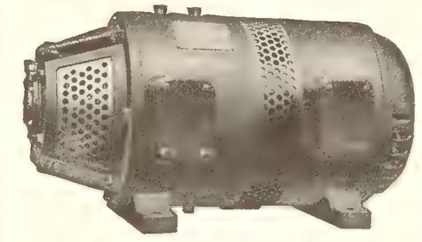
STABILARC

Motor Generators



35 - 42 - 60 - 80 VOLT MULTIPLE

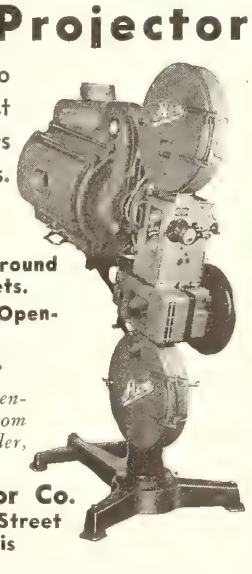
AUTOMATIC DEVICES CO.

1033 LINDEN ST. - - ALLENTOWN, PA.
Export Office: 220 W. 42nd St., New York City
Also Manufacturers of Allentown Steel Curtain Tracks and Curtain Machines

The WENZEL

"ACE" Projector

proved in service to be one of the most popular projectors installed in theatres.



- **Double Bearing Intermittent.**
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- **One-Piece Gate-Opening Device.**
- **Slip-in Type Gate.**

If you cannot obtain Wenzel "Ace" Products from your local supply dealer, write—

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We make replacement parts for all standard 35-mm. projectors

Theatre Chairs

INTERNATIONAL

SEAT CORP.

UNION CITY • INDIANA

SIXTH EDITION--SUPPLEMENTED WITH

SOUND TROUBLE SHOOTING CHARTS

AND ALPHABETICAL INDEX

I thank him for letting the rest of us in on his tricks.

A goodly number of you men experiment with equipment in your spare time, and when you have found something—some little gadget or trick—which has helped you out of trouble or has made your work easier or the show better, you have usually sent the idea along to me for publication, thereby helping out, in some instances, hundreds of your brother workers. Now, in these days, when every pound of metal counts and every piece of equipment must be cared for until it does at least twice its own amount of work before being replaced by new or repaired parts, such aid is of great value. So let's have the dope on what you contrive. Don't put off sending it in to "some other day." Do it as soon as you are convinced your method is practicable.

Emergency Care of Storage Batteries

JOHN GREGORY of Rocky Hill, Conn., writes, "I have been receiving frequent lectures from my boss on the necessity of taking care of what we have. I thoroughly agree with said boss because I realize that what we have will probably have to last a long, long time. It is because of this I am asking what may seem to be more or less a fundamental question and maybe even an obsolete one to some, but I may be overlooking something which I should be doing, so will you take time out and tell me how to care for my storage batteries?"

It might be a good idea to review a bit on storage batteries since the best of us sometimes forget what we have learned long ago. I will not go into the chemistry involved in the action of storage batteries. Test your battery with a simple hydrometer to tell how far the cells are exhausted and whether they are in need of recharging. The hydrometer should read from 1,200 to 1,300 for a fully charged battery.

The lead cells of a storage battery must be recharged long before the sulphuric acid is all used up, else the voltage of the cells declines. Because of the lead sulphate which forms during discharge and which is seldom disintegrated during charging, the storage battery should occasionally be *over* charged. I say *occasionally;* it is most im portant not to overcharge it often or unin tentionally.

All charging boils out some of the wate —a process called "gassing," and gassing loosens active material from the plates which falls on the bottom of the container thus shortening the life of the battery therefore, charging should consequently b limited to just so much as is necessary t prevent accumulation of excess lead sul phate.

Manufacturers' instructions should b followed carefully, but otherwise the cel needs only external cleanliness and replace ment of the distilled water which has evap orated.

It is necessary to keep the terminals o the battery carefully greased because th acid lost through gassing, though n enough to make a noticeable difference i the cell, becomes a very serious matte when it collects on the outer surface; greas ing will prevent such action.

How Viewing Angles Determine Forn

(*Continued from page* 9)

when the natural ground conditions are high at the point farthest from the picture.

Point "C" may even be lowered if upper levels of seating becomes relatively important, because larger balconies and even a second upper tier is made possible within the vertical limitations by increasing the 10-degree angle by only a few more degrees. While the quality of the main floor seating would be only slightly affected, the addition of both good quality and ample quantity of upper level seating would be more than compensating. *The location of this point "C" becomes the important clue in determining the type of floor slope and basic vertical shape of the auditorium.*

If point "C" is located where shown in *Figure* 2, and if a staggered seating arrangement is used, a floor slope will develop very closely approaching a flat floor, as compared with the slope in the average stage theatre.

When the question is raised as to what would be the best floor slope, the surprising answer would be that no slope proves to be the best slope. A flat and level floor would be efficient, economical and safest for traffic. It would make for less complications in locating exit openings and in manufacturing and installation of auditorium chairs. While it is possible to use an absolutely flat floor only under special circumstances, is possible to design the main floor slope that there is as little as one-third the amou normally found in stage theatre design. the stage theatre, the portion of the seati farthest from the stage, amounting to abo one-third of the total seating, is usual placed on a slope so steep as to require th the floor be broken up into a series stepped platforms for the seats to rest o The aisles could not be similarly stepp because of the hazard which would created, yet an additional hazard remain in having to step down from the chair pl form into the sloped aisle. Such steepn and stepped seating levels of the main flo are entirely unnecessary for the motion p ture theatre if the basic viewing fact shown in *Figure* 2 are taken advantage

Another hazard which is eliminated this procedure is that of the intermedia small steppings found in the stage thea balconies, to negotiate the difference seating level platforms. Proper balco design within the framework shown *Figure* 2 reduces balcony pitches, elimin ing the need for the intermediate ste These steps are extra-hazardous beca they destroy the rhythm of the stair clin ing by creating alternate stair tread widt

about People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

The Victory theatre has been opened at Benicia, Cal., with **James Lemas** manager.

Lee and **Walter Norton** of Columbia, Ill., owners of the 300-seat Norton theatre there, have sold it to **Charles Goldman** of St. Louis, and **Tommy Tobin** of East St. Louis, Ill. Walter Norton is now serving with the armed forces abroad, and Lee is about to join the Army. The brothers also own the Norton theatre in Mascoutah, Ill., and have an interest in the Dupo in Dupo, Ill.

Ben Levine has leased the 490-seat Strand in Wallingford, Conn., closed for several years. The house was leased until last Spring by **George Wilkinson**, operator of the 1,200-seat Wilkinson there.

W. D. Fulton has purchased the Mecca theatre in Los Angeles from **I. E. Colton** and **P. J. Greenbaum**.

A. A. Ward of the Altec-Lansing Corporation, Los Angeles, has been in New York for conferences with Altec home office executives.

Fred Mindlin is the new manager of the Vic theatre, Chicago, which is operated by the Essaness circuit.

Safecrackers effected an entrance into the Temple theatre, Temple City, Cal., blew the safe and made away with $667.

AARON GOLDBERG

Aaron Goldberg, dean of exhibitors in San Francisco, and owner of a group of intimate downtown theatres, died recently at Mary's Help Hospital there. He had suffered a heart attack. While but 61 years of age at the time of his death, Mr. Goldberg was a pioneer in the motion picture business. His first house, the Peerless theatre on Third street, was opened in 1912, one of the first to be erected in San Francisco for the exclusive showing of films. It is still in operation. Last June the thirtieth anniversary of the opening of the Peerless theatre was celebrated with a banquet for employes and open house for friends. War bonds were presented to all employes who had been with him a year or longer.

E. G. Meyer, owner of the 400-seat Royal theatre at Valmeyer, Ill., plans to sell or lease his house preparatory to going into the Army.

The Moodus theatre and the East Hampton theatre, Moodus, Conn., have reduced schedules to four-a-week for the winter.

Oscar Kushner, owner of the Hollywood theatre, Indianapolis, has purchased the Tacoma theatre there from the Tamler group, operators of a circuit of neighborhood houses.

The S. A. and S. Company, Inc., newly incorporated in Connecticut, has acquired the 500-seat Astor theatre building, East Hartford. **Lou Anger** will continue to operate the house under lease. The incorporators, former operators of three theatres in Middletown, Conn., that are now operated by **Morris Pouzzner**, are **Salvatore Saraceno**, **Angelina Saraceno** and **Salvatore Adorno**.

T. B. Noble, Jr., has reopened the State theatre in Oklahoma City, after remodeling and redecorating.

Harry E. Franklin has been made general manager of Aaron Goldberg Theatres, San Francisco, carrying on the work of the late Aaron Goldberg.

The 600-seat Tremont, Ansonia, Conn., a Warner house, has reopened with **Paul Meade**, assistant at the Capitol in Ansonia, taking charge.

The Harris Grand theatre, Bloomington, Ind., which was destroyed by fire last summer, will be rebuilt, according to an announcement by the management. About $35,000 will be spent in the reconstruction

ACTION

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When your projection room machinery doesn't move, your theatre's job in the win-the-war effort is in danger. Protect the equipment in your projection room against the needless waste that stops the wheels: take advantage of what Altec Service knows about conservation. Save vital materials for the war effort, protect your theatre: call in the Altec Service man—he is ready for action now!

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CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING

101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY

201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION

301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE

401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING

601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS

701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE

801—Accounting systems
802—Communicating systems

PROJECTION

901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING

1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC

1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE

1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES

1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET

1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING

1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

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Name .... Theatre ....

Address ....

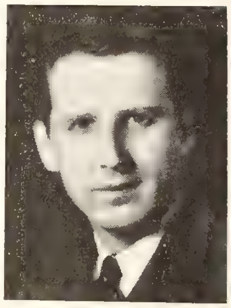
of the building, a large brick structure. The Government has approved use of materials necessary.

Fox West Coast Theatres will transform a building at MacDonald Avenue and 14th Street, Richmond, Cal., into a theatre.

JIM FEENEY, assistant manager of the Penn theatre, Wilkes-Barre, Pa., has been appointed assistant manager of the Comerford theatre there.

Red warning lights are being installec in the three theatres in Nanticoke, Pa., the State, Rex and Family, to assist air raic wardens. When an air raid alarm is sound ed the lights will flicker, giving auxiliar police and firemen and wardens warnin that an air raid is threatened.

H. J. CHANON, General Electric Com pany lighting engineer who has been prominent figure in the field of theatre il lumination, has beer transferred fron Nela Park, Cleve land, to the com pany's Pacific Coas division in Los An geles. On the Coas Mr. Chanon wil devote part of hi time to increasin plant efficiency i the aircraft industr through improve lighting system and part to lighting problems associate with wartime motion picture productio He is well known in the theatre field f his writings on various phases of theat illumination, and especially for his origin work on the application of "black light" theatre decoration.


H. J. CHANON

Recent Wisconsin theatre changes i clude the Chilton at Chilton, which h been acquired from JOHN STEENPORT Miss LUCILLE FORBES of Merrill ar TOM HILL of Sauk City, who will mana the house. Miss Forbes also operates the tres in Prairie du Sac and Spring Gree At Ashland, H. G. BEARMAN of Minn apolis, has taken over the Majestic fro A. L. LATTS.

FRANK T. WELTER, operator of t Grand and Wausau theatres in Wausa Wis., has reopened his modernized Rit A contest is being staged for a new nar for the house, with a $25 war bond as fi prize, a year's pass as second prize, and six-month pass as third prize.

E. C. BOLES, who operates the Mec theatre at Central Valley, on the Sha Dam site, near Redding, Cal., has open the Pit theatre at the site of a Pacific C and Electric power project on the River.

LELAND S. MURPHY of the Guer ville theatre, Guerneville, Cal., has stalled new sound equipment.

MANUFACTURERS and DEALERS

Revised Listings of The Buyers Index, Naming Manufacturers of Theatre Equipment, Furnishings and Supplies by Product Classification, and Territorial Supply Dealers by States

Vartime Buying or the Theatre

(*Continued from page* 7)

ore cases than previously for the exhibi-
r to obtain loan service equipment from
is dealer to use during this period.

In such cases remember there is a war
n. Your dealer cannot possibly anticipate
very part of the projection and sound
quipment that can go wrong, and even if
e could, the War Production Board would
ot allow him to carry such a large
ventory.

CREENS

Motion picture screens use little that is
ritical and dealers can keep up on de-
veries. You can still replace your screen
hen it needs to be replaced—and more
ttention should be given screens today be-
use the highest level of efficiency possible
needed with the use of Victory carbons
some trims characterized by some re-
uction in light at the source. You can
ake up for this difference in light by put-
ng in a new screen sooner than you
ormally would.

HAIRS

By and large the theatre seating industry
as had to shut down because the steel is
eeded for the war effort. Even the lines
Victory chairs which several manufac-
rers announced could not be kept in
anufacture because they required too
uch steel. There may be some left in
ventories, but you should really not count
n being able to replace your chairs until
e war is over. Make every effort to keep
em in condition by close and prompt at-
ntion to repairs. It is not likely that your
ealer will have repair parts for chairs, so
hen they are needed you should promptly
le a PD-1A application for preference
ting as this will unquestionably expedite
elivery from the factory on the metal
arts you need.

URNISHINGS

All wool carpets are seriously curtailed,
ut most manufacturers have developed
ayon-and-wool mixtures which rival wool
n appearance and wearing qualities. You
o not have to let your theatre get shabby
n appearance or allow hazardous condi-
ons to exist on your stairways, because
ou can still get theatre carpet in beautiful
atterns and colors to suit your require-
ents.

Metal tubular furniture can no longer
e manufactured, but some limited stocks are available in distributors' and dealers' inventories. Wood furniture of standard styles is still available, but with more limited selection of types and colors. The amount of steel that could be used for spring units and fastening parts in wood furniture has been drastically curtailed. In this also, *conservation and maintenance of what you have* should be the order of the day.

CURTAIN CONTROLS AND TRACK

A substantial stock of this equipment still exists in manufacturers' and dealers' inventories. Manufacture, however, has been suspended.

RUBBER MATS

Take the best care possible of the mats you now have. Production today is limited, with a very narrow selection of colors. When your present matting is worn beyond use you should not try to re-cover your whole lobby if it is now covered with mats. Reduce the area to the portion of your entrance receiving the bulk of your incoming patrons. Rubber matting should be used in times like these for scraping dirt, water and grime off patrons' shoes so as to reduce interior deterioration, not for decorative purposes! There simply will not be rubber for more than minimum requirements.

VENTILATING EQUIPMENT

The manufacture and fabrication of blowers, washers, refrigerating units, etc., has been stopped. You should make every effort to keep your present equipment in good working order by careful attention to lubrication, adjustment and operating instructions (*see "Ways and Means" department, page* 14).

MANUFACTURERS & SERVICES

Listed alphabetically according to classification of product

ACCOUNTING SYSTEMS

Easy Method Ledger System, Seymour, Indiana.
Quigley Bookshop, Rockefeller Center, New York City.

●

ACOUSTICAL PRODUCTS & ENGINEERING

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
Certain-Teed Products Corp., 100 E. 42nd Street, New York City.
Electrical Research Products, Inc., 195 Broadway New York City (acoustic counsel only).
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville International Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, Insulation Division, Neenah, Wis.
National Gypsum Company, 420 Lexington Avenue, New York City.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.

●

AIR-CONDITIONING AND VENTILATING

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
McQuay, Inc., 1614 Broadway, N. E., Minneapolis, Minn.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Taylor Air Conditioning Company, 4000 S. Division Street, Grand Rapids, Mich.
United States Air Conditioning Corporation, Northwest Terminal, Minneapolis, Minn.
Westinghouse Electric & Manufacturing Company, Mansfield, O.
Worthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.
York Ice Machinery Corporation, York, Pa.

●

AMPLIFYING TUBES

General Electric Company, 1 River Road, Schenectady, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., Camden, N. J.
Raytheon Manufacturing Company, 177 Willow Street, Waltham, Mass.

●

AMPLIFIERS

Altec-Lansing Corporation, 6900 McKinley Avenue, Los Angeles, Calif.
The Ballantyne Company, 222 North 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
S. O. S. Cinema Supply Corp., 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

●

ANCHORS FOR CHAIRS

Chicago Expansion Bolt Company, 2240 West Ogden Avenue, Chicago, Ill.

●

ARCHITECTURAL MATERIALS AND DESIGN SERVICE

Armstrong Cork Company, Lancaster, Pa.
The Artkraft Sign Company, Lima, Ohio.
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill.
Colonial Sales Corporation, 928 Broadway, New York City.

Columbus Coated Fabrics Corporation, Columbus, O.
Davidson Enamel Products Company, 450 E. Kibby Street, Lima, Ohio.
De-Fi Manufacturing Company, 17 North Wabash Avenue, Chicago, Ill.
The Di-Noc Company, 1700 London Rd., Cleveland, O.
F & Y Building Service, 328 E. Town Street, Columbus, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
General Electric Company, Lynn, Mass.
The Kawneer Company, 3203 Front Street, Niles, Mich.
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General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.
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The Stroblite Company, 35 West 52nd Street, New York City (Lacquers).

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The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
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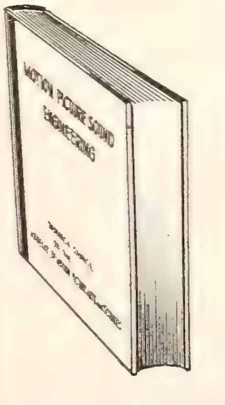

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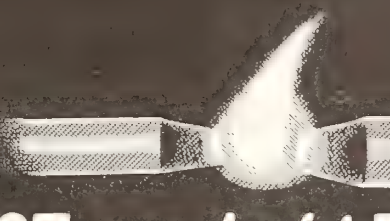

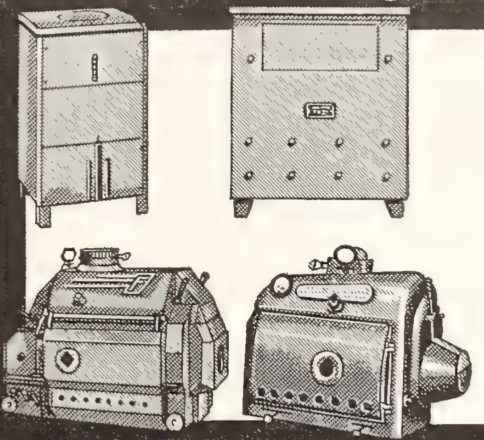

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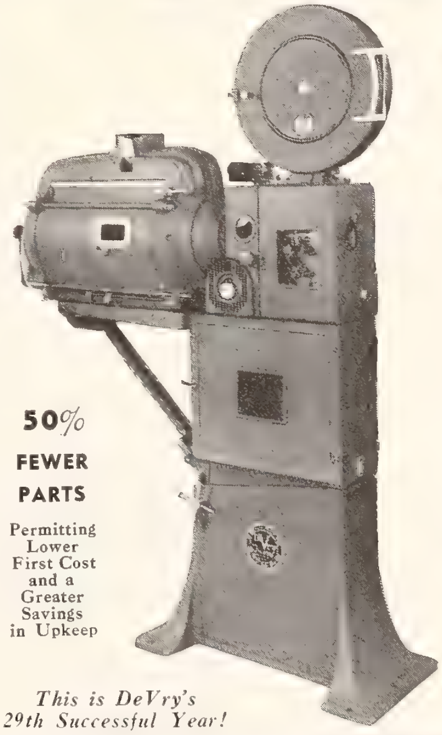

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N THEATRE EQUIPMENT COMPANY, 309 N. th Street, Philadelphia. *All classes equip- ent. Projectors and ticket registers re- ired.*

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WALKER C. COTTRELL, JR., 16 S. First Street, Richmond. *All classes equipment. General repair service.*

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There's a "Victory V" in every

TransVerteR

We are proud that . . . while the Transverters built in previous years are still giving Motion Picture Theatres faithful service—in helping maintain public morale . . .

all Transverter equipment, now under construction, is being produced for war equipment requirements.

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RICE & CO., J. M., 202 Canada Bldg., Winnipeg Man. *All classes equipment. Projection an sound equipment repairing.*

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THE UNITED ELECTRIC CO., LTD., 847 Davie St Vancouver, B. C. *All classes equipmen General repair service.*

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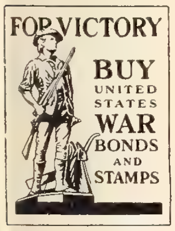
Maintaining Projection Standards in War Time

It is the profound duty of theatre owners, managers and projectionists to see that the public receives motion picture entertainment at its best.

Theatres equipped with Simplex E-7 and Super Simplex Projectors will find the task of maintaining projection standards in war time much easier

Lester B. Isaac
Director of Sound and Visual Projection
LOEW'S THEATRES



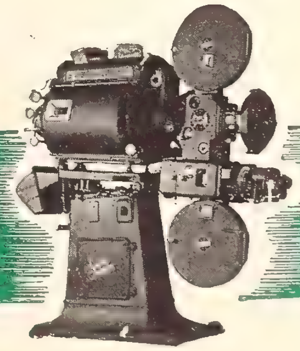
NATIONAL THEATRE SUPPLY COMPANY

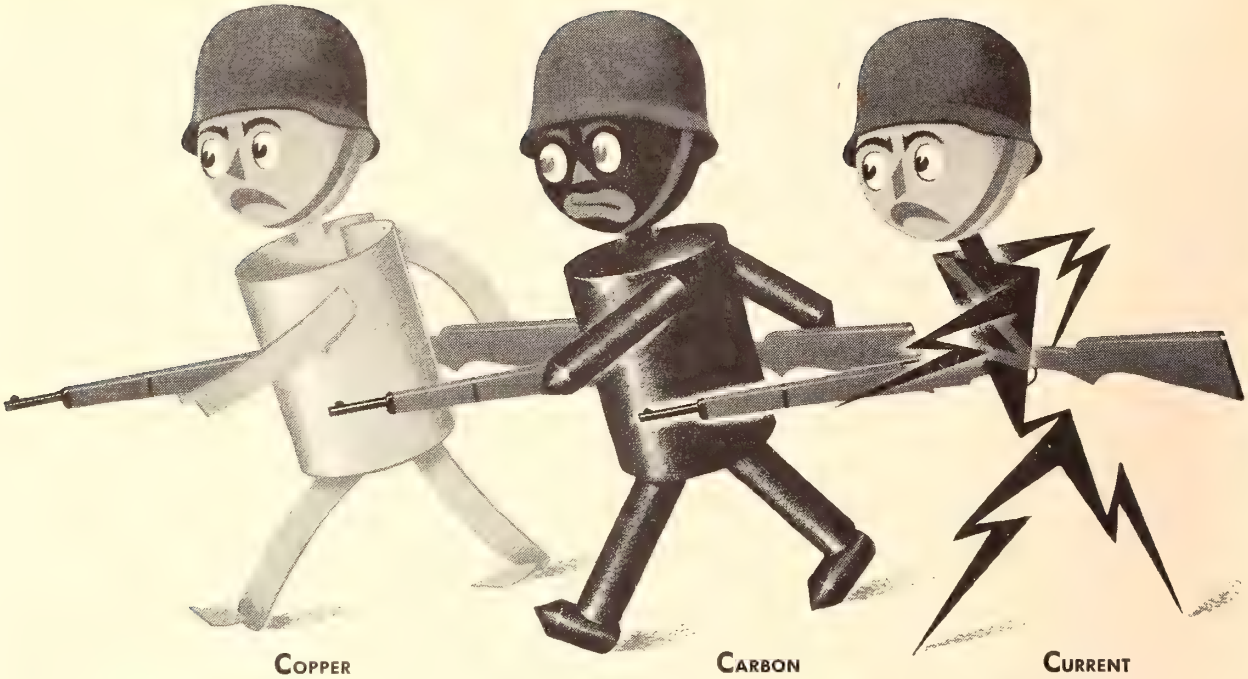
COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

Simplex

REG. U.S. PAT. OFF.

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.

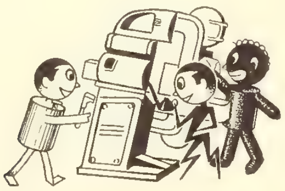




SEND THE 3 C'S INTO THE FIGHT!

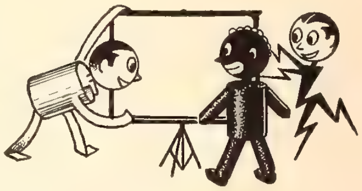
How to free Copper, Carbon, and Current for active war duty—yet keep your projection light perfect!

You can render a real service to your country—without impairing the service to your customers. Our fighting forces need the 3 C's—Copper, Carbon, and Current. Here's how to use less of them in your theatre—and keep your projection clear and bright as ever . . .



KEEP YOUR PROJECTOR AT WAR-TIME EFFICIENCY

Your nearest RCA Theatre Supply Dealer can put your projector at its peak of efficiency. When your projector is in perfect condition—you save on current and prevent breakdowns.



SAVE ON LIGHT WITH RCA SNOWHITE SCREEN

Here's a really *white* screen that cuts down on the amount of light you need—yet provides you with the finest projection results you've ever had—because it makes a maximum use of the projected light.

• • •

Try this double-barreled attack—and you'll be freeing plenty of Copper, Carbon, and Current for war duty. See your RCA Theatre Supply Dealer. Or write RCA Manufacturing Co., Inc., Camden, N. J.

★ BUY WAR BONDS *EVERY* PAYDAY ★

RCA THEATRE EQUIPMENT

RCA Photophone • RCA Magicote Lens Service • RCA Screens • RCA Theatre Service
RCA Hearing Aids • Westinghouse Lamps • Brenkert Projectors and Accessories • Benwood Linze Rectifiers

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- *I Married a Witch*
- *Army Surgeon*
- *The Boogie Man Will Get You*
- *The Devil with Hitler*
- *Bad Men of the Hills*
- *Night Monster*
- *The Power of God*

"You Can't override Priorities," Walter Green warns Exhibitors

Paramount is first to challenge Authority of Arbitration Board

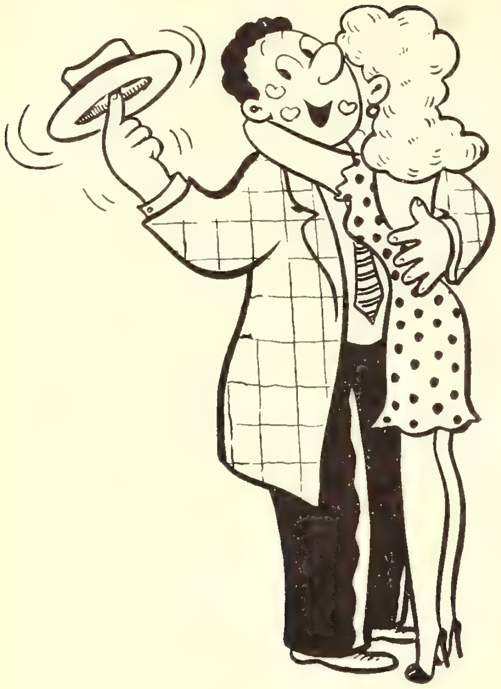
War Industries drain patronage of film theatres in small towns

Less Warring in films and more about War's effects, Says Navy

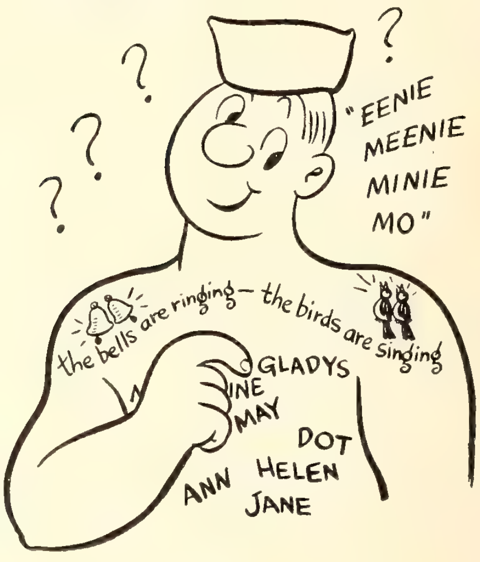
VOL. 149, NO. 4 OCTOBER 24, 1942

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1942 by Quigley Publishing Company.*

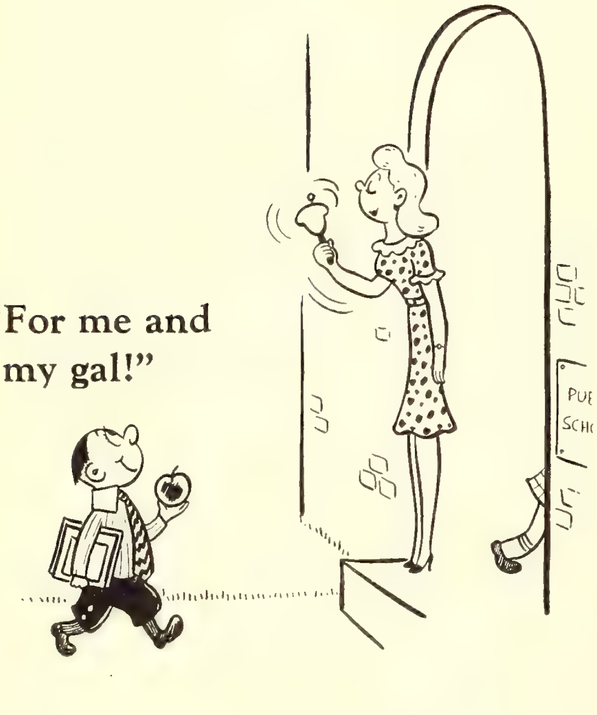
"I'll get tickets!"

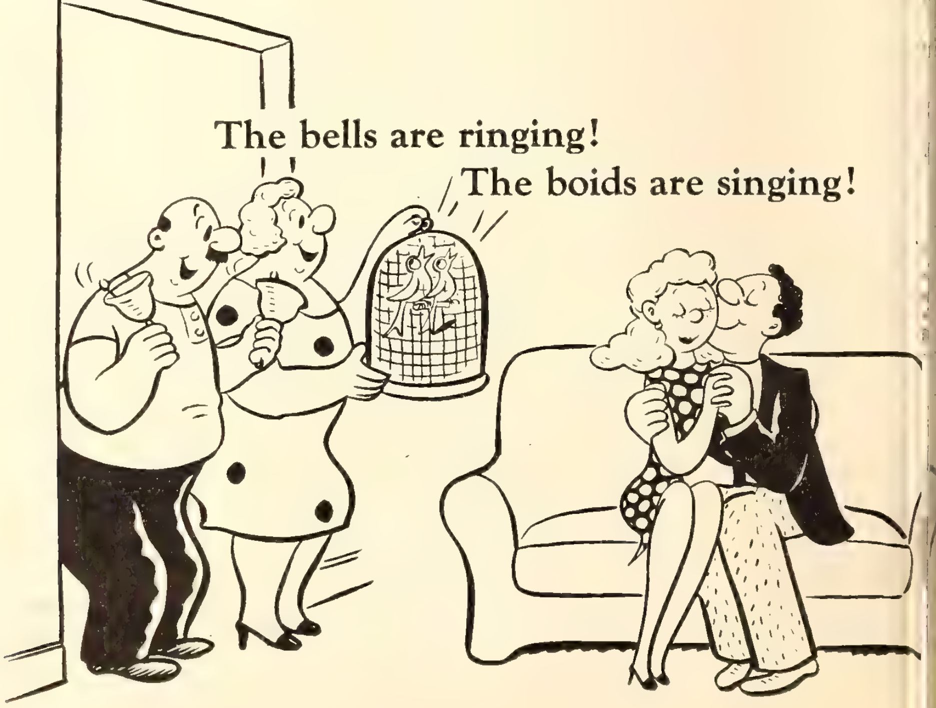


He can't make up his mind which to invite!


?
?
?
?
?
"EENIE MEENIE MINIE MO"
the bells are ringing — the birds are singing
GLADYS
INE
MAY
DOT
ANN
HELEN
JANE

"For me and my gal!"

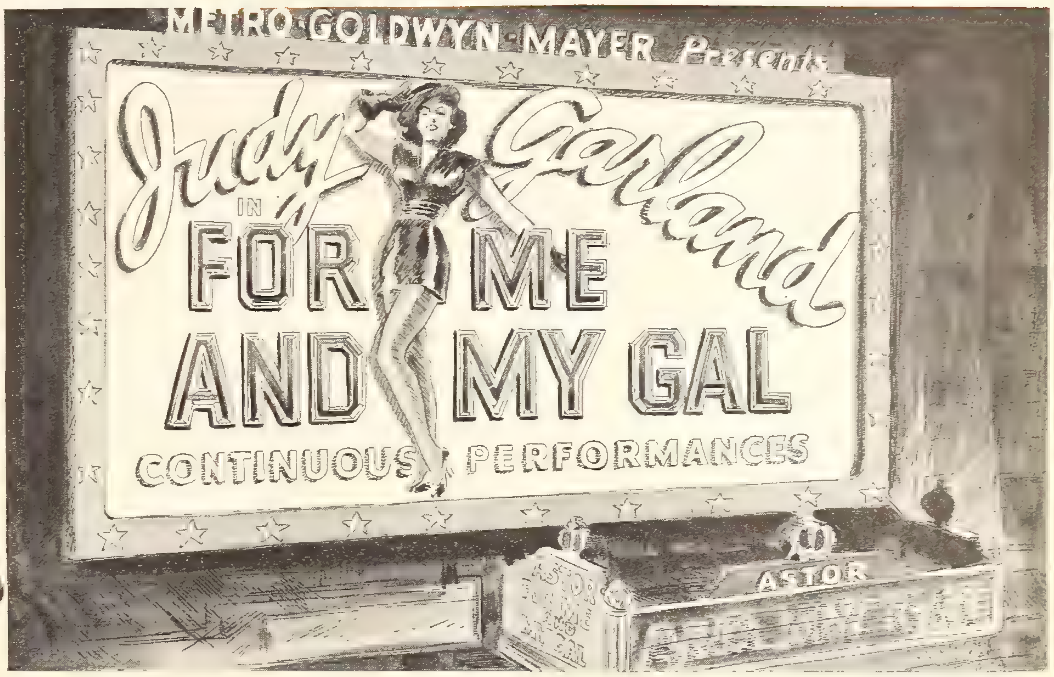




The bells are ringing!
The boids are singing!

on't let her
ke your mind
ff the SCRAP
RIVE, Kid!"

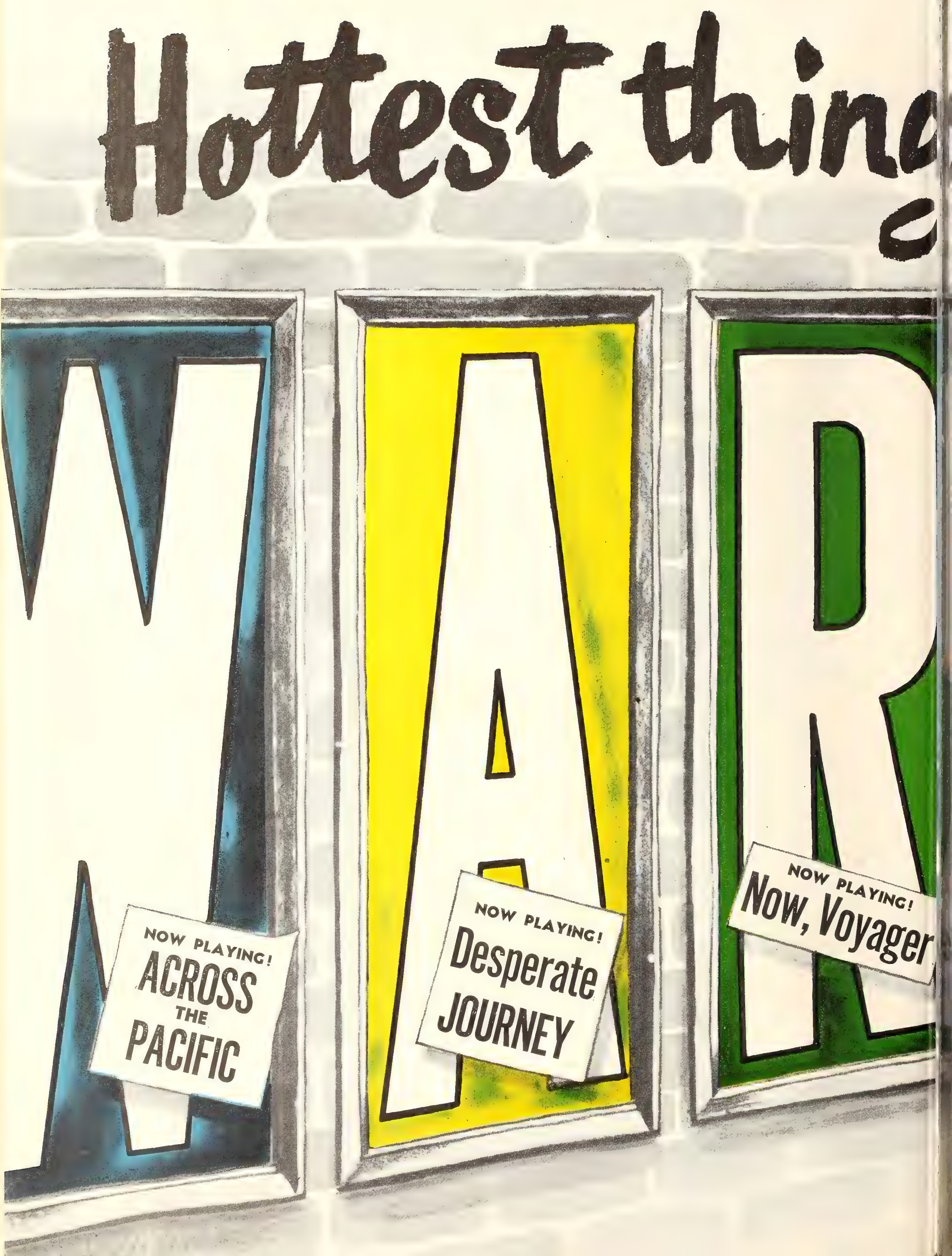
"See you at the Astor!"


METRO-GOLDWYN-MAYER Presents
Judy Garland
IN
FOR ME AND MY GAL
CONTINUOUS PERFORMANCES
ASTOR

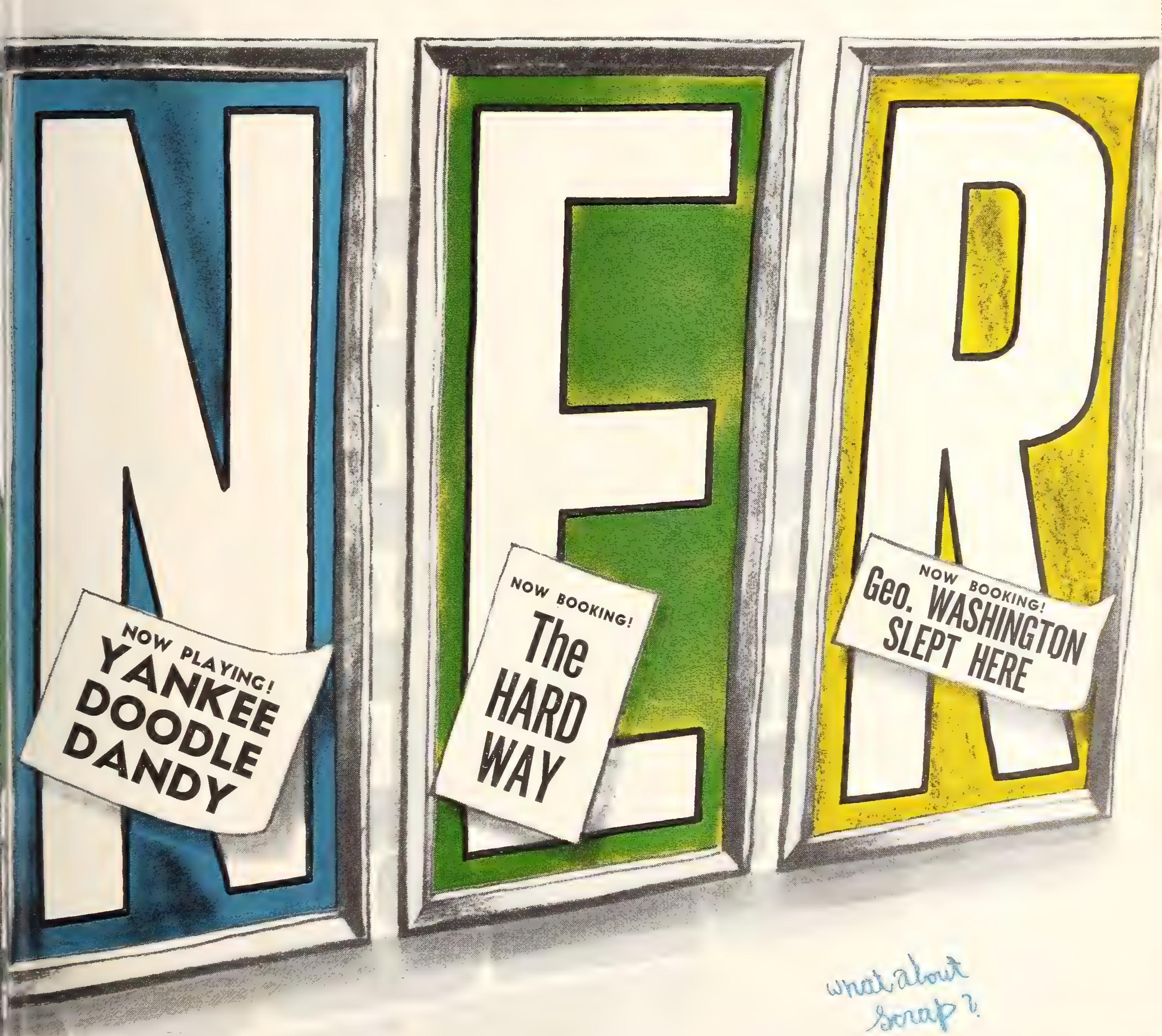
with GEORGE MURPHY, GENE KELLY, Marta Eggerth, Ben Blue • Screen Play by Richard Sherman, Fred Finklehoffe and Sid Silvers • Original Story by Howard Emmett Rogers • Directed by BUSBY BERKELEY • Produced by ARTHUR FREED • A Metro-Goldmine-Mayer Picture

In the headlines
Wherever you look is
Metro-GOLDMINE-Mayer!
Now it's joyous Judy
At Broadway's famed Astor
In the GOLDMINE show
"For Me And My Gal"
A Terrific hit in
M-G-M's Terrific Twelve—
Our First Group and the
Industry's FIRST group
For this sizzling season!

STAY FIRST WITH M-G-M!


Hottest thing
W
A
R
NOW PLAYING!
ACROSS THE PACIFIC
NOW PLAYING!
Desperate JOURNEY
NOW PLAYING!
Now, Voyager

on the Boards!


NER
NOW PLAYING!
YANKEE DOODLE DANDY
NOW BOOKING!
The HARD WAY
NOW BOOKING!
Geo. WASHINGTON SLEPT HERE

what about Scrap?

Betty **GRABLE** · *John* **PAYNE** · *Carmen* **MIRANDA**
Cesar **ROMERO** · *Harry* **JAMES** *and his* MUSIC MAKERS

in

SPRINGTIME IN THE ROCKIES

SONGS:
by Mack Gordon and Harry Warren

"I HAD THE CRAZIEST DREAM"
"PAN AMERICANA JUBILEE"
"RUN, LITTLE RAINDROP, RUN"
"A POEM SET TO MUSIC"

with
CHARLOTTE GREENWOOD
EDWARD EVERETT HORTON
FRANK ORTH · JACKIE GLEASON
Directed by IRVING CUMMINGS
Produced by WILLIAM LeBARON
Screen Play by Walter Bullock and Ken Englund · Adaptation by Jacques Thery · Lyrics and Music by Mack Gordon and Harry Warren · Dances Staged by Hermes Pan

A **20th** CENTURY-FOX *Musical Triumph!*

in **TECHNICOLOR**

GET IN THE SCRAP

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 149, No. 4

October 24, 1942

WAR, WAR *and* WAR

THE content of the flow of feature product can do with some attention about now with a high tide of war films rising in Hollywood. In fact, a reading of a report in the news pages for this week from Mr. William R. Weaver might lead to the notion that the screen's war tide is probably at its peak.

Presumably this movement of coloration is calculated to serve a public which may be expected to have more interest in war on the screen now than it will have when it has had more war experience in daily life.

From out in the big field of exhibition come further indications of the increasing dominance of that much berated "great common denominator taste." Most particularly in some regions where munitions payrolls are enriching the masses, they are moving from the patronage of the lesser theatres to the more expensive first run houses, and taking a deal of the "B" product with its simplicity, slapdash and hokum with them. These customers in the purchase of their more abundant life want service of pomp and elegance, but their taste is unchanged, as it will be forever.

△ △ △

BUILDING INVENTORY

AS busy as bees on the last flowers of autumn, Hollywood with quiet diligence is putting entertainment away in cans while talent, skills and materials remain available, anticipating a period of new restrictions and shortages to come.

Many ingenuities are required to guard against conspicuous dating of the product to be stored, to anticipate as much as may be the conditions of the probable period of release and to provide elements of exploitation that can be expected to keep. There are some productions now under way which may be marketed as far as two years hence.

This proceeding is in itself an earnest of the present confidence of the motion picture in its artistic stabilization. Only a few years ago in the progress of the techniques, such a forehanded undertaking would have been unthinkable. In the early period of sound development a picture could become out of date in a few weeks. The success of many a reissue today indicates that the medium has grown up.

QUITE as unproclaimed as the canning process is the intensive application of important economies in production now in progress. Ingenuities are taking the place of the spendthrifty splendours of that time, not so long ago, when directors of rank were ashamed to consider vehicles on less than million dollar budgets.

The background projection process is now finding a decidedly increasing function of importance, as company expeditions to locations are becoming more and more impractical, often impossible. Decided improvements have been made in this method of bringing the scenery to the studio stage. It may further be observed that the background process in its current perfections is being found capable far beyond a makeshift for location in that it empowers action and scenes which could be achieved in no other way.

There have been many contributors to this element of progress, but one may trace the main stream of the new development from Selznick International Pictures' technicians to Paramount Pictures' able transparency division of its special photography department in 1940, and the attentions of the Process Projection Equipment committee of the Research Council of the Academy of Motion Picture Arts and Sciences. It is to be noted, too, that the RKO studios have been early in making considerable application of the newer methods and devices.

Hollywood is learning that it does not have to burn down the barn to have roast pig.

△ △ △

REPORTERS' RIGHTS

NEWSREEL cameramen and service cameramen assigned to the reporting of the war for the cinema seem to be in need of a somewhat improved status and rating, if they are to render service to the nation on the war fronts. It is more than a whisper that they are getting a decidedly repressive treatment when action is being had, mainly from commanders who feel free to send them back or below decks when the shooting begins.

This is the decided reverse of that all too successful procedure of the Nazis who consider the camera an instrument of war and push it to the front where the story is.

Some shoulder straps and a few directives, indicating that the war is to be won by a number of things besides shot and shell and bombs, might be helpful—especially on the home front about which so much is said and so little done. The opportunity for a cameraman, or correspondent, to do his job is not in the nature of a personal favour to him; it is an obligation to the whole people, and this is their war.

△ △ △

NOW that some of the oldsters among the leading men of Hollywood's talent pool are going off to war, opportunity may be opened for the promising youngsters. For long, and far too long—in fact, through most of the sound picture era—the leading man situation has been substantially a closed shop; this of course by decision, or inertia, of the producers. The consequence has been to spread a certain dusty patina over the face of screen romance, portrayed by gallant old masters with their glamours fading.

△ △ △

ANENT Mr. J. Caesar Petrillo, his ban on recordings and radio transcriptions and that Chicago federal decision that his organized musicians, as labour, were outside the anti-trust laws—wouldn't it be a fine how-do-you-do if actors were declared labourers, too, and decided against film recordings so all shows would have to be made by hand! It is the well considered opinion of an expert that an actor is as much of a labourer as any piccolo player.—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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"Stop Building"

AN INVESTIGATION by the Government of civilian construction projects, including theatres, has been initiated to determine whether there have been violations of the construction-conservation order of April 9th last, and any willful violations uncovered will be immediately handed the Department of Justice for criminal prosecution, it was announced by the War Production Board on Wednesday.

In a move to halt all unnecessary construction, which he said was threatening the synthetic rubber, aviation gasoline and other vital programs, WPB Director Donald M. Nelson ordered the stoppage of all Government construction of less than all-essential character. At the same time, it was made clear that civilian construction will be even more severely restricted than heretofore, with indications that authorizations to build will be more difficult to secure. Any indications of violation of the restriction order will bring a telegraphic order halting civilian projects and a stop order against issuance of any authorization or priorities assistance until the investigation is completed, the WPB said in announcing its plan to probe repeated reports on violations.

Preferred Deferments

NINETY-TWO occupations in "communications" were listed Monday by U. S. Selective Service headquarters at Washington as essential occupations to which war draft boards should give consideration in calling men for military service. Designated as "communications" fields were those of newsreel, broadcasting, telephone, telegraph and newspaper.

Newsreel employees classified as essential are of 10 classes: cameramen, cutters, editors, sound engineers, equipment maintenance men, technicians, film and makeup editors, laboratory timers, laboratory developers.

In radio, the classifications included directors of international broadcasting, control room men, junior control supervisors, senior control supervisors, electricians, foreign language announcer-translators, foreign language news or script writers, electrical work foremen, jackboard operators, employment and personnel managers, production managers, electric maintenance mechanics, bi-lingual production men, program transmission supervisors, radio operators, broadcasting radio repairmen, recording engineers, radio riggers and radio communications traffic chiefs.

The ruling was not for a blanket exemption of men in the occupations covered, but was issued for the guidance of draft boards in considering requests for occupational deferments, in the course of which they are to give weight to the training, qualifications or skill required for proper discharge of the duties involved; the training, qualification or skill of the registrant in his occupation, and the availability of persons with his qualifications or skill who can be trained to replace the registrant and the time in which such replacement can be made. Decision on deferment still is in the hands of local draft boards.

British Defreeze

A FINAL quarterly installment for 1941-42 of $5,000,000 in "frozen" British film revenues has been received by the home offices in New York, it was disclosed Tuesday following a meeting of distributors' executives at the office of Motion Picture Producers and Distributors of America.

The sum is the last payment for 1941-42 under the agreement signed last year. Under it the British Government released more than $38,000,000 in hitherto blocked current revenues, to U. S. distributors.

Company spokesmen indicated that they were expecting the release on Saturday, October 24th of the balance of American funds in Britain. A portion of the monies had been held there by currency restrictions since the start of the war.

Estimates place the total of blocked funds at between $40,000,000 and $50,000,000. Official word of their release is expected from the British Board of Trade in London.

Details of future regulations on withdrawals have not been announced. It is expected, however, that the companies will be permitted to withdraw the major portion of current earnings in quarterly installments, similar to the arrangement in effect during the past year.

R. G. Somervell, British Board of Trade representative charged with discussion of the currency restrictions, recently returned to London from Washington.

Convert—or Else

THEATRES as well as homes and other buildings will be denied fuel oil if they have not converted furnaces to coal where this is possible, Joel Dean, director of the fuel rationing division of the Office of Price Administration, said in New York Monday. He added that in any event the amount allowed will be cut one-third, commenting: "We are not insuring any definite temperature. The temperature in a sieve will be a great deal lower than in a well insulated place. That should lead the owner to make improvements."

Concerning furnace conversion, Mr. Dean said local rationing boards would consider the availability of equipment for conversion, and whether conversion could be made at "reasonable cost."

Meanwhile, the War Production Board put under a new program the production and delivery of industrial type stokers. Theatre owners wanting them will file application for WPB authorization on Form PD-668. The authorization will be given with the order to the manufacturer, and will be regarded as permission to make and deliver the article.

Scrap Citations

THE TEN BEST campaigns by theatre owners for promoting the nation's scrap pile will be given recognition, in the form of special citations, by Donald Nelson, head of the War Production Board. MOTION PICTURE HERALD's Managers' Round Table will be the medium through which the five best campaigns in each of the next two months will be selected.

Judges will be from the panel of the Quigley Awards Committee. (Details on page 75.)

CONSERVATION of materials and manpower was the theme of the 8th annual meeting of Warner theatre managers in the Philadelphia zone, held on October 14 and 15 at the Ritz Carlton Hotel, Philadelphia. Joseph Bernhard, vice-president and general manager of Warner Bros. (shown sixth from the left), warned the house managers that no more material is available for the duration. To Mr. Bernhard's left are Ted Schlanger, Philadelphia zone manager, and Harry Kalmine, assistant to Mr. Bernhard. To his right are Harry Goldberg, national advertising head for the circuit, and Everett Callow, head of the Philadelphia zone's publicity and advertising department.

By Metropolitan

HELLO YOURSELF. Edgar Bergen, who usually shares the spotlight with a dummy, is greeted by N. Peter Rathvon, RKO president, on his visit to the home office. Bergen came east to entertain men in Army camps.

BACK to horse-and-wagon days went Floyd E. Ackerman and Harold G. Bernstein, Bay City, Mich., theatre operators on the Butterfield Circuit, who collected scrap without wasting rubber and gasoline.

HEADING observance this week of the twenty-fifth anniversary of the establishment of Fox News and the date 15 years ago of the first sound interviews is Edmund Reek, producer of Movietone News, with the organization almost since its inception.

GET ACQUAINTED luncheon was given for Harold Stevens, new Paramount branch manager in Chicago, by Allen Usher, district manager. Seated clockwise around the table, starting from the left, are: Joe and Abe Kaufman, Balaban & Katz; Julius Goodman, Marshall Square theatre; Simon Simansky, Simansky & Miller; Jack Rose, Indiana-Illinois Theatres; Edward J. Mager, Allied Theatres of Illinois; J. B. Koppel, general manager, Jacob Lasker & Sons; Ben Lasker, also of Jacob Lasker & Sons; John P. Dromey, Great States Circuit; Louis Reinheimer, Reinheimer Circuit; Art Gould and Joseph Stern of the Joseph Stern Circuit; James Booth, Essaness Theatre Circuit; Ed Trinz, Monroe & Clark Theatres; Alex Halperin, Warner Theatres; Mr. Usher; Mr. Stevens; J. J. Rubens and M. M. Rubens, Great States; William K. Hollander, Balaban & Katz; F. Langdon Morgan, Motion Picture Herald; Van Nomikos; Harold Wirthwein, R. Scheinbaum, J. Himmelein and Sam Tishman, Paramount; Russ Uswetsky and Elmer Balaban, H. & E. Balaban Corp.; Sam and Arthur Schoenstadt; W. Immerman, Balaban & Katz; John Jones, Jones, Linick & Schaefer.

Production
WAR
85
55

CITATION from War Production Board was presented to Emil Komuves of International Projector Corp. Left to right, Earl G. Hines, president, International Projector Corp.; John F. Campbell, plant manager; Lieut. H. Massie Smoot, U. S. Navy; Mr. Komuves; Charles Fay, president of Local 475.

THE engagement of Miss Ruth Marie Kogod, daughter of Fred Kogod, Washington, D. C., circuit owner, and Ensign Marvin Goldman, son of Mack Goldman, is announced.

SERGEANT Gene Autry buys a War Bond from "Carolina" Brunson, of the Rialto theatre, Phoenix, Ariz., while Major Fred Donaldson, of nearby Luke Field, where Autry is stationed, looks on.

"CAN'T OVERRIDE PRIORITIES," GREEN WARNS EXHIBITORS

Wartime Recognizes No Frills, He Declares at Pittsburgh Forum

"These are sacrifice times. Take care of what you have. Wartime recognizes no frills, no luxuries, no extras," Walter E. Green, president of the National Theatre Supply Company, told an exhibitors forum at Pittsburgh Tuesday, during an analysis of wartime restrictions on theatre equipment.

He spoke of the urgent need for equipment conservation before several hundred exhibitors at the William Penn Hotel, at the Metro-Goldwyn-Mayer Exhibitors Forum, held in conjunction with the annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania.

"The war must be won. And while theatres are important and are to be continued, we cannot forget that theatres are essential only relatively," he told the meeting. "So long as our needs stay within reasonable limits, I have every reason to believe that we will get what we need. Whenever they exceed common needs, however, we won't get them, and we curtail the overall possibility of keeping our theatres open."

Mr. Green asked for concerted action by exhibitors to keep their present equipment in the best operating order and to save replacement stocks for emergencies.

"'The Show Must Go On,' for years has been the motto of the motion picture industry," Mr. Green told the exhibitors. "I think you will agree that the manufacturers and suppliers of theatre equipment have pretty generally seen to it that your show did go on," he said.

"I could recite hundreds of instances on behalf of equipment dealers, testifying to the unusual and frequently extraordinary lengths to which we have gone at all times, day or night, to keep a theatre running. While it is true that our intentions are still the same as they were, our physical ability to carry out these intentions has been greatly reduced," he said.

"Therefore, instead of its being our sole responsibility to see that the show goes on, from a mechanical standpoint, the exhibitor, too, must more than ever adopt that slogan and do his part by seeing to it that as far as possible he plans for his equipment maintenance needs in advance."

Advance Planning Called Essential

Advance planning for equipment replacements is essential Mr. Green said, because it is simply impossible for dealers to supply the unusual on short notice.

"When we can do it, we will, and gladly. When we can't, it will not be because we do not want to, but entirely because we just haven't the material with which to carry through," he added.

Maintenance service by established equipment dealers is their most important wartime part and duty to enable theatres to continue operating, Mr. Green said. Theatre service today means maintenance and maintenance only.

"New equipment has been legitimately shut off and such new equipment remaining on inventory must be made to do for everybody and cannot be used by anyone exclusively," he said. "Our stocks are adequate from the standpoint of new and used equipment, lamps, lamp units, current changing devices, etc., to keep theatres operating.

"But this does not at all mean that any of this equipment in stock can be sold except where absolutely needed, and then only upon proper supporting evidence that it is urgently needed.

"Today, of course, there is a vast difference between wants and needs. In our judgment wants are out for the duration. On the other hand, it looks as if the needs will be provided for."

Mr. Green told exhibitors that dealers believe they have sufficient material on hand to keep theatres operating. Although perhaps not everything each theatre wants could be had, he expressed confidence that the service, equipment or parts needed to keep a theatre open would be available, provided time is allowed to get the material to the theatre.

May Be Temporary Shutdown

"It is true that under certain circumstances there may even be a temporary shutdown," he warned. "But if this does happen—and I want to say this with all the emphasis at my command and in all sincerity—it won't happen because anyone is purposely withholding that which is necessary. But if a temporary shutdown does by any chance occur, it will be because the demands of war have made it impossible to get what you need out to you on time. Any failure on the part of the manufacturers we represent will be due solely to conditions beyond their control."

Cooperation and a willingness to understand the cause for shortages, and to work together harmoniously are essential to keep theatres going, the equipment executive said. Sacrifice and willingness to share available supplies will aid the industry as a whole, he predicted.

"Remember, at all times, that the government has asked you to conserve. The government has asked, and expects, that you will give, instead of take. Failure to observe this fundamental in any way may only result in more stringent rulings.

Warns Against "Hoarding"

"Whether it's a matter of rubber, metal, film or anything else, remember that these are all highly critical items, and therefore the government rightly expects and demands that you do not hoard in any way, that you avoid stocking more than your current needs, and that in all instances to get, you must also give."

Turning his discussion to priority assistance forms and their uses, Mr. Green asserted that "too little use is made of the various War Production Board field offices. Procurement machinery has been set up. It is only unwillingness to make full use of this procurement machinery that leads to over-all complications and disappointments.

"WPB forms Pd-1A and PD-1X, together with many others, are not necessarily in themselves complete panaceas. These forms, valuable as they are in many instances, are merely the means to an end, and it is only if the end is actually necessary that anything at all can be done through the use of these forms," he declared.

(Use of the PD-1A form by exhibitors was explained and illustrated in the October 17th issue of *Better Theatres.*)

Exhibitors May Seek Priority Assistance

Exhibitors can file for priority assistance, Mr. Green reminded the meeting, and furthermore they can get it provided the item they file for is absolutely essential to the continued operation of a theatre. But it must be clearly understood that the part is vitally needed. Just wanting something and not honestly needing it does not count today, he warned.

"Before filing for priority assistance, you must be in a position to say that you have to have an item to keep going and that you can't get it from your regular sources of supply. The form you use is PD-1A," he explained.

"This is both an application and a preference rating certificate. It's an application when you fill it out. If you have any difficulty in filling out the form, your local WPB office or your regular sources of supply can assist and advise you. After it has been properly filled out, the original and duplicate copies should be mailed to the Director of Industry Operations, War Production Board, Washington, D. C.

"One copy will be returned to you and if your need is justified, a preference rating will be assigned. At this point, the PD-1A application becomes a preference rating certificate and you should order the item with a regular purchase order or letter extending the preference rating assigned by using the simple certification procedure, the instructions for which are given on the PD-1A form.

"On the other hand, the PD-1X form is strictly a form for the use of the equipment supply dealer, and it is my opinion, based on the actions and the experience of our own company, that this form has been used with good effect wherever the situation justified it," Mr. Green said.

Must Take Scrap Problem Seriously

Urging scrap contributions from theatres themselves, and the careful salvage of copper drippings from projector carbons, Mr. Green warned that "exhibitors on the whole have not taken seriously the subject of scrap in the theatre."

"It is a chore," he admitted, "to collect and turn in three projector gears or a pound or two of copper drippings, but their metal is no less valuable than the tonnage about which there has been much publicity."

Both kinds of scrap are required, he reminded the Forum, and the small amount each exhibitor can give is in the aggregate as important as a scrapped battleship.

"This effort is one that will likely bring no publicity and perhaps little thanks, but it is a very vital contribution, and unless and until exhibitors realize the importance of the scrap in their own theatres, manufacturers and dealers in supplies and equipment will have a harder time to meet your needs," he warned.

Other steps which the exhibitors should take, the veteran of 33 years in the theatre equipment field said, are to make sure of the proper lubrication of projection equipment and associated apparatus; cleanliness and the making of timely adjustments.

H. M. Richey, in charge of MGM exhibitor

(*Continued on following page*)

URGES CARE OF EQUIPMENT

(Continued from preceding page)

relations, introduced Mr. Green. Other speakers at the forum included Lester B. Isaac, head of Loew's projection and sound staff; M. L. Simons, assistant to Mr. Richey; William R. Ferguson, director of MGM exploitation and Seymour Morris, publicity head of the Schine Circuit.

Pennsylvania Exhibitors Attend

In attendance at the Forum: W. W. Ackerman, Altoona; W. C. Aiken, Jeanette; Gino Angeli, California; Peter Antonopolis, East Pittsburgh; Max Arnold, Verona; Lloyd Baker, Brownsville; Edward Beedle, Cannonsburg; Fred Beedle, Cannonsburg; Andy Biordi, John Blatt, Corry; B. Buchheit, Greensburg; William Lipsie, Blairsville; Bart Battola, Newkensington; Mr. and Mrs. F. Biordi, Elwood City; John Bixler, Scotsdale; Charles Blatt, Somerset; Mrs. B. Dattola, Newkensington; R. H. Shadley, Meadville; J. T. Roese, Sligo; J. F. Smith, Barnesboro; C. S. Brown, Kane; J. G. Carrothers, Grove City; Charles Carl, New Bethlehem; E. T. Claffet, Meadville; George Corcoran, Monongahela; Gilbert Cook, Greenville; Rudolph Covi, Herminie; A. Farkas, Johnstown; George Davis, Midland; Joe Sferra, Midland; S. Fleishman, McKeesrocks; D. Fineman, Edgewood.

Also William Gray, Monongahela; William Gould, Albion; G. Gelman, Duquesne; S. Hanauer, Beaver Falls; R. W. Gestrich, McKeesrocks; F. E. Haslye, East Pittsburgh; G. V. Ida, McDonald; F. R. Jackson, St. Marys; W. K. Jackson, Clearfield; R. Jones, East Brady; J. Jaffurs, Wilmerding; John Jaffurs, Jr., Glassport; Frank King, California; Robert Lieber, Braddock; J. Lund, Aliquippa; J. C. Lund, Aliquippa; Werner Lund, Altoona; H. H. Myers, Wilmerding; J. D. Nagy, Rural Valley; N. A. Malanas, East McKeesport; F. Panoplos, Clairton; T. G. Parrine, Sandy Lake; E. A. Peterson, Johnstown.

P. Profili, Frederickstown; Harry Rachiele, Sharpsburg; J. H. Rankin, Bridgeville; S. Rodnok, Oakmont; L. Rofnok, Oakmont; Harry Schmitt, Imperial; Miss Schultz, Coraopolis; J. C. Shapiro, Mount Union; M. Sleisinger, Rankin; E. E. Shaffer, Slippery Rock; Jake Silverman, Altoona; H. L. Stahl, Oil City; Louis Stuler, Daisytown; Charles Szewcyck, Boswell; K. Vaveris, Johnstown; Mrs. A. Vincent, Carnegie; Harry Walker, Crafton; Russ Wehrle, Braddock; Al Weiss, McKeesport; Bill Weiss, McKeesport; Ken Woodward, Jr., Huntingdon; W. L. Zedaker, Claysville; All Pennsylvania also from Pittsburgh, Miss Margaret Blatt, William Finkel, Harry Fleishman, Norman Fleishman, M. Burnett, W. J. Blatt, F. Fleishman, Sam Fleishman, David Flam, C. J. Geinzer, Sam Gould, David N. Breen.

Field Forces Represented

Also, H. Grelle, Tom Gilbert, Dave Harburg, B. Lieber, R. V. McClamont, H. L. Perer, J. A. Phillips, J. W. Petty, N. Perer, J. Richman, Raymond Richman, M A. Rosenberg, I. Roth, M. N. Shapiro, Jake Soltz, Jack White, from West Virginia; Thomas G. Anas, Weirton; L. Brownfield, Fairmont; Garland West, Buckhannon; George Otte, Wheeling; Warner executives and managers, M. A. Silver, general manager; Harry Feinstein, head booker and film buyer; J. Feldman, assistant general manager; J. Totman, publicity; J. Burger, publicity; Walter A. Davis, booker; T. Fordan, district manager, and house managers, P. Williams, Joseph Blowitz, L. Brien, C. Czolba, J. Conheim, A. Letender, L. Harding, C. Eagle, C. DeFrancisco, Al Singer, Al Katz, M. Seed, Dick Brown, J. Keefe, H. Koch.

From Harris Circuit: Ken Hoel, Les Bowser, Robert Taylor, Sam Defazio, John P. Harris, M. M. Weir, W. Beil, Earle Bailer, James Kalos, M. McDonald, G. W. Eby. From Shea Circuit: D. Tysinger, newspaper representatives William Hart, *Press*; E. Korbel, *Sun Telegraph*; Earle Gaines, Pittsburgh *Press*; Mort Frank, Pittsburgh *Press;* other guests: Mayor Scully of Pittsburgh, Fred Harrington and Miss Matilda Keil, secretaries MPTOA, from National Screen, George Dembow, Jack Cohen, Perry Nathan, Frank Berglas, William A. Mack, J. E. Currie, and Oscar Oldknow, from Los Angeles.

Myers Criticizes Sales Policies

Delegates to the Western Pennsylvania Allied convention at Pittsburgh on Monday reelected M. A. Rosenberg as president and the entire slate of officers which served with him during the past year.

These include Harry W. Walker, vice president; Fred J. Herrington, secretary; and Joseph Gellman, treasurer. William R. Blatt of Somerset, Pa., Dr. C. E. Herman, of Carnegie, and William R. What, Jr. of Sewickley were made directors.

Abram Myers, general counsel of National Allied, speaking to the meeting on Monday, was sharply critical of distributor sales policies. He warned that independents are ready to take action against higher percentage deals, increased admission prices, and preferred playing times.

George Dembow, sales manager of National Screen Service ridiculed reports by a Hollywood gossip peddler that film priorities would force the accessory and trailer firm out of business.

Priorities for the allocation of film to trailer firms, he said, is being calculated by the WPB on the basis of 1941 consumption, as with the distributors. National Screen Service is, however, curbing its use of film by 24 per cent of last year's footage, he reported. The special trailer service, except for bond drives or other war programs, is definitely out for the duation, however, he said.

Obligation to Small Town Exhibitors Cited

Discussions looking toward the revision of theatre payments to the American Society of Composers, Authors and Publishers will begin at New York in about four weeks, John Paine, general manager of ASCAP told the Allied members. Colonel H. A. Cole, and a National Allied committee will meet with ASCAP at New York to examine a statistical study of theatre payments to the music society, and discuss possible fields for revision, Mr. Paine said.

Producers and distributors have an obligation to insure the continued operation in wartime of theatres in small towns where defense work, the draft and other factors have caused a drastic slash in revenue, R. X. Williams told the Tri-State Motion Picture Theatre Owners at a joint convention with the Arkansas MPTO at Memphis on Monday and Tuesday.

Edward L. Kuykendall, national MPTOA president, declared that the high priced prestige picture was no longer needed. He asked for better short subjects as an incentive for the elimination of double bills.

Other speakers included M. A. Lightman, of the Malco circuit; David Palfreyman, from the Hays office; C. C. Mundo, president of the Arkansas group; Robert Wilby of the War Activities Committee; David Flexer, Jackson, Miss. independent, and Paul Wilson, Twentieth Century-Fox district manager.

Officers and directors elected included:

F. Haven, Forrest, City, Ark., president; Cecil Cupp, vice president for Arkansas; W. S. Tyson for Mississippi, and W. F. Ruffin for Tennessee; J. A. West, secretary treasurer, and R. X. Williams, chairman of the board.

The directors are, for Arkansas, W. L. Landers, O. G. Wren, L. F. Haven, M. S. McCord, James Kane and Sidney Wharton; Mississippi, W. S. Taylor, W. A. Rush and J. C. Jourdon; for Tennessee, Dave Flexer, M. A. Lightman J. R. MacEachson.

Canadian Independents Open Joint Offices

The National Council of Independent Exhibitors of Canada, headed by Henry Falk, and the Independent Motion Picture Exhibitor Association of Ontario, of which Barnett E. Laxer is president, have opened joint offices at 112 Bond Street, Toronto. They will serve as national and provincial headquarters for the independent exhibitor groups.

Indiana ATOI To Meet In Indianapolis

The Associated Theatre Owners of Indiana will meet at the Indianapolis Athletic Club on Monday, October 26th, in a one day convention Taxation, film rentals and percentage pictures are among the topics to be discussed, according to Marc Wolf, chairman.

The directors will meet at 11 A. M. followe by a general lunchen and business session. Mr Wolf and Don Rossiter will discuss bond sale after lunch. Jacob Weiss, ATOI counsel, wil speak on taxation and legal actions during the year. President Roy Harrold is to lead the business session. Columbia Pictures will presen a preview screening of "You Were Never Lovelier" in the evening.

New Minnesota Group Drafts By-Laws, Policy

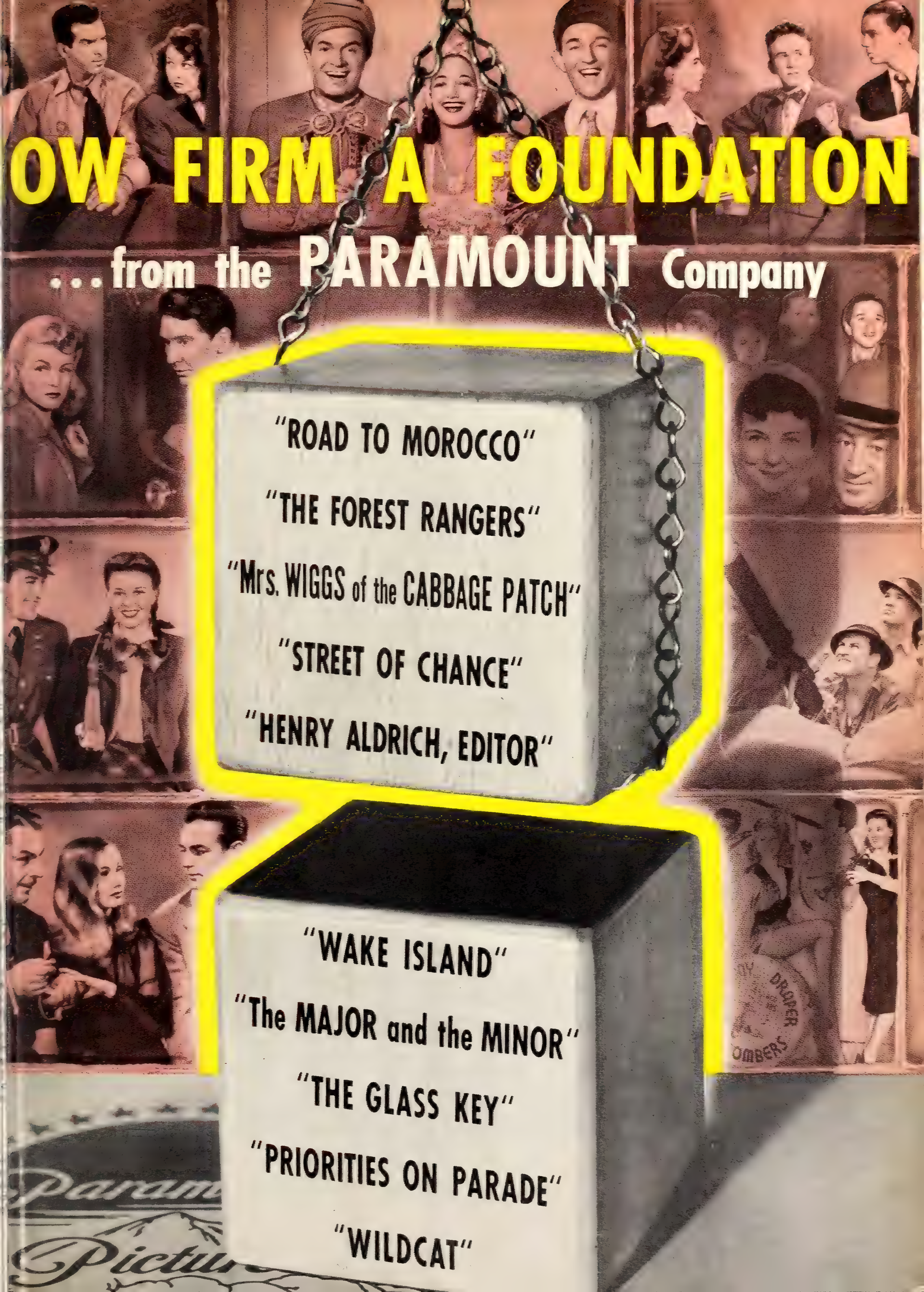
Directors of the Central States Council o Theatre Operators will meet in Minneapolis lat this month to complete drafting of by-laws an form points of policy, Fred Strom, executiv secretary, announced in Minneapolis.

Meanwhile it was understood Wisconsin independent exhibitors were reconsidering thei previous decision not to join the new council It is now composed of Minnesota, Dakotas, Iow and Nebraska independent organizations.

The new Michigan Independent Exhibitor Association has designated Lloyd C. Hammon as its organizer and will send him on a tou of upper Michigan and the rural counties t seek new members among independent operators. Mr. Hammond is a former independen producer.

Collins Club Speaker

Kenneth Collins, manager of the Indiana theatre and co-chairman of the War Activitie Committee theatre division of Indiana, wa speaker at the president's day luncheon of th Indianapolis Indorsers of Photoplays in th Claypool Hotel last week.



OW FIRM A FOUNDATION

. . . from the PARAMOUNT Company

"ROAD TO MOROCCO"

"THE FOREST RANGERS"

"Mrs. WIGGS of the CABBAGE PATCH"

"STREET OF CHANCE"

"HENRY ALDRICH, EDITOR"

"WAKE ISLAND"

"The MAJOR and the MINOR"

"THE GLASS KEY"

"PRIORITIES ON PARADE"

"WILDCAT"

The Road To Morocco
CONSTANTLY
Moonlight Becomes You
Ain't Got A Dime To M
(Ho Hum)

—FROM EVERY A

the strongest blocks in the industry!

With exhibitors still talking about Paramount's first smashing block for 1942-43—and still reaping the profits from such hits as "Wake Island", "The Major and the Minor" and "The Glass Key"—Paramount PYRAMIDS YOUR PROFITS by announcing an even greater group of pictures!

"ROAD TO MOROCCO", greatest of the "Road" shows... "THE FOREST RANGERS", with all the angles to make your cash register Jingle Jangle Jingle . . . "MRS. WIGGS", America's best-loved story . . . "STREET OF CHANCE", "HENRY ALDRICH, EDITOR"—it's an unbeatable combination . . . a solid cornerstone on which to build YOUR greatest year!

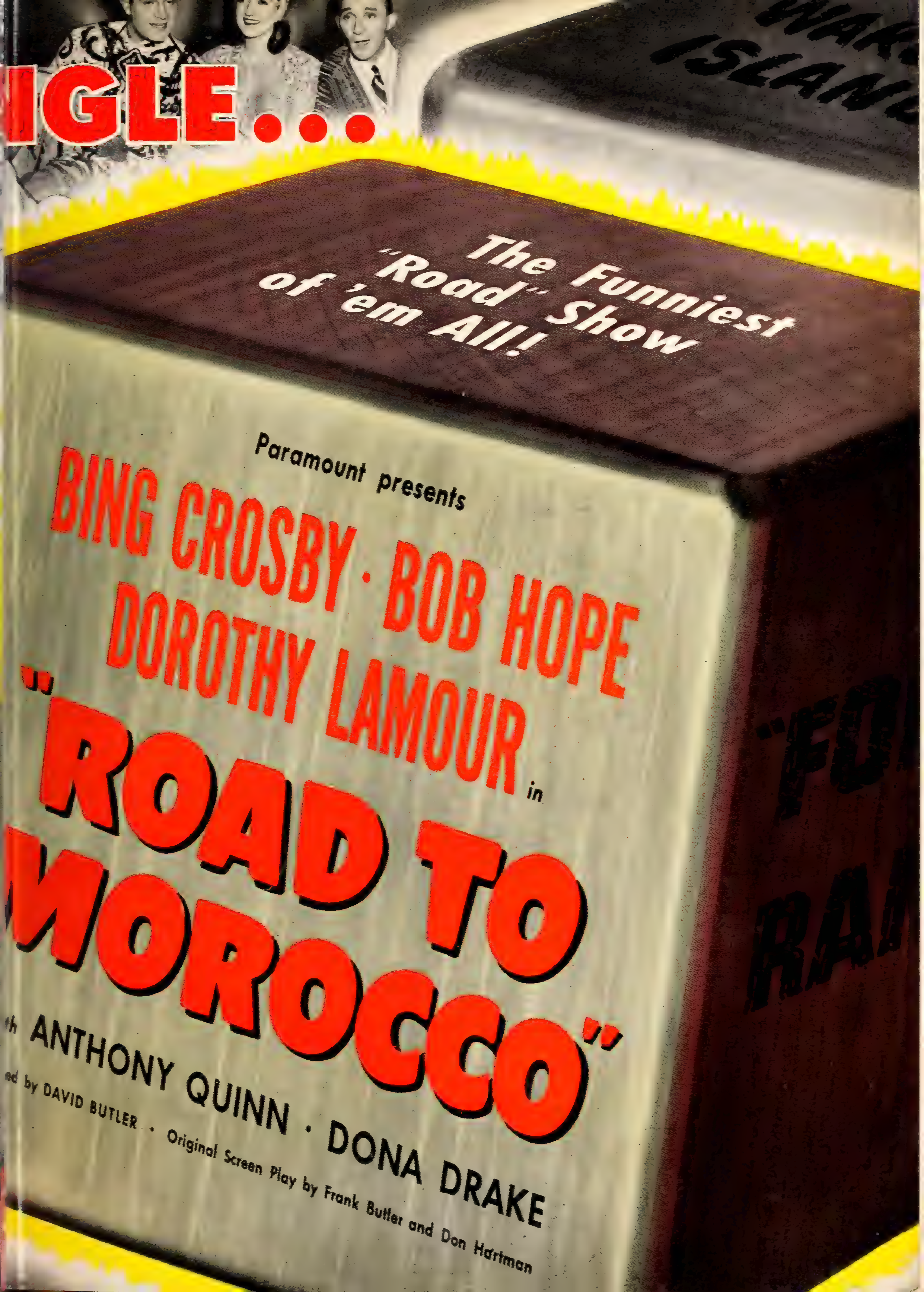
"The road to an exhibitor's heaven is paved with 'Road' pictures! Fresher and faster . . . calculated to enrich the boxoffice."
—Motion Picture Daily

"Laughs follow one another so furiously . . . it seems entirely possible the audience will give out first!"
—Motion Picture Herald

"Heavily paved with 1001 belly laughs . . . whackiest of the films these two name comedians have co-starred in . . . funnier with each foot of film!"
—The Independent

"If your theatre ever had a quit-claim deed to a lead-pipe cinch this is it! Principals outdo anything they have ever given their myriad admirers."
—Showmen's Trade Review

"Top boxoffice
funny as it
be . . . mark
high up on
money make
—The Exh



IGLE . . .

The Funniest
"Road" Show
of 'em All!

Paramount presents

BING CROSBY · BOB HOPE
DOROTHY LAMOUR in

"ROAD TO MOROCCO"

h ANTHONY QUINN · DONA DRAKE

ed by DAVID BUTLER · Original Screen Play by Frank Butler and Don Hartman

ROMANCE...ACTION...COL

I'VE GOT SPURS
JINGLE JANGLE JINGLE
TALL GROWS THE TIMBER

Feminine stars of "Reap the Wild Wind" . . . story by Thelma Strabel, who wrote "Reap" . . . fire and fury, romance and laughter — all in blazing Technicolor! With two of the year's top song hits— "Jingle, Jangle, Jingle" and "Tall Grows the Timber"!

Paramount presents

FRED MacMUR
PAULETTE GODD
SUSAN HAYW

in "THE

FOREST RANG

with
LYNNE OVERMAN · ALBERT
EUGENE PALLETTE

In TECHNICOLOR · Directed by GEORGE MARS
Screen Play by Harold Shumate · From a story by T

"Excellent story thrillingly told in exciting color; swell entertainment for all classes. Should do a right smart job of coin-gathering!" —Showmen's Trade Review

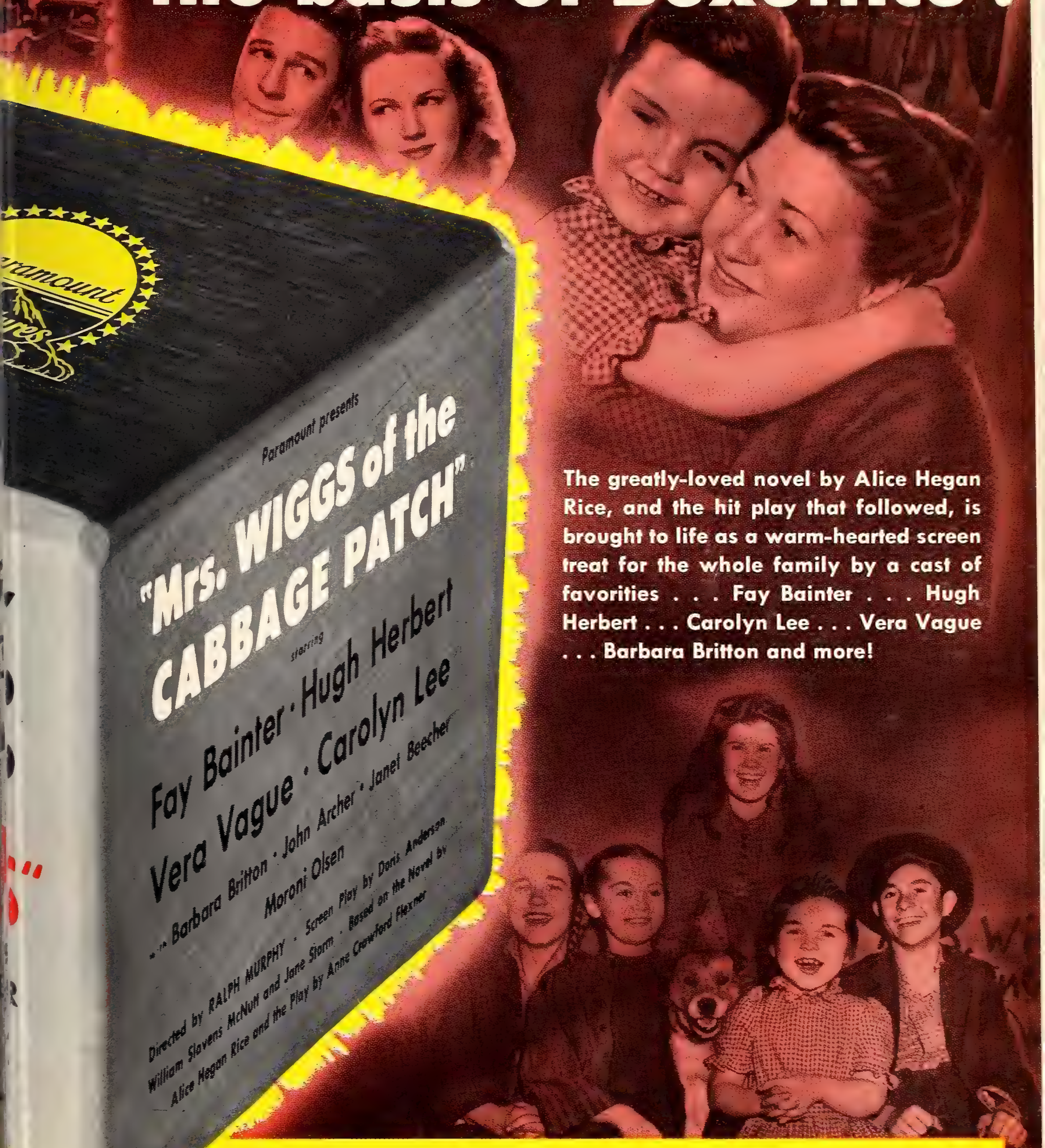
"First-rate entertainment; mixes romance and he-man stuff with a strong dash of comedy for seasoning . . . endowed with action most lavishly!" —The Film Daily

"Romance, comedy, music and melodrama expertly blended; escapist entertainment at its best! Moves with the rapidity of the flames its cameras have caught so glowingly!" —Motion Picture Herald

"Name draw and T nicolor will get into the higher gro . . . a healthy entra the boxoffice!" The

. . . THRILLS . . . LAUGHTER . . .

the basis of Boxoffice!


Paramount Pictures
Paramount presents
"Mrs. WIGGS of the CABBAGE PATCH"
starring
Fay Bainter · Hugh Herbert
Vera Vague · Carolyn Lee
. . . Barbara Britton · John Archer · Janet Beecher
Moroni Olsen
Directed by RALPH MURPHY · Screen Play by Doris Anderson
William Slavens McNutt and Jane Storm · Based on the Novel by
Alice Hegan Rice and the Play by Anne Crawford Flexner

The greatly-loved novel by Alice Hegan Rice, and the hit play that followed, is brought to life as a warm-hearted screen treat for the whole family by a cast of favorities . . . Fay Bainter . . . Hugh Herbert . . . Carolyn Lee . . . Vera Vague . . . Barbara Britton and more!

"Writers have preserved much of the original flavor of the book and the play; basic drama of a courageous mother, the charm of five innocent children, the comedy . . . the romantic interest of a struggling young physician are all there."
—*Motion Picture Herald*

"There is every indication that this picture possesses the same mass appeal of the great popular success novel. Hearty, down-to-earth emotion conveyed by an excellent cast!"—*The Independent*

SOLID HITS with PROVEN STRENGTH!

". . . THRILL-PACKED . . . SUSPENSE REMINISCENT OF 'NIGHT MUST FALL'!"
—M. P. Herald

". . . A FEATHER IN PARAMOUNT'S CAP!"
—The Independent

". . . THIS SLEEPER CAN ROLL UP BIG GROSSES!"
—Film Bulletin

". . . AN ABSOLUTE MUST FOR THE MYSTERY FANS!"
—The Exhibitor

". . . WILL DELIGHT MYSTERY-LOVERS AND PLEASE JUST ABOUT EVERYBODY!"
—Showmen's

Paramount presents
BURGESS MEREDITH
and CLAIRE TREVOR
in
"STREET OF CHANCE"
with
LOUISE PLATT · SHELDON LEONARD
FRIEDA INESCORT · JEROME COWAN
Directed by JACK HIVELY · Screen Play by Garrett Fort

Paramount presents
"HENRY ALDRICH, EDITOR"
with JIMMY LYDON as HENRY ALDRICH
Charles Smith · Rita Quigley · John Litel · Olive Blakeney · Vaughan Glaser
Directed by HUGH BENNETT
Original Screen Play by Muriel Roy Bolton and Val Burton

". . . 72 MINU
LAUGHTER A
EXCITEMENT
—M. P. H

". . . WELL WITH
NOBLE TRADIT
MORE GRIPPING
THAN PAST 'AL
PICTURES!"—The In

Exhibitors who h played past "Aldri hits don't need to be more than that this st up with the best of Laughs, excitem paced for "fun for whole family!"

BUILD with the PARAMOUNT Company!

Paramount, leader of the industry, is right now building YOUR BIGGEST YEAR. To a backlog of top-gross pictures, we're adding, week by week, additional hits filmed at top-budget scale from the industry's greatest property list. "For Whom the Bell Tolls" . . . "Lady in the Dark" . . . "So Proudly We Hail" . . . "Star Spangled Rhythm" . . . "China" . . . "The Story of Dr. Wassell" . . . "And Now Tomorrow" . . . "Let's Face It" . . . "Invaders" . . . stretches ahead as an unbroken line of SURE winners!

"Few pictures to come out of Hollywood in a year can compare in sustained suspense with this" says the M. P. Herald —and Film Bulletin echoes with "Here is a sleeper . . . going to make a neat splash wherever it plays . . . spine-tingling melodrama, action and suspense mixed thrillingly; acting superb!" It can't miss!

Get in the Scrap!

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U. S. PREFERS LESS WAR IN FILMS, MORE ON EFFECTS

But Producers Now Have 20 Pictures in Work with Reference to Conflict

by WILLIAM R. WEAVER
Hollywood Editor

There shall be war films, whether or no. Last week Captain Leland P. Lovette, Public Relations Director of the U. S. Navy and the officer who furnishes to producers information pertaining to the Navy and its part in the war, told Hollywood leaders his branch of the service is well pleased with what's been done.

The week before last, Nelson Poynter, resident representative of the Office of War Information and the man who conveys to producers ideas looked upon with favor plus the data with which to execute them, allowed it to become known in Hollywood that less actual warring and more about the effects of war upon people would meet with approval.

But a producer's job is to produce pictures, and in the doing of his job, rather than in the talking about it, is to be observed the outline of the policy which he has elected to put into effect.

Twenty of the 47 pictures in shooting stage at the weekend were war films.

The 20 are of a variety of kinds and their budgets range from high to low, and it is in the nature of things that some of the musicals in production will contain enough material of pertinence to the conflict to warrant their classification with the 20 in point of general effect.

Two of Metro's Ten Are War Films

Two of MGM's 10 currently shooting productions are war films. "Assignment in Brittany" offers Jean Pierre Aumont, Signe Hasso and Susan Peters in principal roles. "Salute to the Marines" is a vehicle for Wallace Beery and Fay Bainter.

Producer Releasing Corporation's "Lady from Chungking" stars Anna May Wong with, Harold Huber, Mae Clarke and Ric Vallin in support.

Three of RKO Radio's five projects in shooting stage are war films all over.

"Hitler's Children," Edward Golden's production of "Education for Death," has Tim Holt, Bonita Granville and Kent Smith as principals.

"Flight for Freedom," the studio's biggest picture in making, co-stars Rosalind Russell and Fred MacMurray in a story often reported and denied to be derived from the life and death of Amelia Earhart.

'Bombardier" presents Pat O'Brien, Randolph Scott and Anne Shirley.

It's another war that Paramount is filming in "For Whom the Bell Tolls" but that war's relationship to this one is of a sort to entitle the picture to inclusion here. Gary Cooper, Akim Tamiroff, Ingrid Bergman and Katina Paxinou are four of the numerous players long engaged in this filming.

Republic's "London Blackout Murders" offers John Abbott, Mary McLeod, Anita Bolster and other unfamiliars assertedly chosen with a view to preventing customers from guessing the identity of the killer by reason of past guilts.

20th-Fox Has Five War Subjects

Five of the seven pictures shooting at the Twentieth Century-Fox plant bear directly upon the war.

"Secret Mission" is played by Annabella, John Sutton, Beulah Bondi, Lee J. Cobb, Nigel de Brulier and Blanche Yurka.

"Chetnik" offers John Shepperd, Virginia Gilmore, Anna Sten and Philip Dorn.

"The Immortal Sergeant" stars Henry Fonda, with Maureen O'Hara and Thomas Mitchell in support.

"Crash Dive"is a Tyrone Power vehicle, Ann Baxter, Charles Grapewin, James Gleason and Dana Andrews supplying support.

"Margin for Error" engages the talents of Joan Bennett, Milton Berle, Otto Preminger and Carl Esmond.

Universal's "Pittsburgh," a story of that city's industrial contributions to the war effort, presents Marlene Dietrich, Randolph Scott and John Wayne.

The same studio's "Corvettes in Action," having to do with the vanquishing of submarines, offers Patric Knowles, Dick Foran and Robert Stack, and its "Forever Yours," the Deanna Durbin picture long in production, has a Sino-Japanese war setting and takes its flavor from the effects of war.

Four Warner Films Concern Conflict

Four of the five pictures before the cameras at the Warner studio deal with the war in the direct manner which has always characterized Warner war films.

"Action in the North Atlantic" is of and about the war on the sea, presenting Humphrey Bogart, Raymond Massey, Alan Hale and Julie Bishop.

"Edge of Darkness" is another in the Errol Flynn sequence of heroic performances, Ann Sheridan and Walter Huston heading the support.

"Air Force," featuring John Garfield, Gig Young, George Tobias, John Ridgley and Charles Drake, has been several months in shooting at the studio and on authentic locations.

"Background to Danger" combines the talents of George Raft, Brenda Marshall, Sydney Greenstreet, Peter Lorre and Osa Massen.

Public in Market For War Films

These are war films in the making, subject to a degree of revision up to and even after completion, but in any and all cases war films on their way to exhibitors' screens.

It goes without saying, what with Army, Navy, OWI, Motion Picture Society for the Americas and other representatives on the scene proffering cooperation, counsel and whatnot, that all of these projects now in shooting stage have been approved in earlier stages by persons authorized to utter approval.

Producers have heard from the field of exhibition that the public is in the market for war films.

They have heard from a half-dozen official sources that the Government is disposed to give the public war films.

It is in the reports of grosses across the country that the war film, often susceptible to production at a figure belying the screened result and figured to be universal or thereabouts in its appeal, is about the safest investment a producer can make at this point.

There shall be warfilms—good and bad, expensive and inexpensive, successful and unsuccessful—whether or no.

Arthur Lee Partner in Monogram of Canada

In making official announcement of the new Monogram distributing organization in Canada, W. Ray Johnston, Monogram president, disclosed that Oscar R. Hanson organized the new company in partnership with Arthur A. Lee of New York. Mr. Lee formerly was head of Gaumont British Pictures Corporation of America.

Samuel Broidy, vice-president and general manager of Monogram, and Harry Thomas, sales executive, were guests of honor at a luncheon in Toronto last Friday signalizing the launching of Monogram Pictures of Canada, Ltd.

The luncheon was attended by leading executives of the industry there and representatives of the Federal and Ontario governments. Earl Lawson, K.C., former member of the Canadian Parliament, was toastmaster.

Miller Remains as NAB President

Efforts to oust Neville Miller from the presidency of the National Broadcasting Association were defeated at a board of directors meeting in Chicago last week and he retains his office.

As a compromise between those supporting and opposing Mr. Miller, it was suggested that he be made general counsel and chairman of the board, which he refused. Mr. Miller will continue as NAB head for the duration of his contract, which runs to July 30, 1944, at a salary of $35,000 annually.

The main issue was the situation arising from the dispute between Mr. Miller and James L. Fly. The meeting ended with no action having been taken on a plea to reorganize and streamline the association's policies.

Columbia Votes Dividend

Columbia Pictures Corporation board of directors last week declared a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock of the company, payable November 16, 1942, to stockholders of record November 2, 1942.

Republic Circuit Deals

Republic has closed deals for its 1942-43 program with the Essaness Circuit, operating 24 houses in Chicago, and with the Jack Rose Theatre Circuit, operating 12 theatres in Indiana.

PARAMOUNT CHALLENGES APPEAL BOARD AUTHORITY

Questions Jurisdiction in Returning New Orleans Case to Arbitrator

The powers of the Appeal Board of the motion picture arbitration system were challenged this week by a consenting distributor for the first time since the Consent Decree was approved in November, 1940.

Paramount, in a stipulation filed at New Orleans last week in the remanded Lakeview theatre some run case, questioned the Appeal Board's jurisdiction in sending the case back to an arbitrator with instructions to determine whether the run offered by the distributor was within the meaning of Section VI of the Consent Decree.

The stipulation itself agreed to the substitution of Philip E. James as arbitrator in further hearings of the New Orleans case. T. W. Bethea, the original arbitrator of this fifth New Orleans case, is now on duty with the U. S. Navy.

All parties to the case, which was remanded by the Appeal Board in their 35th decision, agreed to the substitution of Mr. James for his law partner, Mr. Bethea.

Paramount, however, in accepting Mr. James, raised the jurisdictional question of whether the Appeal Board, under the terms of the Consent Decree, had the right to send the case back to the arbitrator. The distributor also questioned whether an arbitrator was qualified to pass judgment on the acceptability of an offer of some run. It contended that the Consent Decree, and particularly Section VI, gives no such authority either directly to arbitrators, or indirectly through the Appeal Board.

Further Action in Case by Paramount Undetermined

The company wrote that while it would appear before the new arbitrator, it reserved all rights involved in the jurisdictional questions.

Louis Phillips, chief of Paramount's arbitration counsel, on Tuesday refused to say whether the company contemplated any further action before the courts or Appeal Board. He indicated that the company policy will be largely determined by the rulings of the Louisiana arbitrator following new hearings. The case is expected to come to hearing within a few weeks.

Paramount spokesmen indicated that the stipulation was essentially a formal step taken to protect the company's rights and to place it on record as holding that there was a question of the scope of the Appeal Board's rights in remanding the matter back to the local tribunal.

The three appeal judges, Van Vecthen Veeder, George W. Alger and Albert W. Putnam, sent the case back to the arbitrator on August 21st with instructions for him to determine whether the defendant distributors, RKO. Warners and Paramount offered a run on terms and conditions not calculated to defeat the purposes of Section VI. They reversed Mr. Bethea's original dismissal of Paramount.

At midweek Paramount was alone in its challenge of the board's powers. Attorneys for Warners and RKO refused to discuss the case or any possible plans for a joint test of the board's powers. It was pointed out that the Paramount stipulation might be in the nature of only a formal reservation of its rights to protect it from possible contempt action should the arbitrator hold that his findings on what constituted a reasonable run offer had been ignored. On the other hand they said it might be the first step in a far reaching court test of the Appeal Board powers to determine what run and conditions are reasonable.

A similar Appeal Board ruling, remanding the Sosna complaint at St. Louis, opinion Number 40, on October 5th, laid down a time limit and specific conditions which the distributors must meet, according to the Appeal Board, to comply with the definitions of Section VI.

St. Louis

In its 42nd award the Appeal Board on October 15th, reversed the dismissal by Kenneth Teasdale, St. Louis arbitrator, of the clearance action of Adolph Rosecan, operator of the sixth run Princess theatre in South St. Louis.

The board held that 14 days between the Princess and the fifth run Cinderella theatre, operated by Fred Wehrenberg, was excessive and reduced it to seven days. The board held that the record showed that the Cinderella frequently delays playing pictures after availability, to the injury of the Princess, placing it more than 63 days behind downtown first runs.

The 14-day clearance afforded the St. Louis Amusement Company's Gravois theatre was found reasonable. The board assessed costs against complainant and intervenors, and Warners, Paramount, RKO, and Twentieth Century-Fox, the defendant distributors.

The tenth St. Louis case, clearance action of the Beverley theatre, St. Louis, was appealed last week by Twentieth Century-Fox. The award of Claude O. Pearcy, arbitrator, reduced to one day the clearance of the Wellston and Victory theatres over the Beverly. The complainant, Community Theatre Corporation had already filed an appeal. It is the first time both complainant and distributor have appealed the same decision.

Washington

Henry Hiser, operator of the Hiser theatre, Bethesda, Md., won a partial clearance award Friday in his combined clearance and specific run action against the five consenting distributors and the Warner circuit. Paul E. Lesh, arbitrated the case, Washington's 11th.

Specific run charges against all five distributors were dismissed. Paramount and Warners were dismissed from the clearance charges. RKO, MGM and Twentieth Century-Fox were directed to reduce the clearance of the Warner Circuit's Avalon to one day. The Hiser was also granted an availability of not more than 37 days after Washington downtown first run.

A new Washington case, the 12th, was filed on Thursday by the Walbrook Theatre Company, Baltimore. In a specific run action the theatre charged that 20th Century-Fox had sold the run requested for the Walbrook's Baltimore theatre to the Forrest and Gwynn theatres by reason of their Durkee circuit affiliation.

The Walbrook company, in the first Washington case, won a clearance award eliminating the clearance of the Forrest and Gwynn over the Baltimore theatre in April 1941.

Cleveland

The Park Theatre Company, Barberton, O., operating the Dueber theatre, Canton, O., filed a clearance complaint against RKO, Paramount, MGM and Warners, asserting clearance behind first and second run Canton theatres is unreasonable. It is the fifth Cleveland case.

The Ohio, Loew's, Mozart, Palace, Strand, State and Valentine theatres were named as interested parties. The Dueber lost a some run action against the same parties in February, 1942.

Los Angeles

L. W. Allen, operating the Southgate theatre, Los Angeles filed a clearance action against the five distributors and the Vogue, Avon and Lyric theatres on Friday. The complaint is his second demand and amends the fifth Los Angeles complaint filed by him in March.

Mr. Allen says the Vogue margin is unfair and asks that a maximum of 126 days be set for the Southgate after first runs and that Vogue clearance be set according to admission prices, Southgate charges. It asks seven days on 30 cent pictures; 14 days at 25 cents; 28 days at 20 cents; 98 days at 15 cents; 182 days at 10 cents and one year at a five cent admission.

Chicago

The Madlin theatre, withdrew its complaint, Chicago's 19th, against the five consenting distributors when it came to hearing last week before George Frazier, arbitrator. It said that Paramount and MGM had granted the right to play in first week of general release and that Warners had promised the same release. Mr. Frazier directed parties to file the settlement as a formal motion before October 24th to enable him to write a consent award.

Hearings on the Ken theatre case, Number 20, have been set for October 22nd.

The Oriental case, Number 6, was continued on Tuesday until October 30th to give parties further time to work out settlement details.

After three days of testimony, hearings were concluded in Milwaukee October 15th before arbitrator Thomas A. Byrne in the complaint of the Menasha Theatre Realty Co., operator of the Brin in Menasha, Wis., against the Big Five under Section X of the Consent Decree. The only intervenor is the Fox Milwaukee Theatre, Inc., operator of the Valley in Menasha.

Twentieth Century-Fox, was dropped from the complaint as an affiliated distributor under Section 17 of the Decree. The arbitrator will inspect the theatre properties.

Plottel Joins Sales Staff in Canada

L. S. Plottel has resigned his distribution post with RKO and joined the sales staff of Empire-Universal at St. John, N. B. Mr. Plottel is one of three brothers engaged in distribution in Canada.

H. Miller has been assigned to handle sales out of the St. John branch for RKO for three months. He will then return to the Montreal exchange. H. H. McArthur, office manager and booker, is temporarily in charge at St. John.

Television News Handling To Be Different: Hubbell

"A completely new method for presenting news visually has been worked out for television," Richard Hubell, head of the news department of the CBS Television section, told the Publicity Club at a luncheon in New York last week.

He added that, "after the war, it will make the traditional method of news handling obsolete."

20TH-FOX, PARAMOUNT WIN U. S. DIVORCEMENT ACTION

Goddard Rules Theatres Acquired Are Not Part of General Expansion

The Government charge that Paramount Pictures, Inc., and Twentieth Century-Fox Film Corporation had violated the provisions of the consent decree by embarking on programs of general theatre expansion met a decisive rebuff this week when Judge Henry W. Goddard in the Federal district court in New York dismissed the charges from the bench and ruled the companies legitimately engaged in "normal business growth."

A Department of Justice petition to force the divestiture of ownership of 14 theatres of Paramount and 18 of Twentieth Century-Fox acquired in 1941 was thrown out by Judge Goddard, who declared that the Government had failed to substantiate its claims. In so doing the Court held that acquisition by Paramount of 191 theatres during a one-year period and 41 by Twentieth Century-Fox did not of itself constitute general expansion.

"It doesn't seem to me that there was a general program for expanding their holdings," Judge Goddard declared at the close of the full-day hearing. "The acquisitions were small, isolated theatres in the main. They were scattered transactions which do not seem to me to be a general program."

In the give and take discussion that occurred during the bench ruling, Judge Goddard told Special Assistant Attorney General Robert L. Wright, head of the film unit of the anti-trust division: "There is nothing in the decree to prevent a normal growth. I think if there had been a general theatre expansion you would have seen many, many more theatres acquired."

Number of Theatres Does Not Matter

"The number of theatres obtained by the defendants does not matter," the Court stated firmly, in refusing to accept the measuring rod offered by the Government as a test of whether the consent decree had been violated. "I couldn't say that the acquisition of 50 or 60 theatres proves expansion," Judge Goddard continued. "I would have to look into the circumstances."

The decision closed another chapter in the Government's struggle to pin monopoly on the major companies. The petition, filed in February of this year, recited a claim that Section 11, subdivision 5, of the consent decree had been breached by the two companies. This provision forbids a program of general theatre expansion, but provides that nothing contained therein shall prevent the acquisition of theatres by the decree signatories to maintain their competitive position, to protect their investments or in the regular course of business.

Both Government and defense attorneys agreed that no divorcement mandate could be issued unless the court first found that an expansion program had been carried out by the two companies. At this point the litigants parted company. Mr. Wright and his associate, Assistant Attorney General Stephen Doyle, maintained that the court could make this ruling based on the objective number of theatres acquired by the two defendants over the period of one year.

TAKE DEPOSITIONS IN MOMAND CASE

Depositions from distribution executives were taken this week in New York, in the 10-year old A. B. Momand anti-trust suit, which is to begin trial next month in Oklahoma City Federal court. The depositions replace older ones deemed by Federal Judge Bower Broaddus no longer applicable. The Momand suit also is against the Griffith circuit of the Southwest.

An anti-trust suit by the Uptown theatre, Salt Lake City, against Paramount, has been withdrawn. The theatre, formerly Paramount's, alleged it was unable to obtain sufficient first run product after Paramount relinquished it.

Mr. Wright maintained and reasserted in response to judicial questioning that the motives of the defendants in individual purchases were immaterial to the determination of the main issue "if the overall picture indicated general expansion."

The Government had reached this conclusion, Mr. Wright said, and then had singled out the specific theatres whose acquisition did not come under the exceptions provided by the decree. This stand patently puzzled Judge Goddard, who could not understand how the Government could point to the total number of theatres acquired as proof of general expansion and yet excuse the majority of transactions as coming under the exceptions permitted.

Mr. Wright also found himself in difficulty with the court in the selection of theatres for judicial divorcement. On this point he maintained that divorcement should follow where the companies had closed out competition in a town; had moved into a town where it had not operated before; or had purchased a theatre from an exhibitor who had previously complained to the Department of Justice or had filed an arbitration proceeding. But Judge Goddard could see no objection to a company acquiring a theatre in a new situation where population shifts caused by the war warranted it.

When the Government signed the consent decree and agreed to shelve any move for complete divorcement for three years, Mr. Wright declared, it did not intend the operation of the decree in such a fashion that one company, Paramount, could expand by 12 per cent in a year.

If the court did not enjoin Paramount from such expansion, he continued, that company would succeed in prejudicing the the rights of independent exhibitors by extension of its monopoly in the exhibitor field. "Either the decree has the moderate limitations upon the companies which the Government has maintained here," Mr. Wright concluded, "or there are no limitations whatsoever placed upon the companies."

The two companies' acquisitions were vigorously defended by former Judge Thomas D. Thacher of Paramount and Frederick Pride of Twentieth Century-Fox. Judge Thacher explained that out of the 191 theatres obtained by Paramount, 106 theatres belonged to the Sparks Circuit in Florida. Even the Government could find no fault in this particular operation, he said. In a preliminary statement, he announced that he would analyze each transaction criticized by the Government and prove from the facts of each acquisition "that there never was a general expansion."

Charge Government Statistical Inquiry

Both Judge Thacher and Mr. Pride charged the Government with making a purely statistical inquiry and making no attempt to investigate the merits of each transaction. When Mr. Wright asserted that it was incumbent upon the defendants to prove the merits of the acquisitions, Judge Goddard remarked: "What further could they show but that the acquisition was a good investment made in the ordinary course of business?"

To bulwark their argument that no plan of expansion had been formulated both defense attorneys cited the fact that most of the theatres were bought after direct and initial solicitation by the former owners. Mr. Pride said that this company either had acted after a request to sell by the owner or following a drastic increase in the population of a locality.

Acquired Houses Are Listed

The 14 Paramount theatres of which the Government sought to divest Paramount were: Fireman's, Fireman, N. H.; Richmond and Little, Rockingham, N. C.; Oil City and Rivoli, Oil City, Neb.; Joy Theatre, Gardner, Ark.; Donna, Donna, Texas; Colonial, Beaufort, Ga.; Gibson, Greenville, Mich.; Isis, Preston, Idaho; El Capitan, Hollywood, Cal.; Vogue, Orlando, Fla.; Severn, Owensboro, Ky., and the Camden, Camden, Ark.

The Twentieth Century-Fox theatres listed were: Orpheum, Kenosha, Wis.; Oshkosh, Oshkosh, Wis.; Strand, Oshkosh, Wis.; Village, Claremont, Cal.; Kerridge and Orpheum, Hancock, Mich.; Lode, Houghton, Mich.; Rialto, Marinette, Wis.; State, Fort Collins, Colorado; Times, Jacksonville, Ill.; America, Sterling, Colo.; Apollo and Jeffris, Janesville, Wis.; Longmont, Longmont, Colo.; Monrovia, Monrovia, Cal.; Bell, Bell, Cal.; Liberty and Sedalia, Sedalia, Miss.

Mellett Confers With WAC and Lauds Work

Lowell Mellett, chief of the bureau of motion pictures of the Office of War Information, accompanied by his assistant, Arch Mercey, visited New York last week to confer with members of the War Activities Committee and the production unit of the OWI, headed by Samuel Spewack.

In a long conference with Francis Harmon, executive vice-chairman, and other members of the War Activities Committee on Thursday, Mr. Mercey discussed all aspects of the theatrical distribution of Government war information pictures. He discussed also the circulation of the morale films, made by the Hollywood studios and distributed commercially at minimum rentals.

Mr. Mellett was understood to have expressed satisfaction and praise for the manner in which the WAC and its theatre, distribution and production members have joined in the circulation of war short subjects. The pictures, Mr. Harmon reported to the Government film coordinator, are now receiving the largest circulation ever accorded any films. Approximately 16,323 theatres have signed the War Activities Committee pledge to exhibit them.

Mr. Mercey said that the OWI production unit, under the direction of Mr. Spewack, Hollywood screen writer, and Willliam Montague, on leave from Paramount News, will continue to concentrate on the production of information and documentary films on the war effort. Morale and propaganda endeavours on the screen will be left for Hollywood's professional producers, he indicated.

Information short subjects will be turned out by the New York unit at the rate of about two a month, Mr. Mercey said. Additionally the unit will make special trailers or short reels for exhibition in connection with local salvage drives, or other special campaigns. He cited a short trailer to recruit defense workers recently released in the Baltimore area. On Wednesday the WAC announced the five newsreels will distribute "Give Us a Hand," OWI film to recruit technicians.

The Government has no immediate plans for further feature length production in sequel to the "World at War," now in circulation. Mr. Mercey declared that the Government was well pleased with the reception accorded the OWI's screen account of the causes and background of the war and the United Nations' aims.

He denied, however, recent reports that a sequel production on the joint efforts of the United Nations was in preparation. He said that this topic, and others, had been considered, but that for the present the OWI unit would concentrate on its program of short subjects.

Mr. Mellett in Washington this week, meanwhile, issued an emphatic denial of charges by the American Film Center and the National Council on Freedom from Censorship that wartime control of film supplies was being used to censor the content of educational and documentary productions.

In a letter to Elmer Rice, chairman of the Censorship Council, Mr. Mellett asserted that "The whole basis of film allocation is that of the use of critical war material....We are not accepting any role of censorship of content beyond that implied by the restriction on advertising." Allocation is based, he said, on WPB reports of available film supplies and production capacity.

A deputy director of the War Production Board, A. I. Henderson, assured Mr. Rice and the anti-censorship council on Tuesday that any 35 mm. film required for the production of educational motion pictures would be authorized by the WPB. He asserted that there was no issue of censorship of contents involved.

CURTAILS LONG DISTANCE CALLS

As a further step in cooperating with the war effort, the Warner Bros. home office this week sent a notice to all branches urging the curtailment of long distance calls wherever possible in order to make the lines more readily available for Government use.

Invoke Blue Law In Mississippi

Opponents of Sunday picture shows, operated at Jackson, Miss., contrary to the state's 120-year-old blue law, won a court verdict last Thursday when Circuit Judge J. F. Barbour canceled the franchise of four motion picture theatres in so far as Sabbath Day operations were concerned. But the ruling threatens to snap up many other places of business and large numbers of offices.

In a sudden action accompanying Judge Barbour's theatre ban, he instructed the district attorney to bring about grand jury investigation of other Sunday law violations alleged by the theatre defense counsel which charged discrimination and only partial enforcement of the blue laws. These alleged violations included Sunday baseball, golf, tennis and other sports, operations of restaurants where drinks are sold, newsstands, meat markets and "working in offices, especially by lawyers, insurance men, accountants and stenographers."

The judge's decision was on a *quo warranto* proceeding instituted by the district attorney on request of a "citizens' committee" of church leaders. The group sought to have the charter of the Kennington-Saenger, Inc., canceled and their right to do business suspended as the result of their Sunday operations.

Funds Set for Films

Funds for several of the Government's wartime motion picture programs were provided by Congress on Tuesday when the Senate amended and approved the $15,862,000,000 Emergency War Bill. It provides $25,000,000 for the Office of War Information and $5,000,000 for the Coordinator of Inter-American Affairs. Both units have large film programs aimed at winning the good will of neutrals in Latin America, Europe and Asia. The bill, which was concerned mostly with naval and military appropriations, did not earmark specific sums for the screen programs.

Pioneers Dinner November 19th

The Waldorf-Astoria Hotel, New York, and November 19th, have been decided upon as the place and date of a "Harvest Dinner" to be given by the Picture Pioneers. The dinner will be in honor of those of the screen, stage and radio who have given of their time and talent in entertaining the Armed Forces.

Withdraw "Action" Subject

The National Film Board of Canada has announced that it has withdrawn "The Road to Tokyo," one of the issues in its "World in Action" series, temporarily from distribution in the United States. The film is on the Alaskan Highway, to be completed December 1st.

Support Allied Caravan

Dr. J. B. Fishman, president of Allied of Connecticut, reports that 50 independent exhibitors in the state have pledged their support of the Allied Caravan plan on film rentals.

SMPE Meets On Tuesday

Limited to three days instead of the usual five, the Society of Motion Picture Engineers will hold its 53rd semi-annual convention at the Hotel Pennsylvania, New York City, Tuesday through Thursday.

The limitation was imposed because of the war. The annual banquet will be held next Wednesday evening, at which time the annual Journal Award will be made. The 1943 officers-elect will be introduced at an informal luncheon Tuesday, at which chief speaker will be Francis Harmon, executive vice-chairman of the War Activities Committee.

Some of the features of this year's meeting, outside of the technical papers read, will be an extensive tour of the technical facilities of the Radio City Music Hall, Tuesday; and a conducted tour of the Army Signal Corps Photographic Center, in Astoria, Thursday. Titles of the technical papers scheduled to be read, names of their authors and the complete program appeared in MOTION PICTURE HERALD for October 17th, page 64.

Chairman of the reception and local arrangements committee is Dr. Alfred Goldsmith. Delegates are to be welcomed Tuesday morning by Emery Huse, president.

Dullzell Is President Of Theatre Authority

Paul Dullzell, executive secretary and treasurer of Actors Equity, has succeeded Frank Gillmore as president of the Theatre Authority. Mr. Gillmore has been named president emeritus of the organization, which he served as first vice-president at its formation and then as president.

Alan Corelli, executive secretary of the Authority, has issued figures for the collections of the organization since 1934, the founding year. A total of $255,481.80 has been collected on the east and west coasts with allocations as follows: Actors' Fund, $31,000; Stage Relief Fund, $10,079.98; Jewish Theatrical Guild, $9,579.98; Episcopal Actors' Guild, $9,579.98; Negro Actors' Guild, $4,579.98; Catholic Actors' Guild, which resigned in 1940 from the Theatre Authority, $6,080, and direct relief, $4,268.51.

Add to First Run

Fox Midwest, which has two first run theatres running day and date in Kansas City, the downtown Esquire and the Uptown theatre has added a third, the Fairway, suburban, to run day and date with the other two. The Fairway, seating 500, was opened last spring in a new residence development west of the Country Club residence section. It has been operated as a subsequent run house.

Republic Plans "Dakar"

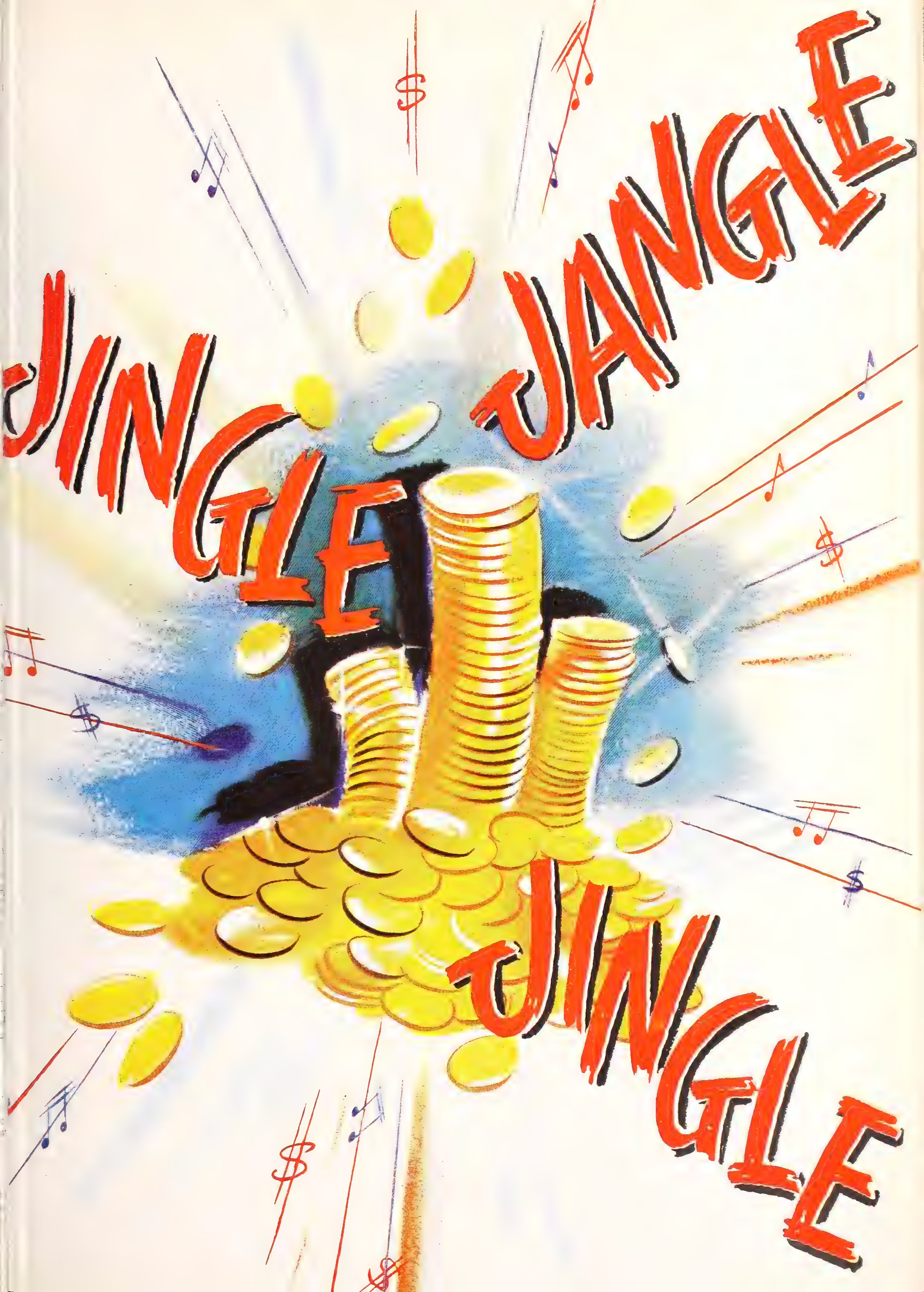
M. J. Siegel, president of Republic Productions, who has been visiting New York has announced plans to make "Dakar," a story of the strategic West African port, with a war background. John Wayne, John Carroll and Anna Lee, the stars of "Flying Tigers," are being sought for the cast.

Honor Paramount Men

J. H. Stevens, retiring manager of the Paramount exchange in Indianapolis, and A. R. Taylor, new manager, were guests of honor at a dinner given by the Paramount Pep Club at the Washington Hotel there last week.

Gregg to Hollywood

E. S. Gregg, vice-president and general manager of the Western Electric Export Corporation, left last week for Hollywood to discus domestic and foreign recording problems.


JINGLE
JANGLE
JINGLE

IT'S GOT THE ANGLE$ THAT MAKE THAT JINGLE JANGLE!

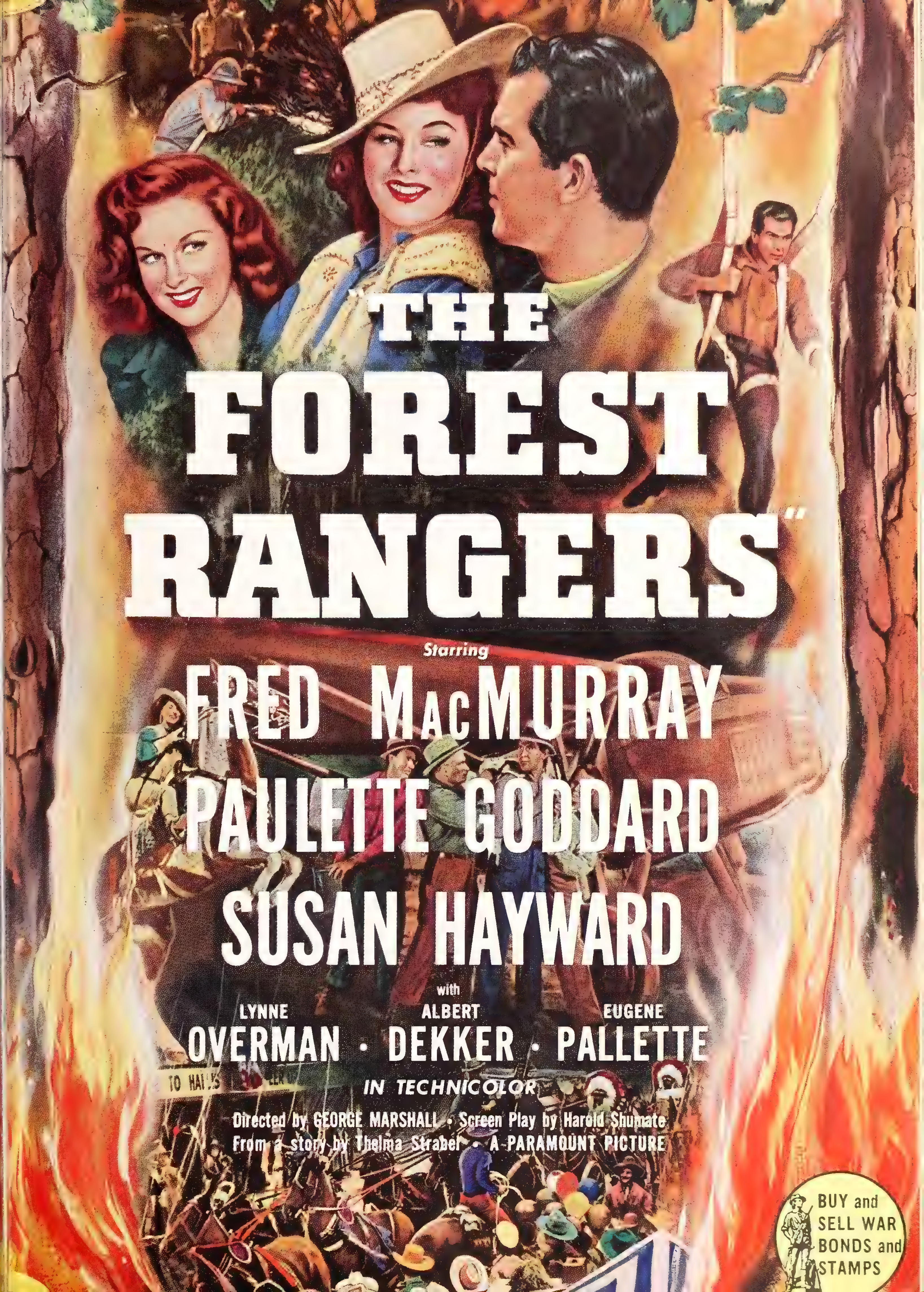
CAST—Paulette Goddard and Susan Hayward, the feminine stars of "Reap The Wild Wind"—plus Fred MacMurray, more popular than ever since "Take a Letter, Darling." With support headed by Lynne Overman, Albert Dekker and Eugene Pallette!

STORY—Romance, laughter—adventure—set in the great Northwest! Original story read by millions as a Cosmopolitan novel by Thelma Strabel—who wrote the original of "Reap The Wild Wind"!

COLOR—Forest fire...thrills of the timber country...sky patrols of the Forestry Service—action—all filmed in spectacular Technicolor!

DIRECTION—by George Marshall, who made "Destry Rides Again" and many another smash, including Paramount's "Ghost Breakers." Master of action, romance—and fast-paced comedy!

MELODY—"I've Got Spurs That Jingle-Jangle-Jingle" and "Tall Grows the Timber," two of the year's swellest tunes. "Jingle-Jangle" marches on, week after week, on the Hit Parade, the Top Sheet Music Sales, the Top Juke Box and the Top Radio Playings lists!



"THE FOREST RANGERS"

Starring

FRED MacMURRAY

PAULETTE GODDARD

SUSAN HAYWARD

with

LYNNE OVERMAN · ALBERT DEKKER · EUGENE PALLETTE

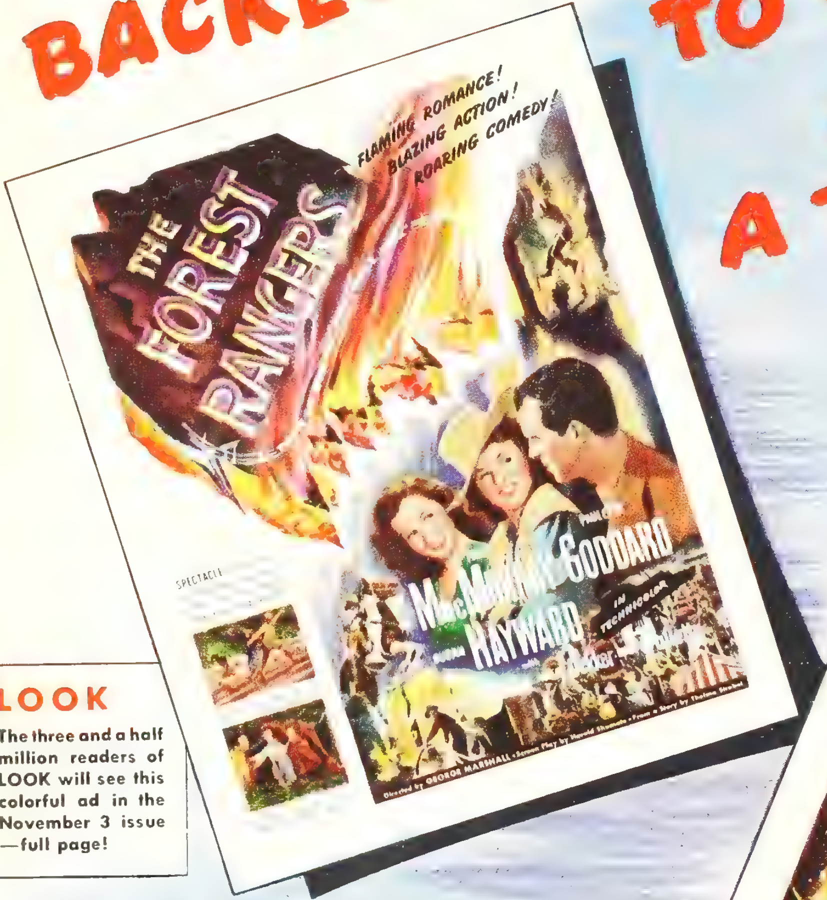
IN TECHNICOLOR

Directed by GEORGE MARSHALL · Screen Play by Harold Shumate

From a story by Thelma Strabel · A PARAMOUNT PICTURE

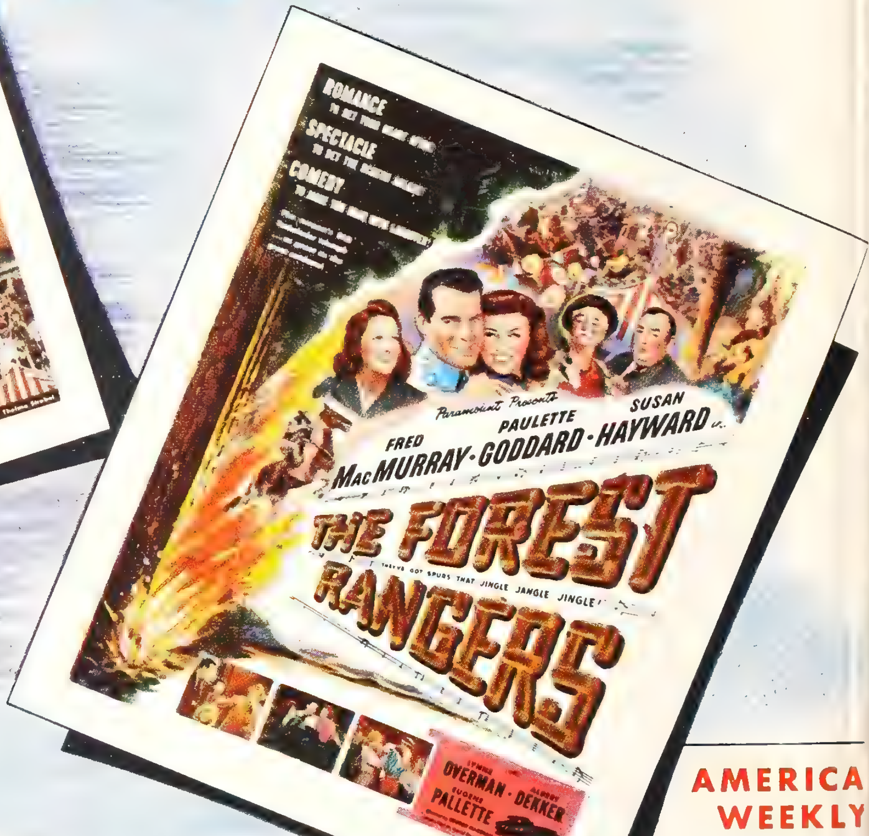
BUY and SELL WAR BONDS and STAMPS

— BACKED BY ADS TO GET THE FANS A-TINGLE


FLAMING ROMANCE!
BLAZING ACTION!
ROARING COMEDY!
THE FOREST RANGERS
MacMURRAY · GODDARD
HAYWARD
IN TECHNICOLOR
SPECTACLE
Directed by GEORGE MARSHALL

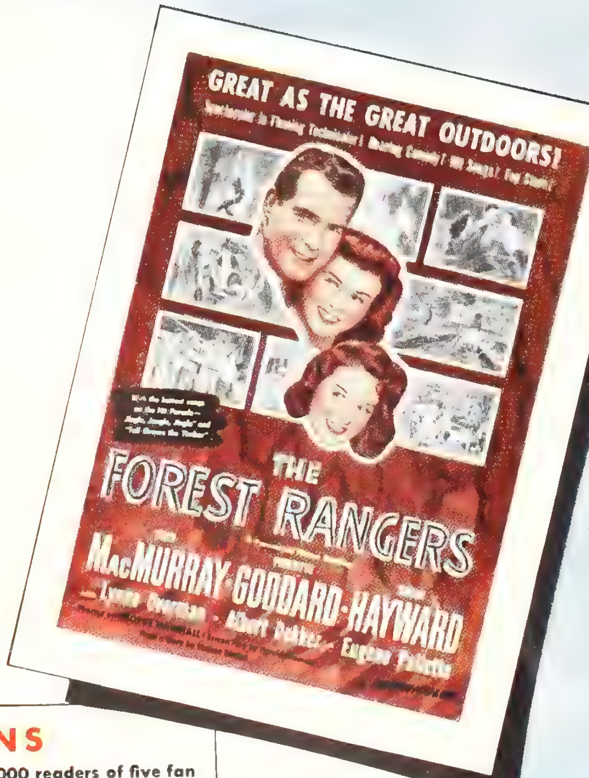
LOOK

The three and a half million readers of LOOK will see this colorful ad in the November 3 issue —full page!


ROMANCE
SPECTACLE
COMEDY
Paramount Presents
FRED MacMURRAY · PAULETTE GODDARD · SUSAN HAYWARD
THE FOREST RANGERS
LYNNE OVERMAN · ALBERT DEKKER
EUGENE PALLETTE

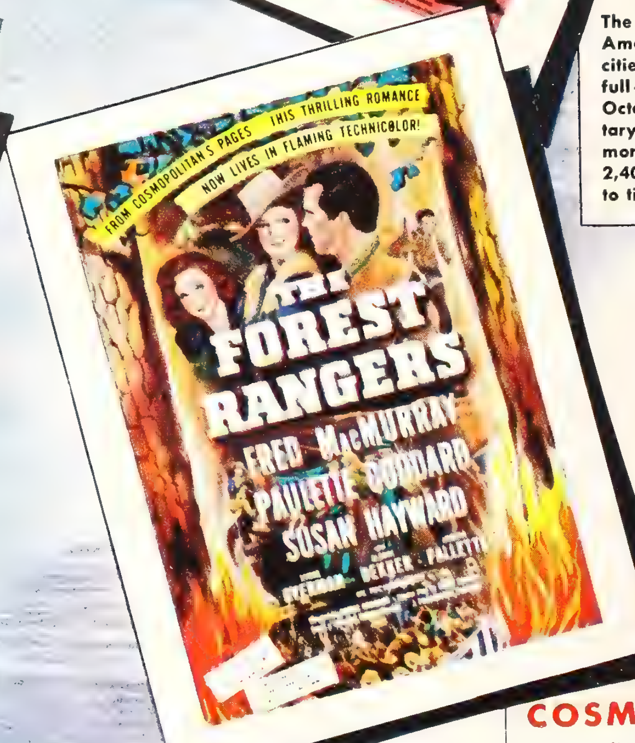
AMERICA
WEEKLY

The 12,000,000 reader
American Weekly, in
cities, will see this s
full-page, four-color
October 18. Similar sup
tary four-color ads ru
more key-city papers
2,400,000 more reader
to tie-in with local pla


GREAT AS THE GREAT OUTDOORS!
THE FOREST RANGERS
MacMURRAY · GODDARD · HAYWARD
Lynne Overman · Albert Dekker · Eugene Pallette

FANS

4,500,000 readers of five fan magazines will see this full-page, full-color ad in November issues.


FROM COSMOPOLITAN'S PAGES THIS THRILLING ROMANCE
NOW LIVES IN FLAMING TECHNICOLOR!
THE FOREST RANGERS
FRED MacMURRAY
PAULETTE GODDARD
SUSAN HAYWARD
OVERMAN · DEKKER · PALLETTE

COSMOPOLITA

Cosmopolitan's 2,500,000 rea
will see this striking full-colo
in the November issue, on
stands in October.

Paramount Pictures

INDUSTRY DIGS FOR SCRAP IN THEATRES, EXCHANGES

Dunphy Works Out Plans for Collecting Copper Drippings Salvage

Methods by which exhibitors throughout the country will be able to start the copper drippings and strippings from their projection carbons toward the war factories for which they are being collected were perfected last weekend by Christophr J. Dunphy, chief of the motion picture theatre section of the War Production Board.

The plan was worked out in cooperation with Ray G. Colvin, secretary, and Joseph Hornstein, eastern representative, of the Theatre Equipment Dealers' Protective Association; Walter E. Green, president of the National Theatre Supply Company, and executives of the Altec Service Corporation.

The offices of the supply companies throughout the country will act as central depots for the collection of the copper scrap, which will be sold to licensed junk dealers and the proceeds donated to local Red Cross agencies.

In the metorpolitan areas, exhibitors will turn their copper scrap in to the local office of a supply company, while theatres in outlying territories will turn it over to the same agencies that deliver films and repair and maintenance parts.

Additional Scrap State Chairmen

Approximately 52,000,000 carbons bearing 273,000 pounds of copper were used last year, Mr. Dunphy said in announcing the plan, and it is estimated that 90 per cent of the copper can be salvaged.

Additional acceptances have been received by the War Activities Committee from exhibitor state chairmen who have agreed to work on the industry scrap campaign, bringing the organization virtually up to the manpower which functioned on the September Bond drive.

The new chairmen, supplementing a partial list published last week, includes: Sam Pinanski, Boston; E. V. Richards, New Orleans; co-chairmen Jack Kirsch and Morris Leonard, Chicago; Frank L. Newman, Seattle; H. J. Fitzgerald, Milwaukee; I. J. Hoffman, New Haven; W. F. Crockett, Richmond; I. Libson, Cincinnati; W. K. Jenkins, Atlanta; Joseph Ansell, St. Louis; W. N. Skirball, Cleveland; and co-chairmen John Rugar and Tracy Barham, Salt Lake City.

WAC Seeks Vital Scrap Information

John J. Friedl of Minneapolis has arranged for a sub-committee of independent exhibitors, which will be responsible for North and South Dakota, Minnesota and Wisconsin. The sub-committee, under chairman E. L. Peaslee, includes Fred Strom, Ben Friedman, Eddie Ruben, Oscar Woempner, Fred Holzapfel, Don Guttman, Merle Potter, Howard Dale, Ted Mann, George Granstrom, Dean Nash, Mike Cooper, and Frank Fowler.

A letter from the WAC has gone to all chairmen, asking the following information:

1—The name of the theatre holding scrap matinees, the number of matinees held, a record of the number of free tickets distributed, the attendance and the poundage of scrap collected.

2—If scrap was collected by the municipality, the weight by pounds; if by junkies, the weight and amount of money received therefor and to what charity distributed.

3—Report and pictures of any unusual stunts; gather and report human interest stories, such as giving up old swords, war relics, heirlooms, trophies, etc.

4—Keep local newspapers advised of all your activities and send clippings to War Activities headquarters in New York.

The WAC is planning to have Hallowe'en a patriotic celebration this year. Theatres will cooperate in the endeavor to have the youngsters turn in scrap. Scrap matinees are to be held Saturday morning, October 31st.

This effort to turn Hallowe'en into a scrap collecting celebration will be aided by the Conservation Division of the War Production Board. Ray Haun of the General Salvage Section of the Conservation Division wired 250 executive secretaries of the Conservation Division scattered throughout the country asking for complete cooperation with all theatres in this special effort for the gathering of additional scrap. Leslie Avery of the American Industry Salvage Committee in New York also is urging a cooperative effort of all scrap collection agencies.

Cincinnati Collection Aided by Theatres

Cincinnati, leader among cities in the scrap drive, was aided greatly by theatres, according to exhibitor Ike Libson, writing from that city to Arthur Mayer in New York, salvage director of the WAC.

Mr. Libson reported that 67 suburban theatres participated in special scrap matinees which brought in a total of 701,600 pounds of salvage materials. Fifty thousand school children attended the matinees.

This figure, according to Harold Nichols, chairman of the Hamilton County, Ohio scrap drive, was three times the amount of scrap anticipated by the committee as a result of these matinees. Mr. Nichols praised of the cooperation received from the theatres.

Heavily sponsored by the local newspapers, the three Cincinnati dailies gave a $25,000 War Bond to the boy and girl who brought in the largest amount of scrap. Mr. Libson also reported the theatres were contributing all possible scrap from the various properties. "A huge three-sided sign was dismantled from the Paramount theatre, and obsolete boilers and other material have furnished a total of 120,000 pounds from our theatres alone," he said.

Film Officers and Studios in Drive

A Hollywood studio scrap committee was formed this week, comprising Jack Scales, Columbia; Sam Hill, Goldwyn Studio; Jerry Mayer, Metro; Frank Leslie, Paramount; Howard Nelson, RKO; Jack Wilson, Republic; Moe Gordon, 20th Century-Fox; Dave Garber, Universal; Carrol Sax, Warner Brothers, and Dave Milton, Monogram.

Employees of the Twentieth Century Fox home office and exchange in New York, and of the De Luxe Laboratory, are driving for 75,000 pounds of scrap—the estimated aggregate weight of all.

United Artists exchanges throughout the country are conducting a thorough search for all scrap metal on their premises and are turning it over to local salvage depots. A letter from H. D. Buckley to all branch managers urged complete cooperation in the scrap drive.

Thirty-nine Warner Pittsburgh theatres under zone manager Moe Silver, held scrap matinees last Saturday morning.

Houses included the Arsenal, Belmar, Boulevard, Enright, Kenyon, Manor, Melrose, Plaza, Schenley, Shadyside and Mt. Oliver, all in Pittsburgh, and the Ambridge, Ambridge; Whitehall, Brentwood; Butler, Butler; Columbia, Brookville; Harris, Donora; South Hills, Dormont; Warner, Erie; Etna, Etna; Manos, Greensburg; State, Johnstown; Memorial, Mc Keesport; Liberty, New Kensington; Library, Warren; State, Washington; Jefferson, Punxutawney; Strand, Ridgway; Columbia, Sharon; Cathaum, State College; Harris, Tarentum; Penn, Titusville; Wilson, Tyrone; Rowland, Wilkinsburg; Virginian, Charleston; Ritz, Clarksburg; Fairmont, Fairmont; Warner, Morgantown; Smoot, Parkersburg, and Capitol, Steubenville.

Cancel New York Scrap Campaign

New York's theatre scrap drive was cancelled last week. It had been scheduled for the two weeks October 15th-November 1st. However, the successful newspaper scrap campaign during the two previous weeks, had filled available storage facilities.

The big downtown theatres in Boston, went all out for scrap October 12th when they gave free admission to anyone bringing 10 pounds of scrap metal or two pounds of rubber between 9 A. M. and 5 P. M.

In Brockton, Mass., theatre managers are putting on a united scrap drive free show program this month, with free tickets given for five pounds of scrap metal or rubber. The scrap is deposited on the Modern theatre parking lot any day with tickets being issued there. The show was at the M & P Brockton theatre, October 10th; the Interstate Colonial, the Modern theatre, the Rialto and the Keith, October 17. Twelve tons of scrap were taken in at the Modern theatre show.

Many Scrap Matinees Across Country

Managers Arthur W. Pinkham and Alex H. Hurwitz put over scrap shows at their M & P Park and Strand theatres, respectively, this month, with the children depositing their scrap in trucks at the Taunton Green, where tickets were issued on the basis of five to 10 pounds apiece. Similar shows were held at the M & P Merrimack Square and Strand theatres in Lowell, Mass., with the children bringing five pounds apiece. Free tickets were given at the recent Topsfield, Mass., Fair to those bringing 50 pounds of scrap metal or 20 pounds of rubber.

The Arcade Theatre, Newark, Ohio, operated by Clark C. Rador, started to hold a scrap matinee Saturday, but so many children came that it was necessary to have three shows to accommodate the crowd. More than 1,500 showed up with scrap. John T. Woodward, manager of the Newark Amusement company, said additional shows will be held by the Midland theatre, the Grand theatre and the Auditorium.

The Star and Guys theatres in Richlands, Va., 2,300 population, gathered more than four tons of scrap with scrap matinees last Saturday. More than 800 children attended. In addition, Manager R. G. Flanary reported, the theatre did about $40 over a normal Saturday's business.

Nassau County will hold scrap matinees in

(Continued on following page)

THEATRES PUSH SCRAP DRIVE

(Continued from preceding page)

theatres Saturday, according to reports from Freeport, Hempstead, Cedarhurst, Glen Cove and Great Neck, Long Island, New York.

The Salvage Committee of the Westchester County War Council, New York, will present an award of merit to those communities reaching their quotas in the present scrap campaign, it was announced Monday.

The War Activities for North Carolina has sent a congratulatory bulletin to all Carolina exhibitors for their work in making the state the highest in the list of Bonds sold during the motion picture industry's September drive. North Carolina sold 145.6 per cent of its quota, a larger percentage than achieved in any other state. The quota was $9,750,000 and sales reached $14,195,000. South Carolina was third in the list with 141 per cent, its quota being $4,250,000 while sales were $6,012,000.

Local Indianapolis theatres will sponsor free matinees Saturday. The price of admission will be a piece of scrap. The special shows will begin at 9 o'clock downtown, and at 10 o'clock at the neighborhood theatres. Many theatres are now showing the government picture, "Salvage."

To Build Canteen From Scrap Proceeds

Rochester, N. Y., exhibitors are donating money derived from scrap sales at matinees to be held Saturday, to the USO. A canteen for service men will be built.

Pleasantville, N. Y., theatres and local organizations are cooperating on a Salvage Rally and Hallowe'en party on Saturday night, October 31st. Prizes to the person wearing the best costume made out of scrap will be awarded.

A successful scrap matinee was held last week by the Monroe theatre, Woodsfield, Ohio. Each child was required to bring in five pounds of scrap material for a free ticket.

Cleveland exhibitors have been notified by William N. Skirball, field chairman of the War Activities Committee, to make a particular effort to collect small scrap, such as keys, light bulbs, scissors and other miscellaneous items. Lobby cards calling attention to this phase of the scrap drive are being prominently displayed by all theatres.

In Terre Haute, Indiana, the Fountain theatre has contributed sums to the Community Chest, The Boys Club, and the USO, collected from the sale of scrap gathered at three special scrap matinees. Abe Kaufman, manager, said that although 10 tons of scrap materials already have been collected, the campaign is still on for the remainder of the motion picture theatre drive.

Griffith Circuit Thanks Patrons

Harold Hall, operator of the Elkader theatre at Elkader, Iowa, is sponsoring a scrap drive Saturday, when admittance to the theatre will be five pounds of scrap. He arranged for junk dealers to be on hand to buy everything brought to the theatre.

All theatres of the R. E. Griffith circuit and the Westex circuit in Dallas will feature a display in their lobbies thanking their patrons for the support they gave to the September War Bond drive. The displays are being modeled after a board used by Mark Cadle of the Griffith theatres in Hiawatha, Kan. The board features the picture of a local man in the armed services and uses the WAC slogan, "Thanks for Buying That Bond." The notice for such a thank you campaign was sent to all theatres by R. I. Payne.

Thousands of pounds of scrap were piled high on the South Plaza, Columbus, Ohio, as the result of the scrap matinee held last week at Loew's Ohio theatre. More than a thousand children attended, bringing with them a minimum of five pounds of scrap metal or rubber as their ticket of admission.

More than 2,300 children attended the after school scrap matinee held by the Morton theatre, Dorchester, Mass., and deposited 20,000 pounds of metal on the scrap heap.

Dramatizing the Kansas City Film Row drive is the digging up of street car rails on Wyandotte street, the main north-south street through the Row; the rails had been covered with paving several years ago when this street car stretch was abandoned.

Illinois House Stresses Key Collection

In Steubenville, Ohio, the Red Cross and USO received the proceeds from the sale of more than five tons of scrap collected at the scrap matinee at the Paramount theatre. Paramount donated a print of "St. Louis Blues" for the scrap show and the theatre cooperated with the newspaper to make the collection a success.

The Hope theatre in Sesser, Ill., is concentrating on the collection of keys. Advertisements from the screen as well as in the newspapers call attention to the large box in the lobby for the deposit of old keys.

A trailer thanking their patrons for the cooperation they gave in the September War Bond drive is being run in all Lucas and Jenkins theatres in the Atlanta area. The copy for the trailer reads: "Thanks to our patrons—Due to you the Motion Picture Industry's "Salute To Our Heroes'" Drive to sell one billion dollars, maturity value, worth of bonds in September went over the top—And we want to take this means as an opportunity of expressing to you our sincere thanks and appreciation." The trailer is signed by Arthur Lucas and William K. Jenkins.

Alabama Theatres Respond to Call

All Alabama theatre owners have responded to a scrap call from R. M. Kennedy for a concentrated drive to collect scrap in cooperation with the newspapers of the state. Scrap matinees and advertising on the screen will be the chief activities of the theatres.

In Westfield, Mass., employees of the Strand theatre are displaying two certificates received recently from Daniel J. Doherty, state director in charge of the sale of War Bonds and Stamps and signed by Henry Morgenthau, Jr., Secretary of the Treasury, in appreciation of their efforts in the drive conducted last month.

The first was for selling over $12,000 worth of Bonds, which was more than double the original quota, and the second was for over 100 per cent enrollment in investing 10 per ment of the gross payroll in War Bonds.

Kellsall in New Post

Ray R. Kellsall, manager of the Victory theatre, Oakland, Cal., and associated with the San Jose Amusement Company for eight years, has been appointed division manager of Affiliated Theatres, Inc., operating in central and northern California. Mr. Kellsall will maintain offices in Oakland, directing theatres in Richmond, Fresno, Hanford, Lemoore, Sanger, Alameda, Vallejo and Oakland.

Baily Resigns

Tom W. Baily, for the last six years in charge of production for National Screen Service's Hollywood studios, has resigned.

'Yankee' Gross Is $355,000 In 20 Weeks

Broadway's first run theatres continued to report strong business at the box office this week. Good grosses were recorded for new features and for the holdovers.

"Yankee Doodle Dandy," Warner Bros. film biography of George M. Cohan, wound up its two-a-day Broadway engagement at the Hollywood theatre last Sunday night with an estimated gross of $355,000 for the 20 week run. According to the company, this figure represents the longest film run and biggest gross to date for that theatre. The Hollywood reopened on Thursday with Warners' "Now, Voyager," starring Bette Davis, and scaled at popular prices.

Goldwyn-RKO's "The Pride of the Yankees" also closed its two-a-day engagement at the Astor last Sunday night after a 14-week run, and made way for the debut of "For Me and My Gal," which opened Tuesday. Paramount's "The Major and the Minor" ended its fifth and final week at the Paramount on Tuesday night, and was the fourth film to play a five-week engagement in the 17-year history of the theatre. "North West Mounted Police," "Caught in the Draft," and "Holiday Inn" were the others, with the latter playing six weeks.

Beginning Friday, Warner Bros. "You Can't Escape Forever" was held a second week at the Strand. "Iceland," starring Sonja Henie, 20th Century-Fox, was held for a second week at the Roxy, and "Tales of Manhattan," 20th Century-Fox, ended its fifth week at Radio City Music Hall, Wednesday. MGM's "A Yank at Eton," starring Mickey Rooney," which opened at the Capitol last week, was scheduled to be held over a second week.

RKO reported this week that Walt Disney's latest feature, "Bambi," is continuing its "unprecedented run" at Keith's Washington. The picture is in its third week, with the end of the run not yet in sight.

"Gone With the Wind," David O. Selznick's production released by MGM, is still going strong in Pennsylvania's anthracite coal region, according to Joseph Engel, owner of the Plains theatre in Plains, Pa. He booked the Technicolor production of Margaret Mitchell's novel for a three-day run and it held over two extra days, he reported, because of many requests received from patrons who were unable to see it during the first three days. Admission was at advanced prices. Mr. Engel also reported that people from a radius of 20 miles came to see the picture.

Drop Suit Against RKO

Stipulation dropping the $25,000 damage suit of Beatrice Mindlin against RKO was filed last week in the U. S. district court, New York. Suit charged breach of a contract allegedly made in 1940 which provided for the distribution in the U. S. by RKO of the British made film "A Family of Nations" produced by E. R. Conne and assigned to the plaintiff.

Closes Republic Deal

James R. Grainger, Republic president, has set a 1942-43 product deal with the Publix-Great States circuit of 35 theatres in Illinois and Indiana.

TO THE
CASH
DRAWER
"THE GLASS KEY"

YOUR **PASS KEY** TO PROFIT

FROM THE **PARAMOUNT** COMPANY

The AUTHOR of "THE THIN MAN" an
"THE MALTESE FALCON"

+

The STAR of Paramount's "WAKE ISLAND

+

The TEAM of "THIS GUN FOR HIRE"

=

A BATTLE OF THE SEXES THAT'S
WON AT THE BOXOFFICE!

Dashiell Hammett's
"The Glass Key"

A Paramount Picture starrin

BRIAN DONLEV

VERONICA LAKE · ALAN LAD

with **William Bendix · Bonita Granvill**

Richard Denning · Joseph Calleia · Directed

STUART HEISLER · Screen Play by Jonathan Latimer · Based on the novel by Dashiell Hamm

Get in the Scrap for October

PRINTED IN U. S

Bond Quotas Exceeded in 41 States

"Just how successfully the motion picture ndustry's war bond activities in September helped bring the 'peoples' war' to 'the people' is graphically shown in official figures released by the Office of the Secretary of the Treasury," the industry's War Activities Committee reported Monday.

The figures, sent to Francis S. Harmon, WAC executive vice-chairman, reveal that 41 of the 48 states exceeded the Treasury's War Bond quota for the month to pile up sales that hit 108.2 per cent of the $775,000,000 goal.

In the months prior to the industry's September campaign, the Treasury Department reported the following results:

In August only four states reached their quotas. In July only eight states reached heir quotas. In June only six states hit their targets. In May 38 states reached quotas.

The WAC's statement declared that, "This ndicates the gratifying fact that the September effort apparently brought a tidal wave of patriotic enthusiasm throughout the nation such s the country had not had since Pearl Harbor," dding: "The interest aroused in the drive was nationwide and not confined to any spotty enthusiasm. This supports the opinion expressed by some Treasury officials that the film drive not only helped sell Bonds but 'did much to further the total war effort.'"

North Carolina led the list of states with September sales totaling 145.6 per cent of quota, while Louisiana stood second with 142.8 per cent.

New York sales of $134,032,000 were 107.2 er cent of its quota of $125,000,000.

An odd incident of the tabulation, said the WAC statement, was that California— "home f the movies"—fell short of its quota by some 5,000,000, having hit 91.6 per cent. "But it was California that sent forth the screen stars who provided so much of the spark and glamour f the campaign. California robbed itself of ts 'sales-force' to help the rest of the nation."

Theatres Still Push Sales of Bonds

War Bond selling in the nation's theatres ontinues unabated, although the September rive was completed three weeks ago, the War Activities Committee reported in New York his week.

Reports from the field are typical of extended ctivities by exhibitors in pushing War Bond ales. In the Northwest territory, $906,500 worth of Bonds were sold by film houses in Superior, Duluth and Red Wing, according to report submitted to WAC headquarters by John J. Friedl, president, Minnesota Amusement Company. Credit for $403,550 sales in Superior and $402,425 in Duluth was due largely to a local Shrine show, the "Merri-Makers," in three theatres. Local details were handled by Harvey Buchanan, of the Palace theatre, zone chairman, and Al Anson, district manager f Minnesota Amusement in Duluth, also zone hairman.

All the R. E. Griffith theatres in the southwest have been notified by R. I. Payne to continue selling Bonds and Stamps. Mr. Payne reported that sales in the territory will be greater ach month than at any time prior to the September campaign.

Treasury Record of War Bond Sales in September Drive

Comparison of actual sales of War Savings Bonds Series E, F and G by states for September, 1942, with quotas established for the month, as prepared by the Office of the Secretary of the Treasury, Division of Research and Statistics, follows:

State	Actual Sales	Quota	Difference	Per Cent Actual Sales to Quota
Alabama	$9,211,000	$7,750,000	$1,461,000	118.9
Arizona	1,917,000	1,900,000	17,000	100.9
Arkansas	4,526,000	4,250,000	276,000	106.5
California	56,075,000	61,250,000	–5,175,000	91.6
Colorado	6,783,000	5,250,000	1,533,000	129.2
Connecticut	15,536,000	19,000,000	–3,464,000	81.8
Delaware	2,728,000	2,500,000	228,000	109.1
District of Columbia	7,352,000	7,250,000	102,000	101.4
Florida	8,831,000	7,200,000	1,631,000	122.7
Georgia	8,554,000	8,500,000	54,000	100.6
Idaho	2,368,000	2,000,000	368,000	118.4
Illinois	62,472,000	57,500,000	4,972,000	108.6
Indiana	21,955,000	18,000,000	3,955,000	122.0
Iowa	17,279,000	14,000,000	3,279,000	123.4
Kansas	8,767,000	7,500,000	1,267,000	116.9
Kentucky	7,805,000	7,250,000	555,000	107.7
Louisiana	11,778,000	8,250,000	3,528,000	142.8
Maine	3,654,000	4,500,000	–846,000	81.2
Maryland	11,275,000	11,250,000	25,000	100.2
Massachusetts	27,697,000	30,500,000	–2,803,000	90.8
Michigan	43,378,000	35,000,000	8,378,000	123.9
Minnesota	16,478,000	13,500,000	2,978,000	122.1
Mississippi	4,090,000	4,750,000	–660,000	86.1
Missouri	19,005,000	18,250,000	755,000	104.1
Montana	2,993,000	2,700,000	293,000	110.9
Nebraska	6,344,000	5,750,000	594,000	110.3
Nevada	1,245,000	950,000	295,000	131.1
New Hampshire	2,515,000	2,500,000	15,000	100.6
New Jersey	33,129,000	30,250,000	2,879,000	109.5
New Mexico	1,417,000	1,250,000	167,000	113.4
New York	134,032,000	125,000,000	9,032,000	107.2
North Carolina	14,195,000	9,750,000	4,445,000	145.6
North Dakota	2,365,000	2,250,000	115,000	105.1
Ohio	44,504,000	44,000,000	504,000	101.1
Oklahoma	7,933,000	6,500,000	1,433,000	122.0
Oregon	9,095,000	8,750,000	345,000	103.9
Pennsylvania	66,145,000	60,000,000	6,145,000	110.2
Rhode Island	4,842,000	6,000,000	–1,158,000	80.7
South Carolina	6,012,000	4,250,000	1,762,000	141.5
South Dakota	2,257,000	2,250,000	7,000	100.3
Tennessee	10,785,000	8,250,000	2,535,000	130.7
Texas	28,359,000	27,250,000	1,109,000	104.1
Utah	2,295,000	2,250,000	45,000	102.0
Vermont	1,437,000	1,750,000	–313,000	82.1
Virginia	14,347,000	12,000,000	2,347,000	119.6
Washington	13,348,000	12,500,000	848,000	106.8
West Virginia	5,644,000	5,600,000	44,000	100.8
Wisconsin	18,452,000	17,500,000	952,000	105.4
Wyoming	1,586,000	1,250,000	336,000	126.9
Alaska	688,000	600,000	88,000	114.7
Canal Zone	155,000	150,000	5,000	103.3
Hawaii	6,000,000	4,800,000	1,200,000	125.0
Puerto Rico	350,000	335,000	15,000	104.5
Virgin Islands	17,000	15,000	2,000	113.3
Unallocated	16,250,000	11,500,000	4,750,000	141.3
TOTAL	$838,250,000	$775,000,000	$63,250,000	108.2

PARAMOUNT

BRANCH and CITY	PLACE OF SCREENING	THE AVENGERS	WRECKING CREW	PALM BEACH STORY	MY HEART BELONGS TO DADDY	LU JOR
ALBANY, N. Y.	FOX Proj. Room 1052 Broadway	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2:30 P.M.	WED. NOV. 4 10:30 A.M.	FRI. N 2:3
ATLANTA, GA.	PARAMOUNT EX. 154 Walton St., N.W.	MON. NOV. 2 10:30 A.M.	MON. NOV. 2 1:30 P.M.	MON. NOV. 2 3 P.M.	TUES. NOV. 3 1:30 P.M.	FRI. N 3
BOSTON, MASS.	PARAMOUNT EX. 58 Berkeley St.	MON. NOV. 2 10:30 A.M.	MON. NOV. 2 12 Noon	MON. NOV. 2 2:30 P.M.	TUES. NOV. 3 11 A.M.	FRI. N 2:3
BUFFALO, N. Y.	PARAMOUNT EX. 464 Franklin Street	MON. NOV. 2 9:30 A.M.	MON. NOV. 2 11 A.M.	MON. NOV. 2 2:30 P.M.	TUES. NOV. 3 10:30 A.M.	FRI. N 2:30
CHARLOTTE, N. C.	PARAMOUNT EX. 305 S. Church St.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 10 A.M.	FRI. N 2
CHICAGO, ILL.	PARAMOUNT EX. 1306 S. Michigan Ave.	MON. NOV. 2 10:30 A.M.	MON. NOV. 2 12 Noon	MON. NOV. 2 2:30 P.M.	TUES. NOV. 3 10:30 A.M.	FRI. N 2:30
CINCINNATI, OHIO	PARAMOUNT EX. 1214 Central P'kway	MON. NOV. 2 9:30 A.M.	MON. NOV. 2 11 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 11 A.M.	FRI. N 2
CLEVELAND, OHIO	PARAMOUNT EX. 1735 E. 23rd St.	MON. NOV. 2 10:30 P.M.	MON. NOV. 2 1 P.M.	MON. NOV. 2 3:30 P.M.	TUES. NOV. 3 10:30 A.M.	FRI. N 2
DALLAS, TEXAS	PARAMOUNT EX. 412 S. Harwood St.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 11 A.M.	FRI. N 2
DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	MON. NOV. 2 9:30 A.M.	MON. NOV. 2 11 A.M.	MON. NOV. 2 1:15 P.M.	TUES. NOV. 3 10 A.M.	FRI. N 1:15
DES MOINES, IOWA	PARAMOUNT EX. 1125 High St.	MON. NOV. 2 10:30 A.M.	MON. NOV. 2 12 Noon	MON. NOV. 2 2:30 P.M.	TUES. NOV. 3 10:30 A.M.	FRI. N 2:3
DETROIT, MICH.	PARAMOUNT EX. 479 Ledyard Ave.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:45 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 10:30 A.M.	FRI. N 2
INDIANAPOLIS, IND.	PARAMOUNT EX. 116 W. Michigan St.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2:30 P.M.	TUES. NOV. 3 11 A.M.	FRI. N 2:3
KANSAS CITY, MO.	PARAMOUNT EX. 1800 Wyandotte St.	MON. NOV. 2 10:30 A.M.	MON. NOV. 2 1:30 P.M.	MON. NOV. 2 3 P.M.	TUES. NOV. 3 10:30 A.M.	FRI. N 2:3
LOS ANGELES, CAL.	AMBASSADOR THEA. Ambassador Hotel	MON. NOV. 2 11 A.M.	MON. NOV. 2 1:30 P.M.	MON. NOV. 2 3 P.M.	TUES. NOV. 3 1:30 P.M.	FRI. N 3
MEMPHIS, TENN.	PARAMOUNT EX. 362 So. Second Street	MON. NOV. 2 9:30 A.M.	MON. NOV. 2 11 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 10 A.M.	FRI. N 2

TRADE SHOWINGS

RANCH nd CITY	PLACE OF SCREENING	THE AVENGERS	WRECKING CREW	PALM BEACH STORY	MY HEART BELONGS TO DADDY	LUCKY JORDAN
UKEE, WISC.	PARAMOUNT EX. 1121 N. 8th St.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2:30 P.M.	TUES. NOV. 3 1:30 P.M.	FRI. NOV. 13 3 P.M.
APOLIS, MINN.	PARAMOUNT EX. 1201 Currie Ave.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2:30 P.M.	TUES. NOV. 3 10:30 A.M.	FRI. NOV. 13 2:30 P.M.
AVEN, CONN.	PARAMOUNT EX. 82 State Street	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 2 P.M.	FRI. NOV. 13 3:30 P.M.
RLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	MON. NOV. 2 10 A.M.	MON. NOV. 2 12 Noon	MON. NOV. 2 2 P.M.	TUES. NOV. 3 10 A.M.	FRI. NOV. 13 2 P.M.
ORK, N. Y.	FOX Proj. Room 345 West 44th St.	MON. NOV. 2 10:15 A.M.	MON. NOV. 2 11:45 A.M.	MON. NOV. 2 2:15 P.M.	TUES. NOV. 3 2:15 P.M.	FRI. NOV. 13 3:45 P.M.
CITY, OKLA.	PARAMOUNT EX. 701 West Grand Ave.	MON. NOV. 2 9:30 A.M.	MON. NOV. 2 11 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 10 A.M.	FRI. NOV. 13 2 P.M.
, NEBR.	20th CENTURY-FOX Projection Room 1502 Davenport St.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 11 A.M.	FRI. NOV. 13 2:30 P.M.
ELPHIA, PA.	PARAMOUNT EX. 248 N. 12th St.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2:30 P.M.	TUES. NOV. 3 11 A.M.	FRI. NOV. 13 2:30 P.M.
RGH, PA.	PARAMOUNT EX. 1727 Blvd. of Allies	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 1:30 P.M.	FRI. NOV. 13 3 P.M.
ND, ORE.	PARAMOUNT EX. 909 N.W. 19th Ave.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 10:30 A.M.	FRI. NOV. 13 2 P.M.
IS, MO.	PARAMOUNT EX. 2949 Olive St.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2:30 P.M.	TUES. NOV. 3 10:30 A.M.	FRI. NOV. 13 2:30 P.M.
KE CITY, U.	PARAMOUNT EX. 270 E. 1st South St.	MON. NOV. 2 9:30 A.M.	MON. NOV. 2 11 A.M.	MON. NOV. 2 1:30 P.M.	TUES. NOV. 3 1:30 P.M.	FRI. NOV. 13 3 P.M.
ANCISCO, CAL.	PARAMOUNT EX. 205 Golden Gate Ave.	MON. NOV. 2 9:30 A.M.	MON. NOV. 2 11 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 1:30 P.M.	FRI. NOV. 13 3 P.M.
, WASH.	PARAMOUNT EX. 2330 First Ave.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2 P.M.	TUES. NOV. 3 1:30 P.M.	FRI. NOV. 13 3 P.M.
NGTON, D.C.	PARAMOUNT EX. 306 H. St., N.W.	MON. NOV. 2 10 A.M.	MON. NOV. 2 11:30 A.M.	MON. NOV. 2 2:30 P.M.	TUES. NOV. 3 1 P.M.	FRI. NOV. 13 3 P.M.

U. S. DRAFTS REGULATIONS TO CONTROL ALL WAGES

Hollywood Lawyers Study Ruling; May Seek Clarification for Trade

Treasury experts this week were drafting regulations to make effective President Roosevelt's salary and wage control program, under assignment from Director James F. Byrnes of the Office of Economic Stability.

Following the first meeting of his 14-man advisory board, Mr. Byrnes disclosed that he had arranged to have the War Labor Board regulate all salaries up to $3,000 and those salaries up to $5,000 which are covered in wage agreements, while the Treasury would handle all other salaries over $3,000.

Mr. Byrnes announced also that he is working with the Treasury on the problem of limiting salaries to $25,000 after taxes and allowances for insurance premiums and payments on fixed debts.

The War Labor Board already has announced that increases of salary for merit or promotion for length of service would be exempted from control and that salaries and wages paid by establishments with not more than eight employees would not be regulated. Congress, Mr. Byrnes said, already has been asked for legislation permitting regulation of commercial rents, which has been passed by the House and will be considered quickly by the Senate, and is reviewing the situation to determine if there is need for further measures.

Various Federal agencies have been asked to make reports on special problems, including one on compulsory savings and other proposed measures to control excess spending power, and the effect of the stabilization of wages on manpower problems.

Some Salaries Controlled By Treasury Department

Salaries not controlled by the WLB will be regulated by the Treasury Department.

The Department of Agriculture having reported that farm wages have risen 18 points in the last quarter year surveyed, and are the highest since 1920, Mr. Byrnes this week asked Secretary of Agriculture Claude Wickard to investigate the possibility of a unit within his organization to regulate farm wages. The average farm rate wage, without board, is currently $2.75 per day. This is 72 cents above last year.

To his 14-man Economic Stabilization Board, Mr. Byrnes said: "While ours is an economy based on personal incentive and the profit system, we must at this time give more more attention to keeping prices down than keeping profits up." He added he had requested reports upon problems which "lie ahead," such as: future rationing, compulsory savings, military purchasing, subsidies, and the effect upon manpower problems of wage stabilization.

Of the permission to the WLB to raise wages for promotion or merit, he added they "are not to be considered justification for increasing any price ceiling or cost of any Government contract; or as an argument against any decrease in a price ceiling or Government contract that might otherwise be thought necessary."

Studio Attorneys Confer On Salary Problem

Meanwhile Hollywood studio attorneys remained in New York this week conferring with home office executives on the full import of the new regulations. It was said they were more concerned with the ban on increases for those earning $5,000 or more, than with the limitation of salaries to $25,000 net annually.

The latter will not take effect until December 1st and possibly not until January 1st, some believe. The $5,000 ruling, however, is effective now, and calls for examination of many contracts which provide for increases periodically.

With home office counsel, the coast attorneys have prepared various rules of procedure for compliance with the order in the event that the clarification reveals any one of several courses of action to be required. In the event the official clarification presents unforeseen obstacles, the possibility remained that a delegation of attorneys will go to Washington to seek specific rulings applicable to the industry.

It was thought, also, the attorneys might recommend certain procedures to the OES. The recommendations were expected to include safeguards against talent raiding on the part of Hollywood studios in the event companies are prohibited by the economic stabilization order from exercising contract options at specified increases in salary.

Formulae also are expected to be prepared to safeguard studios from liability in the employment of free-lance artists at nominal compensation, but whose annual earnings may be in excess of the $25,000 net limit.

Actors Guild Warns On New Contracts

"Do not sign any optional contracts" until the wage freezing regulations are clarified, the Screen Actors Guild warned members in Hollywood Monday, through special bulletin.

It advised them to call Guild officers for advice on specific problems, and not to take advantage, meanwhile, of confusion to disaffirm present contracts. They were told not to commit themselves beyond the period in which the freezing regulations apply. The "freezing" officially ends June 30, 1944.

A standard form providing for increased compensation under optional contracts in the event the directive is not applicable to portions of the industry was set up by the guild and producers.

In Detroit, one effect of the new regulations was the cessation of negotiations between theatres and stagehands' Local 38.

Lesser Outlines 'Canteen' Film

A verbal preview of his forthcoming "Stag Door Canteen," which he will distribute throug United Artists, was given last week by Sc Lesser, on a visit to New York before return ing to the coast to begin work on it Novembe 10th.

With notations anent the stars to appear i the film, and of its plot, Mr. Lesser also sai that three of 10 weeks of production will be a the Fox Movietone studio in New York, whic he finds "ideal" for film making, and which le him to comment that there "is no reason wh pictures cannot be made in New York." M Lesser will retain only eight and one-half pe cent of the gross to cover his costs, the balanc to go to the American Theatre Wing's fun less UA's distribution charge.

Mr. Lesser asserted one could not expe profit at this time. The picture, he stresse will have a definite morale value; and it ce tainly will have wide circulation, he said b cause the canteen run by stage people in Ne York has been widely publicized, and the pi ture will be the first to show how it operate With the additional benefit of the appearan of numerous stars, it should gross $5,000,00 UA executives estimate.

Some of the personalities who will appea according to Mr. Lesser; are: Kay Kyser, Be ny Goodman, Guy Lombardo, Xavier Cuga Bette Davis, Katharine Hepburn, Kathari Cornell, Tallulah Bankhead, Helen Haye Gertrude Lawrence, Ray Bolger, Edgar Be gen and Charlie McCarthy, Jack Benny, Jasch Heifetz, Jane Cowl, Selena Royal, Alfred Lun Lynn Fontaine, Gracie Fields and Gypsy Ros Lee.

Among the writers of sequences will be Ro ert Sherwood, Rachel Crothers, Richard Ro gers and Lorenz Hart. The sequence writte by Mr. Sherwood will contain a message th President wishes the people to receive, M Lesser said. The director will be Frank Bo zage.

The picture will end his contract with U Mr. Lesser said. "Tarzan the Sheik" will en his RKO contract. It will be made immediat ly after the UA picture.

Circus Competition Ends For Duration

Circus and carnival competition with th atres will be eliminated December 1st for th duration of the war.

Orders permitting circuses and carniva which own or lease railroad cars to finish q their seasons were issued last week by th Office of Defense Transportation, but Dire tor Joseph B. Eastman warned they must in winter quarters by December 1st and d clared no permits for rail transportation wou be issued after that date.

Murray at SMPE Meeting

Alfred N. Goldsmith, chairman of the Atla tic Coast Section of the Society of Motion Pi ture Engineers, announced this week that R. Murray, director of the U. S. Army Moti Picture Service, will deliver a paper describi the work of the Service at a meeting of th SMPE to be held at the Hotel Pennsylvani New York, November 19th.

MANAGERS ARE WARNED TO CONSERVE MATERIALS

Warner Zone Meeting Told of Necessity for Cautious Theatre Operation

by M. H. ORODENKER
in Philadelphia

"The time for conservation is while you still have something to conserve," warned Ted Schlanger, chief of the Philadelphia zone at the eighth annual meeting of Warner theatre managers held last Wednesday and Thursday at the Ritz-Carlton Hotel in Philadelphia. The conservation of both material and manpower was the theme of the two-day meet of the circuit's Philadelphia zone, comprising more than 100 theatres in Eastern Pennsylvania, Southern New Jersey and Delaware.

Cautioning the house managers to check and re-check all the operational facilities in their theatre buildings, from lamps to fuel, Mr. Schlanger stated that continued existence depends on the ability of the theatre managers to meet and solve these problems of material and manpower. As a result of priorities and shortages, Mr. Schlanger advised the managers to make the most of what they have on hand now, and to make that go a long, long way since there will be no redecorations or refurnishings of houses for the duration.

The same note of "conservation" was sounded also by Joseph Bernhard, vice-president and general manager of Warner Bros. and the Warner theatre circuit. Also cautioning the managers that there will be no more materials available to them for the duration, he urged all to maintain a sharp supervisory care over their theatres. At the same time, Mr. Bernhard announced that the Philadelphia zone enjoyed the most successful year of any zone in the entire Warner circuit and congratulated Mr. Schlanger and the men for their fine work.

Kalmine Also Stresses Need of Conservation

Harry Kalmine, presented to the Warner managers for the first time in his new capacity as assistant to Mr. Bernhard, reiterated the importance of the conservation of material. He went into detail of the physical makeup of the theatres—motors, lamps, seats, film, carpets, heating systems, sound systems, etc.—and pointed out the importance of personal supervision over every detail.

That new materials are now a thing of the past and that physical improvements are out of the question for the duration was emphasized further by two local circuit executives, Robert Mills, head of engineering and construction, and William Charles, head of the sound department.

Critical shortages in manpower facing the theatre managers were discussed by Lester Krieger, assistant to Mr. Schlanger in charge of the in-town theatres. Mr. Krieger pointed out the vital necessity of each manager to cultivate resources of manpower in each respective neighborhood as a safeguard for future operations. He suggested that each manager poll his immediate neighborhood and arrange a reserve list of men available for the service staff. As a result of transportation problems, he cautioned that vacancies in theatre personnel would have to be made from available men in the immediate neighborhods. The same situation applied as well to the out-of-town managers with transportation being even a greater factor in finding available men, said A. J. Vanni, assistant to Mr. Schlanger in charge of the out-of-town theatres.

Manpower Reserve Is Important

The conservation of manpower was further impressed upon the managers by Joseph Feldman, personnel head. In addition to urging the managers to create reserve lists of available men, he also warned that the exodus of women into defense industries soon will create a serious shortage in available cashiers. He suggested that the managers train usherettes as cashiers. Moreover, he suggested that the managers might be able to meet the problem of finding firemen and janitors by getting those at the schools and churches in the immediate neighborhood to do double duty. He also cautioned the managers to respect the state labor laws, prohibiting the employment of those under 16 years of age unless a special working permit is first obtained. Special dispensation has been made by the State Department of Labor and Industry, because of critical shortages in many industries, to permit the employment of 14-year-old boys providing a special permit is procured.

Apart from the problems of material and manpower, problems of patronage and product in wartime operations also occupied the attention of the managers. The necessity of studying the different types of patrons and changes in the character of patrons with an eye on shifting the type of pictures to be played and to create extended playing time, was stressed by Harry Goldberg, national advertising head for the Warner circuit.

He pointed out that the influx of defense workers or military men in a neighborhood would necessitate a complete change in policy as to the type of pictures ordinarily played. Moreover, he warned that since there will be fewer pictures available this season, in fact, during the entire wartime emergency, it was up to the manager to develop extended playing time.

Manager Must Be Better Showman

The manager, said Mr. Goldberg, must also become a more effective showman under wartime conditions. He pointed out that with so many of the box office stars going into the service, the manager will have to depend on much more than the mere name of a top-ranking star in marquee lights to sell a picture. As a result of fewer box office names, Mr. Goldberg advised managers to sell stories and themes. Moreover, he advised that under these wartime conditions, the manager must serve in a dual capacity. "He must be a show-minded theatre manager and at the same time a patriotic-minded citizens," said Mr. Goldberg.

Since entertainment is playing such an important role in boosting the public morale the manager has to serve that end to perfection, said Mr. Goldberg. At the same time, he added, the manager must be a public-spirited citizen, cooperating in the sale of War Bonds, supporting the various scrap and salvage campaigns of the Government, cooperate with air raid wardens and all phases of civilian defense.

Wartime advertising as an important adjunct to operation was stressed by Everett Callow, head of the publicity and advertising department for the Philadelphia zone. He cautioned that there will be a curtailment of special trailers, compo board stock for lobby displays and all other types of advertising accessories. The managers increasingly will have to depend upon their own resources and contacts in advertising and exploiting the pictures. He suggested that as a counter-action, managers develop new contacts in the immediate neighborhood to provide new outlets of exploitation, such as defense plants, schools, churches and women's clubs. He also stressed the increasing importance of radio as an adjunct of newspapers in advertising and exploitation of pictures.

Advised to Extend Runs

The need for extended playing time was also emphasized by John Turner, chief film buyer for the Philadelphia zone, suggesting that managers make detailed study of their audiences. He discussed the changing of times in the film industry, explaining how the consent decree has affected bookings.

No problem of wartime operation was overlooked during the two-day meeting. Sam Schwartz, assistant to Mr. Schlanger as head of the real estate department, cautioned the managers to maintain cordial relations with lessees of stores at theatres, warning of alarming conditions that might be created as a result of vacancies. He also urged that managers maintaining parking lots to re-check the transportation problems of their patrons. As a result of tire and gasoline rationing, Mr. Schwartz suggested that managers could save considerable expense by terminating their arrangements with nearby parking lots unless the need was still there.

J. Ellis Shipman, contact manager and treasurer for the Philadelphia zone, also emphasized the conservation theme, discussing the "bread and butter" items—paper clips, pencils, flashlight batteries, bulbs, typewriters, etc.

The importance of getting all theatre employees, and especially the new employees, to enlist in the 10 per cent payroll deduction plan for War Bonds was stressed by Al Zimbalist, chairman of the War Bond Payroll Plan for the Philadelphia zone.

You bet

THE NAVY CO

MOTION PICTURE DAILY

'The Navy Comes Through'

Hollywood, Oct. 13

[*RKO*]

"THE Navy Comes Through" is a terrific picture. It's big time, all the way from the first gripping minutes to a glorious climax. It's a story of fighting men, doing their job in the merchant marine to bring the cargoes through storm, fog, dive bombings and submarines. It's an audience picture, with every moment, every scene and every line of dialogue calculated to make the utmost imprint on the patrons.

On the grand scale, it's the story of a Navy gun crew on board a munitions laden ship bound for England. It tells of their fight against dive bombers and submarines, their capture of the mother ship tending a flock of U-boats in the Atlantic and their destruction of the subs by clever ruses. In its minor plot, it narrates the story of a Naval lieutenant, "broken" because of a prior mishap, joining the Navy as a seaman, and finding himself assigned to the crew of the chief petty officer whose testimony damned him at the inquiry. The romantic angle is the love of the former lieutenant for the petty officer's sister, a Navy nurse.

Pat O'Brien as the petty officer, George Murphy as the "broken" lieutenant and Jane Wyatt as the nurse head the cast. Their performances are excellent. Excellent portrayals also are wrought by well known supporting players: Jackie Cooper as a seaman; Carl Esmond as the Austrian violinist who becomes an American citizen and joins the Navy; Max Baer, former prizefighter, as a member of the crew; Desi Arnaz as the Cuban who enlists in our Navy; Ray Collins, of the Mercury Theatre, as the merchant marine captain; Frank Jenks as the gunner who intersperses his shooting at subs to listen to the Dodgers' ball games, and others.

The story is taken from "Pay to Learn," by Borden Chase, which the *Saturday Evening Post* thought so well of that it is the only narrative the publication has reprinted. Earl Baldwin and John Twist wrote the adaptation, and Roy Chanslor and Aeneas MacKenzie the screenplay, all of them contributing to a masterful job.

Suspense, drama, comedy and action are whipped into a finely blended mixture by the direction of A. Edward Sutherland in one of his most outstanding assignments. Islin Auster was the producer of the film, which evinces the contributions in his department.

VANCE KING

Running time, 81 minutes. "G."*

R K
RADI
PICTURES

IES THROUGH

"Calculated to inspire audiences to go out cheering and telling friends it's a picture they shouldn't miss . . . Packs thrills aplenty and blends romance, action, comedy and suspense."
—M. P. Herald

"Clean off a nice, large shelf in the safe for daily receipts . . . It's super-swell story and action."
—Showmen's Trade Review

"The film's thunderous excitement and breathless and unremitting action make this red-blooded meat . . . Excellent, virile entertainment." *—Film Daily*

"Tremendous heroics . . . exciting and headed for business." *—Box Office*

"Actionful, exciting adventure with strong romantic interest...Will not only do well at box-office, but also serves as stiff bolsterer of patriotism." *—Variety*

"Has plenty of patriotic and action appeal for the box-office . . . Will hold audiences everywhere."
—The Exhibitor

"A capital service feature . . . action-packed, excitingly presented with topical interest, appears headed for sturdy grosses." *—Hollywood Variety*

"THE NAVY COMES THROUGH" — one of the second group from RKO Radio for 1942-43 — the others: **"SEVEN DAYS' LEAVE"—"JOURNEY INTO FEAR"—"THE FALCON'S BROTHER"—"SCATTERGOOD SURVIVES A MURDER"**

"THE NAVY COMES THROUGH"
with **PAT O'BRIEN**
GEORGE MURPHY
JANE WYATT · JACKIE COOPER
and CARL ESMOND · MAX BAER
Directed by ISLIN AUSTER
Produced by A. EDWARD SUTHERLAND
Screen Play by Roy Chanslor and Aeneas MacKenzie

Commons Asks More Lower Priced Seats

Members of the British House of Commons last week in effect accused British motion picture theatre owners of profiteering and called on Herbert Morrison, Home Secretary, for legislative action to increase the number of lower priced seats in Britsh theatres.

Members of Commons referred specifically to the practice of varying the prices of blocks of seats according to the demand, with no definite scales. Mr. Morrison referred critics to local authorities, and avoided a direct answer to the demands. Other members sought Home Office instruction to local authorities to permit Sunday opening of theatres, conditioned upon approval of the programs to be shown. Mr. Morrison refused to act on this, declaring it to be a local matter.

▽

The British Film Producers Association has approved formally in principle an all-industry council, proposed recently at a production conference in London. The BFPA, however, insisted such a coucil must represent all sections of the industry and suggested efforts be made at once to bring the Cinematograph Exhibitors Association, Kinematograph Renters Society, the Newsreel and Shorts Association and other organizations into the project.

▽

The newly organized British Laboratories Association held its initial meeting in London last week with representatives of laboratory organizations in attendance. The organization shortly will hold its first meeting with union representatives to discuss working conditions.

▽

The London County Council has decided to permit film theatres in London to use central heating systems and to disregard the recent ban on central heating decreed as a fuel conservation measure. Other local authorities are understood to be acting in similar manner. The action followed indications of a conciliatory attitude on the part of the Fuel Ministry.

Bob Hope Leads Radio Rating

Bob Hope placed first with a rating of 31.7 in the October 15th Hooper "National" Program Ratings Report, computed by audience measurement during the broadcast, it was announced. Fibber McGee and Molly were second with 28.8 while the Charlie McCarthy program was tied for third with Jack Benny at 24.8. Red Skelton led the list of programs measured by partial rather than full "national" interviewing coverage, with a rating of 23.7, according to the report.

Appeal Music Hall Case

The U. S. Government this week filed notice of appeal to the circuit court of appeals from a decision of Federal Judge John Bright which awarded a judgment of $1,079 to the Radio City Music Hall Corporation. The decision appealed was the result of a test suit filed by the Music Hall to determine the responsibility of theatre operators for social security taxes on special acts hired to supplement a stage show. Judge Bright ruled special acts "independent contractors" and absolved the theatre from tax responsibility.

John T. Quinlan Dies

John T. Quinlan, 57, former manager of theatres in Kansas City, Memphis, Houston and Minneapolis, died in the latter city last week. Mr. Quinlan was at one time publicity manager for the Pantages circuit. He left his widow and one son, John T., Jr.

LATE REVIEWS

THE FILM THAT WAS LOST (MGM)

Passing Parade

The first of the Metro-Goldwyn-Mayer short subjects presented at the Museum of Modern Art in New York on Wednesday afternoon illustrates the significance of the work of that institution's Film Library in reclaiming, duplicating and storing old film. Clips from old newsreels—Queen Victoria reviewing her Irish subjects from a carriage, Lenin addressing his eager revolutionists, George V and Kaiser Wilhelm chatting amiably, Theodore Roosevelt and Woodrow Wilson tending affairs of state—testify to the efficient preservation of valuable celluloid beyond the 20-year lifetime prescribed for that material. This presentation by John Nesbitt of the achievements of the air-cooled vaults and re-recording machines of the Library makes an appealing and informative subject for today's motion picture audiences.

THE GOOD JOB (MGM)

Passing Parade

The first fruit of the much-publicized adventures of William Saroyan in Hollywood is this brief and characteristically plotless vignette of a grocery clerk in love with his job. His unprofitable customers—the woman who remained a lady while hiding a melon in her bosom, the slight Spaniard who lived for his son and the very small boy who eyed the candy display wordlessly—pass in review, each bearing part of his and Saroyan's story of the "little people." Horace McNally plays the title role with warm understanding, and the short subject should attract even those whom it leaves a bit bewildered.

ATCA (MGM)

Miniature

"ATCA" is the Air Training Corps of America, the nation's future pilots receiving pre-aviation training along with their high-school subjects. This program is surveyed in narrative form by Carey Wilson as a father investigates the utility of the course for his 16-year-old son. An interesting sequence shows the origin of the program in England, when boys fresh from pilot training were sent up to fight the German air armada. Presented from the viewpoint of an American family, the subject should help to arouse public interest in a similar program here.

THE MAGIC ALPHABET (MGM)

America Speaks

Produced in cooperation with the Office of War Information, this short attempts to vitalize vitamins and emphasize their importance in the diet of a nation at war. The story of the discovery of the mysterious substance in brown rice that discouraged beri-beri, by a Dutch scientist working in Java is reenacted in detail. The importance of other vitamins is illustrated in their effect on the daily activities of average Americans, children, typists and truck-drivers.

Paramount Sets Third Block

Paramount's third new season block-of-five pictures will be trade shown November 2nd, 3rd and 13th in key cities throughout the country, it was announced this week. Schedule of screenings for the New York area, where the films will be shown at the 20th Century-Fox exchange, is: "The Avengers," "Wrecking Crew" and "The Palm Beach Story," November 2nd; "My Heart Belongs to Daddy," November 3rd, and "Lucky Jordan," November 13th.

Joins 20th-Fox Branch

Arthur Bishell has been named ad sales manager in Seattle for 20th Century-Fox. Celia Estill of the ad sales department has succeeded Al Harris as booker at the exchange.

Wartime Radio Aid Due Soon

Steps to be taken to keep the country's broadcasting stations in operation throughout the war probably will be decided shortly, it was disclosed in Washington, Monday, by James L. Fly, chairman of the Federal Communications Commission.

Mr. Fly said that the various suggestions for conservation, including the proposal for a midnight curfew, have been studied by the Board of War Communications. The board's recommendations, Mr. Fly added, have been transmitted to the FCC.

Among the matters of greatest concern in continuance of operation is the supply of critical materials. Particularly important is the tube situation.

The Office of War Information has set up a board of 17 consultants to assist in the coordination of broadcasters' handling of Government radio programs. The group will work with the regional offices of the OWI and the broadcasters in their districts in the handling not only of spot announcements but also of programs, both one-time and serial.

The group of consultants appointed by the OWI includes Harold E. Fellows, Station WEEI, Boston; Herbert Pettey, WHN, New York; Leon Levy, WCAU, Philadelphia; Richard G. Shaftoe, WIS, Columbia, S. C.; Thad Holt, WAPI, Birmingham, Ala.; James T. Ward, WLAC, Nashville, Tenn.; H. K. Carpenter, WHK, Cleveland; Leo Fitzpatrick, WJR, Detroit; Glenn Snyder, WLS, Chicago; Merle Jones, KMOX, St. Louis; Kenneth M. Hance, KTSP, St. Paul, Minn.; William Gillespie, KTUL, Tulsa, Okla.; Martin Kendall, WFAA, Dallas; Robert Hudson, director, Rocky Mountain Radio Council, Denver; Lincoln Dellar, KTFO, San Francisco; Richard T. Connor, Southern California Broadcasters Association, Los Angeles; and Sheldon F. Sackett, KVAN, Vancouver, Wash.

MPTOA Conventions "Out" For Duration: Kuykendall

The Motion Picture Theatre Owners of America has held its last convention for the duration, members were told by Edward Kuykendall, president, and guest speaker Tuesday, at the convention of the MPTO of Arkansas, Mississippi, and Tennessee, in Mephis.

In addition to ruling out national conventions during the war, the MPTOA president warned that theatres everywhere will be drastically affected by the forthcoming gasoline rationing.

Lew Haven, Jr., was elected president of the southern unit, succeeding R. X. Williams of Oxford, Miss. Mr. Haven is from Forrest City, Ark. Among those in attendance were: Robert Wilby, Atlanta; David Palfreyman of the Motion Picture Producers and Distributors of America, and M. A. Lightman of Memphis, circuit owner and past president of the MPTOA.

McManus 20th-Fox Salesman

Elliott J. McManus, ad sales manager of the Twentieth Century-Fox New York exchange for the past seven years, this week was promoted by Joseph J. Lee, branch manager, to be film salesman for lower New York State and Long Island territories. Mr. McManus succeeds Seymour Florin, who resigns next week to become film buyer-booker for Island Theatre Circuit.

Mae West Pays Tax

Mae West this week filed a satisfaction of a judgment of $4,019 against her in the New York supreme court in favor of the State Tax Department. The judgment had been rendered in 1938 and represented the balance due for income taxes for the period from 1931 to 1933.

CONGRESS BOOSTS TAXES, EXEMPTS FOREIGN LOSSES

Expected Eight Billion in Revenue Inadequate, U. S. to Seek More

The stiffest tax law in the nation's history, designed to collect approximately eight billion dollars from the 1942 earnings of individuals and corporations, was enacted by Congress on Tuesday. President Roosevelt was expected to sign the bill before the week ended.

But even while motion picture industry executives, stars, and the rank and file employes were examining the new law to determine its effect on their business and personal lives, new tax measures were in the offing.

Treasury officials, having labeled the $7,900,000,000 bill inadequate, were reported ready to go to Congress again with a request for a supplementary tax law to raise six billions more.

Personal and corporate taxes were scheduled to increase sharply under the law. Many motion picture operations also were due to incur additional tax expenses through higher special tax rates. Excise taxes on travel, freight, communications and other items were increased. Surtaxes on corporation incomes in 1942, and excess profits assessments were almost doubled.

Individual income taxes will mount steeply through lowered exemptions, higher rates and a new victory tax to be withheld at source and marked for a post war credit.

The law provided, however, that film companies, and others, with property in enemy countries or territory held by the enemy may write off its value as a loss in 1942.

Rules on Property In Enemy Hands

The measure included a Senate amendment listing rules for the treatment on tax returns of the value of property in areas under enemy control, or seized or destroyed by military or naval action.

Property in enemy countries is to be considered destroyed or seized on the date the United States declared war. In the case of enemy-occupied areas property is to be considered destroyed or seized on the date of occupation. In charging off such properties, compensation from insurance is to be deducted, but no consideration is to be given to possible return of or reimbursement for the property after the war. If such return or reimbursement is made it will be treated as income in the return for the appropriate year.

Where the exact date of occupation or loss cannot be established, the loss will be treated as occurring at any time after the last date on which the United States or a friendly country had complete control of the area and before the earliest date on which the enemy gained control.

Losses may include land and interest in real property, and tangible and intangible personal property.

"In the case of a taxpayer who owns at least 50 per cent of the stock of each class of a corporation, which corporation has property, representing at least 75 per cent of the adjusted basis for determining loss of all its property, destroyed or seized in the course of military or naval operations, or located in an area under the control of the enemy, such taxpayer may treat that part of the loss upon the liquidation of such corporation which results from the destruction or seizure of such property as being a casualty loss on account of the destruction or seizure of the stock interest in such property," the report explained.

Film exchanges, records, prints, negatives, theatres and other holdings in European and Far Eastern lands are presumably included. Their value is estimated in the millions of dollars.

Companies and individuals in the motion picture and broadcasting industries will be affected sharply by the new income and corporation rates which will apply to 1942 income, despite Senate action in lowering somewhat the House rates on corporations. Individuals, beginning January 1st, will be affected further by the Senate-sponsored victory tax of five per cent on all wages and salaries in excess of $624 a year or its weekly or monthly proportion, to be withheld at the source.

Rates on corporation taxes are cut from 32 to 22 per cent, in accord with the Senate bill, on incomes between $25,000 and $50,000; and from 21 to 16 per cent on larger incomes. The rate more than doubles the present six and 10 per cent rates.

A flat 90 per cent excess profits tax above $5,000 replaces the present varying schedules. A post war credit equal to 10 per cent of the excess profits tax will be returned to corporations. An overall limit also provides that no corporation may be deprived of more than 80 per cent of its net income. Normal corporation tax rates are unchanged.

In acting on the more than 500 amendments made in the bill by the Senate, the conference committee rejected one providing for a tax of 10 per cent on photographic apparatus, including cameras. It approved the House tax of 25 per cent, with an exemption for cameras weighing more than four pounds, exclusive of lens and acessories.

"Freezing" of the social security tax at its present one per cent level for both employers and employes is provided, for 1943, with an increase of two per cent called for in the following two years.

Transportation Charges Taxed Three Per Cent

Charges for express, freight or other transportation of property are taxed at three per cent. This includes film shipments by common carrier, freight or express, but not parcel post.

Taxes on travel tickets by rail, air, bus or sea are doubled, from five to 10 per cent.

Telegraph, radio and cable message charges are to be taxed at 15 instead of 10 per cent. International communications are exempted. Local telephone service taxes are increased to 10 per cent.

A five per cent tax is levied on all admissions, refreshment service or merchandise charges at any roof garden, cabaret or similar place of entertainment. There is no change in the existing schedule of Federal admission taxes on other amusements.

U. S. TICKET TAXES SOAR TO RECORD

Federal admission tax collections set a new high in September at $13,662,337, it was announced Wednesday by the Internal Revenue Bureau.

The month's total was $1,226,000 above the August figure of $12,436,304, and $7,217,000 better than the $6,444,950 reported for September, 1941. For the nine months ended with September, admission tax collections aggregated $104,443,544 against $59,183,648 in the same period in 1941.

The Bureau's figures showed that the improvement over August was experienced nationally. Collections in the Third New York (Broadway) District, however, increased only a little more than $60,000, from $1,748,791 to $1,811,699. The increase in collections over September, 1941, was greater in proportion than for the country as a whole, approximately $1,072,000.

The New York report showed that collections on box office admissions increased from $1,645,034 in August to $1,685,812 in September, and on admissions to roof gardens and cabarets from $92,945 to $115,987.

Seattle Halls Seek to Recover ASCAP Fees

A suit to recover music license fees was filed in the United States District Court at Seattle against the American Society of Composers, Authors and Publishers last week by 26 dance halls, cabarets and roller rinks in Seattle and neighboring cities. No theatres, which also pay ASCAP fees, were involved.

The complaint charges discrimination in the amount of fees in contracts between the 26 plaintiffs and the Society, in comparison with fees charged in contracts between the Society and theatres and the Society and broadcasting stations. The plaintiffs are suing through C. Frederick Wilson, president-manager of the Musicians' Club of Seattle.

Nineteen of the companies are suing for license fees paid ASCAP since 1928, and seven are suing for an injunction to restrain ASCAP from collecting license fees in the future. The 19 plaintiffs seek triple damages in the amount of $46,810. These fees were collected between 1928 and 1937.

YOU TELL 'EM, TRADE CRITICS.

WE'RE BUSY WITH THE BOOKINGS!

MOTION PICTURE DAILY

"Seven Days Leave"

[*RKO*]

Hollywood, Oct. 13

BETTER roll up the aisle carpets and batten down the chairs when you play this one, Showfolks, because it's got what it takes to send the youngsters into didoes of ecstasy and the oldsters into stitches. It's a blending of all the things that the public is buying at this point on the calendar—music, comedy, the military and the romantic—with seriousness nowhere concerned and laughs in abundance for everybody present.

Top name to draw with is Victor Mature, playing a doughboy without for a moment ceasing to play Victor Mature. Opposite him is Lucille Ball, Mapy Cortes and Marcy McGuire, three ladies of varied but potent personalities and talents, plus Ginny Simms in an outgiving of song which is a showstopper.

Accompanying these are Harold Peary ("The Great Gildersleeve") as an attorney who complicates the central romance, Peter Lind Hayes as a doughboy whose talent for imitating screen stars figures importantly in the plot, and Wallace Ford as a not too heavy heavy.

Backstopping these are Freddy Martin and his orchestra, plus Les Brown and his orchestra, for this is a picture that was once called "Sweet or Hot" and these outfits dish plenty of each for the rugcutters. Lynn Royce and Vanya, comedy ballroom trio, work out in this company to telling returns.

Finally, the "Truth or Consequences" radio program is worked into the proceedings for one of the funniest sequences on record, and the "Court of Missing Heirs" airshow is an integral part of the story.

Given those ingredients to whip into a product, producer-director Tim Whelan registered his all-time high by turning out a rounded, slick an tremendously goodnatured picture strictly in the mood of the day an exclusively for entertainment purposes. Collaborators on the scri were William Bowers, Ralph Spence, Curtis Kenyon and Kenneth Ea not too many in view of the wealth of humor dispensed, and the songs, Frank Loesser and James McHugh, assay a high content of hits, including two already hot on the airwaves. George Arthur was assoc producer.

Exploit it to the limit and watch the profits pile up. Running time, 87 minutes. "G."*

ROSCOE WILL

Original Screen Play by
William Bowers, Ralph Spence, Curtis Kenyon and Kenneth Earl

Film Daily . . .
"A solid load of entertainment that should please filmgoers in a big way."

Box Office . . .
"This is really somethin' and can't miss at the box office."

Hollywood Reporter . . .
"Will coin a fortune in the theatres that play it."

Showmen's Trade Review . . .
"Don't let your competitor get this picture away from you because it's a hit comedy and laugh riot...Will pay off in much box-office coin."

Hollywood Variety . . .
"A money entry to please all concerned...it's in the entertainment groove."

The Exhibitor . . .
"Has names and radio angles...new twists will sell it to better returns."

M. P. Herald . . .
"Romance, comedy and music...from box office standpoint probably will be highly successful."

THIS IS THE ARMY MUSICAL YOU'VE BEEN WAITING FOR!

Victor *Lucille*
MATURE ★ BALL
in

Seven Days' Leave

with all these top entertainment and radio names
THE GREAT GILDERSLEEVE (HAROLD PEARY)
MAPY CORTES ★ GINNY SIMMS ★ FREDDY MARTIN AND HIS ORCHESTRA ★ LES BROWN AND HIS ORCHESTRA ★ PETER LIND HAYES ★ MARCY McGUIRE ★ "THE COURT OF MISSING HEIRS" ★ "TRUTH OR CONSEQUENCES" ARNOLD STANG ★ LYNN, ROYCE AND VANYA

Produced and Directed by TIM WHELAN

RKO RADIO PICTURES

"SEVEN DAYS' LEAVE"
One of the second group
from RKO Radio for 1942-43
THE OTHERS:
"THE NAVY COMES THROUGH"
"JOURNEY INTO FEAR"
"SCATTERGOOD SURVIVES A MURDER"
"THE FALCON'S BROTHER"

WAR DRAINING PATRONAGE OF SMALL TOWN THEATRE

Personnel Loss Further Problem, but U.S. Farm Program May Help

While theatres located in war industry centers are benefiting from war boom employment and increased buying power, although experiencing an acute shortage of theatre personnel, the small town exhibitor—the theatre man serving his community in rural America—is facing the two-fold problem of losing his patrons as well as his personnel to the armed forces and to war plants. Adverse effects of the wartime economy on the small town theatre manager are reported in this third and final installment of the survey conducted by Motion Picture Herald on war factors as they affect the national life and the motion picture theatre.

Exhibitors in towns and areas far removed from war industries are feeling the pinch of manpower shifts and find it increasingly difficult not only to fill their theatres but to obtain and keep competent personnel in maintaining operation. Their patrons as well as their employees are being drafted into the armed forces or are migrating to war plant areas in increasing numbers. In preceding issues, it has been reported that film houses situated in key cities heavily engaged in war industry are benefiting from the influx of workers with large payrolls who are bringing an over-all prosperity to motion picture theatres.

The rural exhibitors, however, specifically those in large farm areas of the Middle West, have not shared in the box office boom, but they, too, have had to cope with the manpower shortage which all exhibitors are facing today. It is indicated that with the lowering of the draft age to 18 in addition to the forthcoming edicts of the War Manpower Commission in shifting large numbers of war workers from one section of the country to other areas where labor is needed, the exhibition field will have more difficulty in employing competent personnel. More and more women, however, have come into the field since the first of the year and it is forecast that their numbers will increase greatly between now and the end of the war.

Farm Labor May Ease Problem

A silver lining appears on the horizon for the rural exhibitor, nevertheless. If the Manpower Commission executes its reported plans to send armies of young people into farm areas to harvest crops and to help the farmers feed the United Nations for the duration, the complexion of rural life will be considerably altered. The rural theatre manager will have new audiences. His film house will become a principal source of entertainment and recreation for these conscripted farm workers.

In addition to the problem of labor shortage, the survey thus far has revealed a trend toward increased admissions; longer runs and holdovers; introduction of midnight and morning shows to accommodate war workers; larger grosses reported on Monday nights than ever before, due to the fact that many department stores in big cities remain open until 9 P. M. to permit war workers to shop; increase of juveniles and women in matinee audiences, and other wartime factors affecting theatres. Kansas City, Milwaukee, Knoxville, Buffalo, San Francisco, Minneapolis, Hamilton, Dallas, Philadelphia, Jacksonville, Des Moines, Omaha, Wilkes-Barre and their surrounding territories are some of the cities surveyed in the study.

Continuing the study of key territories, reports on Chicago, Pittsburgh, Indianapolis, Columbus, New Haven, Seattle, Portland, Me., Houston and Tampa follow:

Motion Picture Herald this week concludes its study of the effect of the wartime economy and changes in national life on the theatre and box office. The survey covered typical situations in key centers and their surrounding territories. It focused attention on the immediate and future problems of theatre personnel and reported the over-all prosperity enjoyed by theatres in cities where war industries are concentrated, while pointing out the manpower shortage which these theatres are meeting. The study indicated a trend toward increased admissions in some localities; changes in show hours and runs and changes in audience character. It showed that gasoline rationing in eastern seaboard states and soon to be extended to the rest of the country for the most part had little effect on the box office; that more women are being employed in every branch of theatre operation, including projection booths, and forecast that their numbers will increase before the war ends.

Labor Problem Is Acute in Illinois

by F. LANGDON MORGAN

in Chicago

Lack of manpower seems to be the greatest problem in the Chicago area. Not only has it become difficult to replace manager personnel but in several situations, particularly in certain neighborhoods and small towns, the number of men called into service has affected attendance greatly. In these instances, managers say the wives, mothers and sweethearts have taken up other interests or have not the money to spend. Many small towns have lost families through the shifting of population.

The large circuits have been hard hit in personnel. Changes are happening so rapidly they find it hard to keep up. In some instances theatres have operated with assistant managers until a switch could be made. Some small town theatres even are having trouble in replacing managers. So far there has been no shortage of projectionists. Older men are being hired as doormen and younger boys are filling in as ushers. In normal times ushers had to be between 19 and 21 years of age. Today they are 16 and 17 years old. Despite the shortage of men, only a few women have been promoted to managers.

Little Change in Price Scales

Very few changes in price scales have been reported in the Chicago area. In most cases they have been slight, such as rounding out an admission from 25 cents plus three cents tax to 27 cents plus three cents tax. Admissions in Chicago are regulated by prices charged in Loop and subsequent runs, according to the week the film is run.

There appears to be little change in the character of audiences except in the neighborhoods where a large number of men have gone into the service. Program schedules and length of run have not been changed. Only in the industrial regions, such as Hammond and Gary, Ind., where steel mills are located, and La Porte, Ind., near a large munitions plant, have there been changes in hours. In these towns the theatres are opening earlier and running later with not more than three hours difference in daily running time. Business in these districts has increased tremendously during the week and on Saturdays and Sundays packed houses all day is the rule.

Business in Chicago's downtown district has increased approximately 20 per cent with the bulk of it showing on the weekend. It is practically impossible to get a seat in a downtown theatre on Saturday and Sunday due to the crowds.

Migration to Cities Felt in Oregon

by F. K. HASKELL

in Portland

Maintaining modern theatre operation during wartime is difficult, but Oregon theatre owners are proving equal to it.

It is estimated that thousands have left the small interior towns for defense and shipyard work in Portland, with another call due for 10,000 additional workers. The result is that small town theatres are suffering acutely. Many exhibitors are leaving their theatres in charge of younger people and are joining the ever-increasing numbers in war plants.

Indications are that Portland's population will be increased another 20,000 by the middle of November, with most coming from eastern cities. Between January 1st and August 31st of this year Army engineers in the Portland district let construction and supply contracts to a total value of $104,000,000. There were

(Continued on opposite page)

DRAFT CUTTING MANPOWER

(Continued from opposite page)

446 contracts which amounted to $5,000 or more each. The payroll of Government workers averaged $645,000 per month.

Many projectionists, after their six-hour shift in the projection booth, also serve another six or eight hour shift in various capacities in the ship yards. In consequence their weekly checks are close to the $200 mark.

As a result of this action, many old-time operators are quitting for the duration, and the managers have been forced to put girls into service as operators, or youths. In many cases these young people have proved very efficient operators. They also double on the floor and in box office with equal efficiency.

Many of the young managers, especially those working for circuit houses, have been called into service. However, in the suburban theatres, where there are several girls in the family, it has become a "family operation." Indications are that there will be another increase in prices before the end of the year.

Extended Runs Gain In Texas Area

by FRANCIS DEERING
in Houston

Exhibitors in the Houston area are making no change in prices as yet and report no change in show hours to any appreciable extent. A few more midnight shows, however, are being held Saturdays in the neighborhood houses. One circuit is considering the possibility of "swing shift" shows in neighborhood theatres near war production plants.

The acute problem in the area, of course, is the shortage of male help. Girl ushers are now being used in most neighborhod theatres. In Houston's downtown houses, however, boy ushers still are employed but plans are being made by some exhibitors to shift to women. There is a projectionist shortage in some spots and operators are now working double shifts. The biggest loss of personnel naturally stems from the draft, but the lure of big money to be earned in ship yards and war plants is another large factor.

More of the "family trade" is noticeable in audiences than heretofore, and also an increased number of the working class in first run theatres. Downtown houses are playing to increased child attendance. Extended runs and holdovers in first runs are much stronger than ever before, and heavy attendance on Sundays is due to the fact that hundreds of servicemen flock to town from nearby Army camps and airfields.

Admissions Rise In Pennsylvania

by MORT FRANK
in Pittsburgh

War has brought many changes in theatre operation in western Pennsylvania. Admission prices have been increased. Girls, women and older men are replacing hundreds of boys and young men. Matinee attendance has decreased considerably, children's patronage has increased a little, women's trade has mounted. Holdovers have become more prevalent. Monday has become the week's second best day for downtown business, has diminished in box office importance for the neighborhoods.

First run downtown houses raised admission prices 10 per cent after imposition of the Federal amusement tax, with the result that increased ticket cost slightly more than offset the decrease in attendance due to shifting of men from civilian jobs to the armed forces.

"PECK'S BAD BOY" THEATRE PROBLEM

The younger generation, particularly boys in the "teen" ages, is causing concern among exhibitors. In many houses where older men and girls have replaced ushers who are in military service or in war industry, the new personnel, inexperienced in handling this type of troublesome patron, is having difficulty making the boys behave. Their shouts, whistles and stamping are becoming a nuisance, it is said.

In Canada, for example, exhibitors in St. John, N. B., bar children after 5:00 P.M. unless they are with adults, to eliminate the "nuisance" value and to keep the youngsters out of theatres at night. According to reports, children have been overstaying and taking seats sorely needed in meeting evening attendance congestion.

Neighborhood theatre admissions also were increased. Formerly the top at most houses was 30 cents and 35 cents. Now in some houses the top is 44 cents. Suburban theatres likewise were increased, reaching a ceiling of 35 cents, where 30 cents was the previous top.

Show hours have been changed little, primarily because the few trials in revised opening or closing times were found unprofitable by the experimenting exhibitors. For example, Warners tried late-night shows at houses in Ambridge and Johnstown, two industrial cities intensely busy with war production orders, but the midnight bills were soon dropped. Most theatres present matinee shows, beginning between 1 and 2 P. M. in all but isolated places. On holidays, many theatres begin a complete extra bill at midnight.

Drop in Matinee Attendance Noted

Personnel problems are becoming acute. Most able-bodied men and women are seeking and getting well-paying jobs in war production plants. The younger people who aren't working in assignments directly or indirectly related to war work in this industrial area are leaving for military service. Girl ushers have replaced boys in all downtown theatres. Older men are taking over the ticket-taking posts in the same houses. Projectionists have not yet become as serious a problem for the exhibitors, because their contracts with moving picture operators unions makes this a responsibility of the union.

Round-the-clock working hours at war plants and in some office positions have changed the flow of traffic into theatres. Matinee attendance is under pre-war daytime trade. Early evening shows are enjoying a slight pickup, particularly because of the increased number of women attending unescorted. There are believed to be relatively few daytime workers seeking relaxation before going home.

Because the downtown stores now remain open Monday night until 9 P. M., the downtown theatres enjoy the week's third best business on Monday. Conversely, neighborhood houses report slight decreases in Monday volume. More and more holdovers have been boked by first run theatres during the past year, and an expansion of the extended run policy is expected by most exhibitors.

Indiana Small Town Theatres Suffer

by RALPH L. BROOKS
in Indianapolis

Several theatres in Indiana have made slight increases in price, particularly houses which had odd-penny prices. Admissions gradually have been going up throughout the state for the past year, due to increased overhead. A few Indianapolis theatres have inaugurated matinees, and a few have occasional midnight shows, but this is not a general practice. In Gary, South Bend and Fort Wayne, all warplant areas, theatres are running matinees.

Labor is the biggest problem of showmen in this area. The usher problem is perplexing. High school boys are being used for usher jobs and doormen are generally elderly men. Theatremen find it difficult to keep competent cashiers because they cannot compete with wages paid in war industries. In Indianapolis there has been so far no difficulty in the projection room, because of the system of the unions in using a "swing man" who goes from one house to another.

A few of the houses are employing girl ushers, but in many instances, particularly in neighborhood houses, they were found unsatisfactory because they could not do the other work done by boys in this capacity. Many theatre owners are having difficulty in keeping good managers for their houses. Daily, the problem of finding people to do cleaning, and other maintenance work is growing.

Neighborhood houses are doing better business than a year ago. The downtown houses also are experiencing an increase in trade. Sunday business has grown tremendously and every downtown house has a long line at the box office practically all day and evening. Downtown theatres also are reaping benefit from the Monday night late closing of department stores. Monday night has been made "shopping night" for war workers.

Theatres in small towns in the Indianapolis area are not benefiting from the high wages paid war workers and their business has been falling off during the past several months. According to some theatre men, only transient trade, largely farm workers, has kept some of the small town houses operating.

Monday Grosses Increase in Ohio

by FRED OESTREICHER
in Columbus

Price scales in the Columbus area have been increased by wartime conditions within the past year. It is common practice now for first run theatres to charge 10 cents above regular admission for important pictures. Regular admission rates gradually have edged upward. The first run admission is now set at 50 cents, tax included, for evenings. Matinee prices are 30 cents plus tax. Just a few weeks ago, two local first run theatres changed the evening price starting time from 6 P. M. to 5 P. M. Stage show prices, however, have not been raised, remaining at 60 cents top.

There has been little change in show hours,

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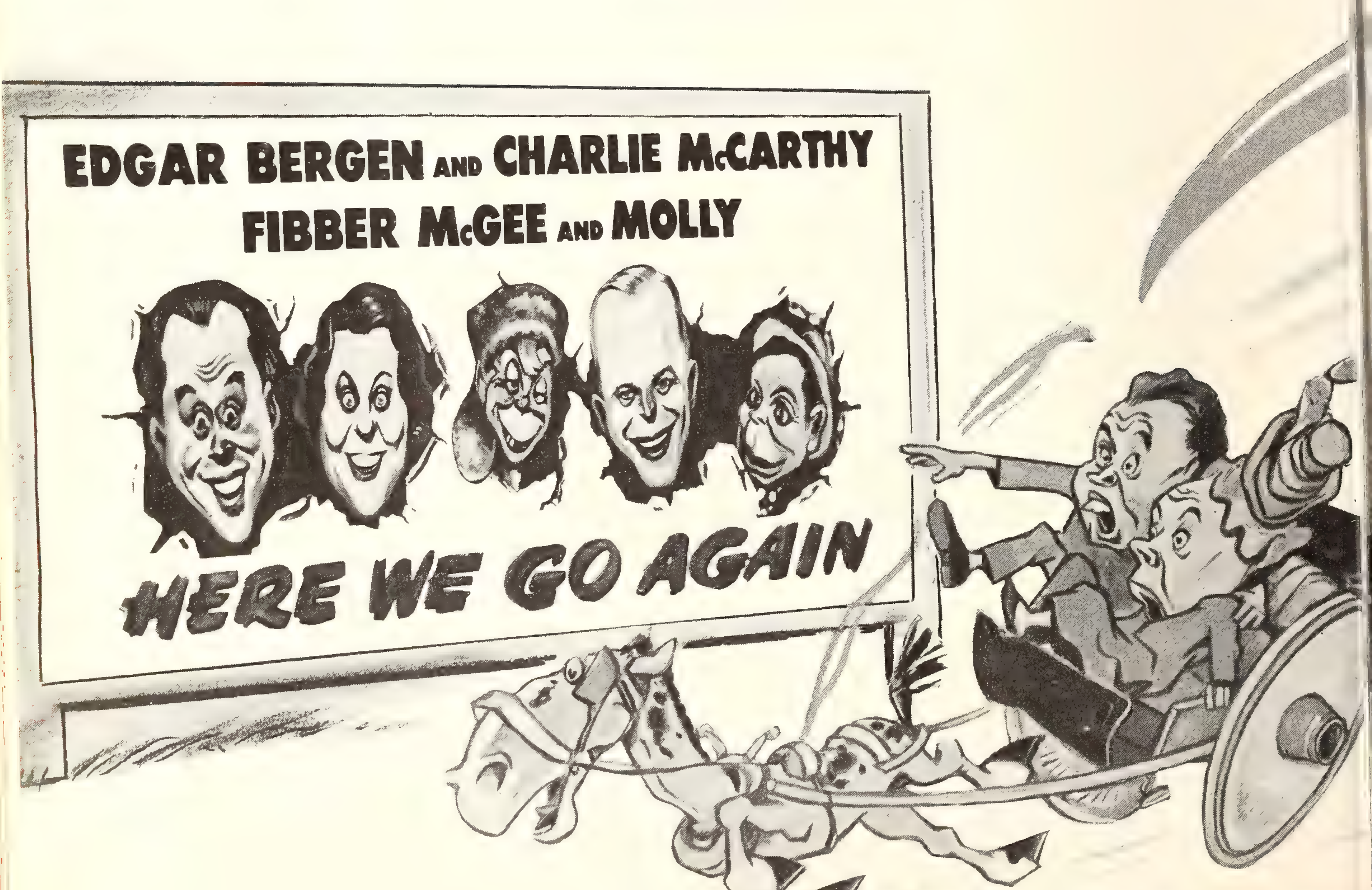
"HERE WE G

FOR EVEN

AND


EDGAR BERGEN AND CHARLIE McCARTHY
FIBBER McGEE AND MOLLY
HERE WE GO AGAIN

AGAIN — MORE BIGGER MONEY!

"Heavenly days, but we're mowin' 'em down! Openings everywhere skyrocket way over the openings of our first big laugh show, 'Look Who's Laughing' (and THAT'S something to beat.)

The big band-wagon news comes from New York, Brooklyn, Boston, Newark, Denver, Los Angeles, Providence, San Francisco, Kansas City, Cedar Rapids, Lexington, Pittsfield — EVERYWHERE!

And keep your eye peeled on more key openings this week and next . . . WE'RE A NATIONAL LAUGH EVENT!"

with **'THE GREAT GILDERSLEEVE'** *(Harold Peary)*
GINNY SIMMS · **Bill Thompson** · **Gale Gordon**
Isabel Randolph as 'Uppy' · **'Mortimer Snerd'**
RAY NOBLE and BAND · Produced and Directed by **ALLAN DWAN**

RKO RADIO PICTURES

FARM AREAS ARE DEPLETED

(*Continued from page* 45)

with a few minor exceptions. The RKO Grand, as an experiment, ran "Victory Shift Shows," from 2 to 5 A. M. These shows run only on Thursday and Friday and have been well-attended. Only one downtown first run theatre does not run Saturday midnight shows and even that theatre runs occasional Saturday late hour shows.

Problems created by shortage of help are most pressing. Several big theatres are employing women in jobs they never had held previously such as assistant managers and student assistants. Constant turnover in ushers, cashiers, porters, etc., has created special problems in maintaining high standards of service.

Since shopping hours on Mondays have been changed to 12 noon to 8:30 P. M., Monday has become a better theatre day than ever before. Of course, there has been a decrease in young male attendance, made up partially by the growing number of men in uniform who throng the theatres. Columbus is headquarters of the Fifth Service Command, has a huge and growing Army General Depot, Lockbourne Air Base, Curtiss-Wright plane plant and Navy personnel operating the municipal airport and hundreds of soldiers in various training schools and centers.

Sunday shows are more crowded than ever, but there has been little change in time schedules on this day, except in the case of unusually long features. There has been a tendency to break away from double features in first run houses, but not in the neighborhoods.

NO TREND TO LATE SHOWS IN CANADA

Despite the fact that Canadian war production is on a 24-hour basis, which means three shifts of workers around the clock, a vast audience for neighborhood and downtown film houses, there has been no increase of midnight shows. In Ontario, for example, there are no all-night shows because the majority of residents, it is observed, do not take kindly to late-night entertainment. Midnight shows have been banned at Hamilton, Ont., an industrial city, except for a few specified holiday occasions, and the agitation by reformers against late performances has been so strong that any marked trend toward extended show time has been retarded. In many instances, therefore, theatre managers are putting on earlier shows, to make their houses available to the thousands of war workers in search of entertainment and relaxation.

Attendance at Peak on Coast

by W. A. PRAGER

in Seattle

Wartime conditions and war industries in the Seattle territory have been a tremendous boon to the box office, but at the same time are causing numerous headaches for the theatre operators.

Primarily, the financial situation is good. The increased incomes of Seattle's 400,000 residents and the added payroll to probably 100,000 newcomers has meant that there is plenty of money to be spent in all channels, and entertainment is one of the major beneficiaries. Theatre attendance probably has returned to the 1920-29 levels, when long lines of standees in front of nearly all houses attested to the public's desire for entertainment and ability to pay.

Seattle circuits have increased scales almost to the levels of those past years, and yet attendance has not suffered. First run top scales are now 65 cents at night and all day Sundays, and second runs have been increased to as much as 50 cents top in some houses. Nearly all downtown and suburban subsequent runs have advanced all scales five to 10 cents. First run grosses of more than $10,000 weekly are not unusual now for normally good films, whereas a few seasons ago that would have been an unusual take.

Show hours have not changed much, with the exception that downtown first runs are operating slightly later performances on Friday and Saturday nights. Noon openings are still prevailing. Very few neighborhood houses have changed their hours, and there are practically no matinee performances, because of the nature of the war industry employment situation.

The employee problem is causing considerable trouble with acute shortages among doormen, cashiers and ushers. Projectionists here have increased their working hours slightly and are available in sufficient numbers to supply the normal demand, but other employees are difficult to find or to keep. Similarly, girl cashiers and ushers are difficult to employ. War industries and commercial companies are so badly in need of help that they offer higher salaries for less hours of work than the theatres can afford to pay. Untrained girls who formerly found theatre work a good field can now learn a trade or selling and earn more money.

Attendance is still largely a cross-section of the entire population, not predominantly either men or women, although there appears to be a larger attendance on the part of youths of high school age than previously. Due to the increased business, theatres are holding attractions longer than the former one-week runs. Sunday shows, always popular here, are stronger than ever, due to the fact that most workers in war industries are free only on Sundays. In addition, the city is filled over the weekends with thousands of soldiers and sailors from nearby forts and camps whose only entertainment is attendance at shows.

Little Price Rise In Florida

by SCOTT LESLIE

in Tampa

Show business in Tampa and the Gulf Coast area of Florida has not changed greatly from the pre-war days. Generally, the price scales remain the same, except for the war tax, which has been added to the prices, and the fact that the former 10 cent scale for children has been cut to 9 cents to take it out of the tax schedule.

In the Latin sections of Tampa the keen competition between two groups of theatres brought prices down the past summer, with certain days scaled as low as 5 cents and 10 cents. The show hours remain the same in all houses and the "midnight" shows have been started on Saturdays in houses where such shows were run in past seasons. The program changes remain the same and the length of run has not been extended except for special films.

J. L. Cartwright, district manager of the Florida State Theatres, which operates most of the larger theatres of the area, says the problem of getting help is serious and will grow increasingly difficult. With the high wages offered in the shipyards and other war industries it is almost impossible to get janitors. Ushers, too, are a problem and girls are being hired in many theatres.

Tampa has three large Army air fields. St. Petersburg has many service men with many of the resort hotels taken over, and that has been helpful in increasing business, but some other towns find business off. There is also a noticeable increase in male attendance in all theatres. Sunday shows are always good in attendance and all of the larger towns operate on a full seven-day schedule.

Double Bills Cut In Virginia

by S. B. TUCKER

in Richmond

There have been no price changes in Richmond theatres. The neighborhood houses are opposed to raising admissions on any "specials." Show schedules are the same as before the war, with outlying theatres opening at 3 P. M., others at 1 P. M., and downtown houses at 11 A. M. The single feature policy predominates, though several second runs occasionally use double features in the middle of the week.

There has been a shortage of ushers, cashiers and porters, but theatres are managing to get by. School boys are used extensively. The downtown first runs cannot take care of the Saturday and Sunday crowds, with Sunday now being the biggest day. With a 2 P. M. opening, houses often stop selling tickets before the first show is underway. Sunday audiences downtown are mainly service men and their girls, with several Army camps located nearby.

More Women Take Theatre Posts

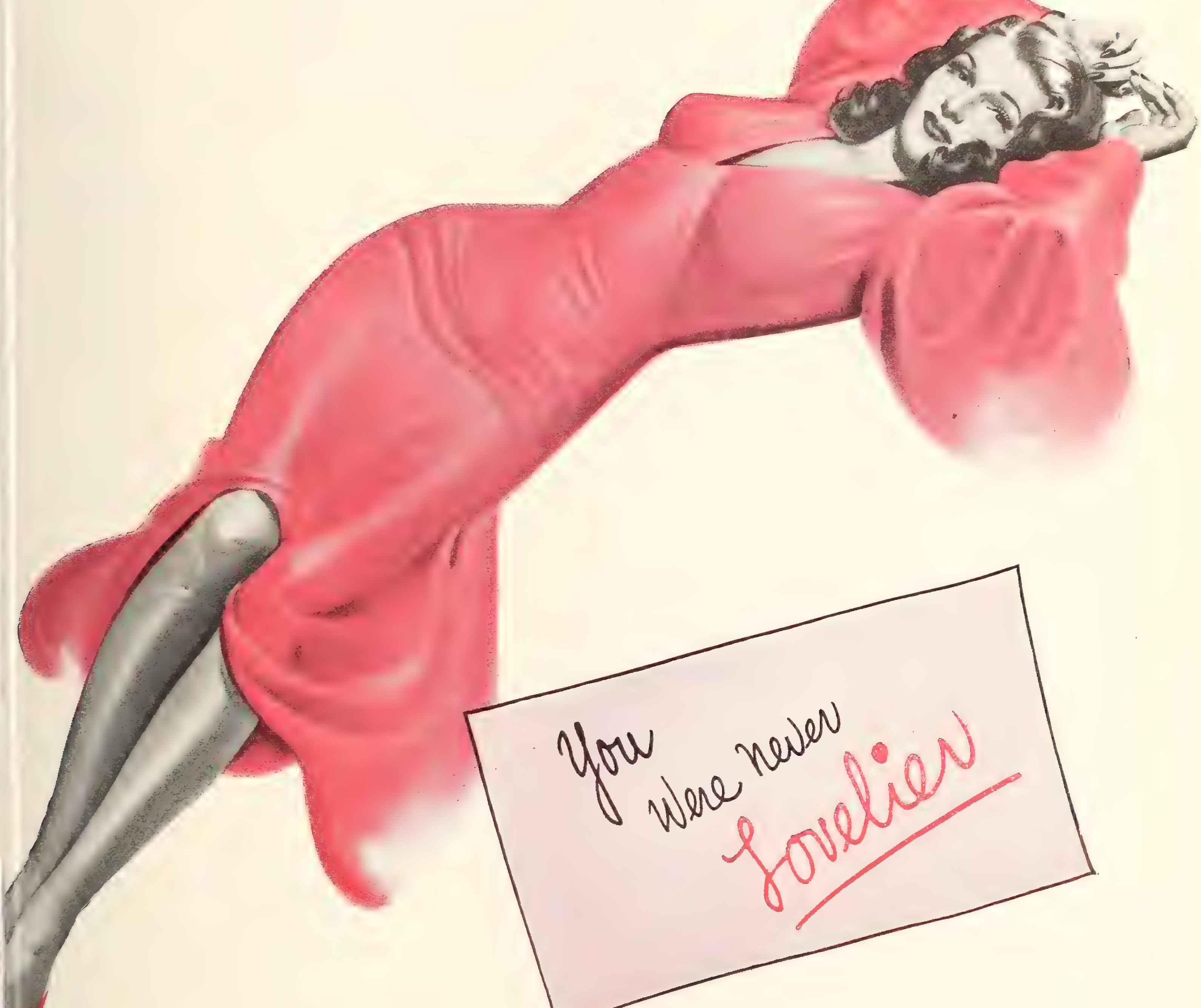
by GERTRUDE LANDER

in New Haven

Corresponding to the acute labor shortage in every other field in Connecticut theatre operators also are feeling the lack of personnel to fill vacancies caused by men in service and war jobs. As factories are preparing for large-scale employment of women, so theatres are gradually opening management positions or student training to women.

Industrial expansion and increased employment continues in all Connecticut towns, with the exception of Danbury, which has not yet felt the war impetus. Higher wages are translating themselves into better downtown business, exhibitors say, but neighborhood business does not benefit.

Several of the leading neighborhood houses have increased evening adult admissions from 30 cents to 33 cents, and most of the leading Hartford neighborhood theatres have done the same. The Howard is the only neighborhood house to increase children's prices.


You
were never
Lovelier

ASIDES and INTERLUDES

By JAMES P. CUNNINGHA

A citation from the United States Marines has been made to Twentieth Century-Fox Studios, in California, for "invaluable assistance which may not now be divulged for military reasons but which constitutes one of the most important developments in the conduct of the war effort," according to Major G. McGuire Pierce, who said: "Quietly and without publicity this studio housed on its lot more than 200 Marine students who were so thoroughly instructed by studio technicians in the newly devised art of personal camouflage that they in turn can be distributed throughout the entire Marine battle forces to teach our men how to fight more effectively and with less loss of life."

▽

The William Foxes are liquidating. Last week, as previously reported, Mrs. William Fox turned over to the nation's scrap pile a fleet of big, bouncing limousines from the days when Mr. William Fox was the industry's big movie mogul at Fox Film Corporation. Also sent to the pile were long lines of metal fence from the big Fox estate at Foxhall, Long Island, where the Foxes once held high in no less than three houses and their own movie theatre. This week, arrangements were made by Mrs. William Fox to put up the family's art treasures—$5,000,000 worth of paintings by Van Dyke and Gainsborough and Rubens and other great masters, to go on the block at public auction at Gimbel's big department store in New York.

▽

This week, too, the United States Supreme Court rejected the petition of William Fox for review of the decision of the United States Court of Appeals upholding his conviction on charges of conspiracy to obstruct justice and his subsequent sentence of one year and a day in prison.

▽

A typical issue of almost any of the British film trade papers reports on such War Orders as the restriction to ten in the number of posters which a theatre may issue in advertising a single program, and the restriction to 60 in the number of window-bills or show cards. Another item tells how the British film industry has just obtained 10 extra clothing coupons for theatre and studio workers.

▽

And now England has offcially stopped the sale of ice cream in movie theatres for the duration.

▽

Edward Arnold, actor, brings back this little yarn which he picked up on his recent bond tour. The story concerns the law firm of Rafferty, McGinnis, Cohen, Jones and White, which merged with the firm of Swenson, Dale, Fischer and Johnson. The merged firm of Rafferty, McGinnis, Cohen, Jones, White, Swenson, Dale, Fischer and Johnson later merged with Henkle, Pellister, Goldsmith and Greene, making the firm of Rafferty, McGinnis, Cohen, Jones, White, Swenson, Dale, Fischer, Henkle, Pellister, Goldsmith and Greene. Now when the switchboard operator at the expanded firm answers the telephone, she announces: "We the people!"

▽

A final note of grim realism has been added to "The Edge of Darkness," Warner Brothers' story of the underground in Norway. Six graves, near which stars Errol Flynn and Ann Sheridan meet to plot against the Nazis, are marked with the names Heinrich Heinck, Herbert Haupt, Werner Thiel, Edward Kerling, Richard Quirin and Hermann Neubauer. In case you don't recognize them, those are the names of the six Nazi saboteurs recently executed in Washington.

Mr. Edwin Hopkins, of New York, has set out to teach voice culture to actors of the cinema, the stage and radio, in a merry little book which he has titled "Secrets of Voice Production," running the gamut from crooning to New Yorkese and yawning. His tongue twisters for enunciation development are choice: Five wives weave withes; Six thick thistle sticks; The sun shines on the shop signs; A shot-silk sash-shop; I snuff shop snuff; do you snuff shop snuff; The sixth sick sheik's sixth sheep's sick; Shave a single shingle thin; The shot that Shott shot was not the shot Nott shot, etc., etc.

Mr. Hopkins goes to town on New Yorkers' language, making the open declaration, in these days when there's trouble enough, that substandard New Yorkese dialect makes verse, *vois*; oil, *earl*; early, *oily*; choice, *chrerce*; bird, *boid*; point, *pernt*; hoist, *herst;* joint, *jernt*; burner, *boiner*; boiled, *berled,* et al.

And for those who wish to develop a really good yawn, Mr. Hopkins has a whole section on yawning.

▽

A war song written by Director Leo McCarey in 1918, which went unheralded, unhonored and unsung only because the Armistice was signed the day it was accepted for publication, finally is to see service, 24 years later, as part of the musical score of Mr. McCarey's new RKO picture, "Once Upon a Honeymoon." It's title advises: "Keep Up Your Chin."

▽

Theater manpower shortage brought about something like a new high in absurdity in Minneapolis last week.

The Orpheum Theater, after getting only two boys to open a 2,800-seat house, hired girls. The Minnesota Amusement Company was considering placing usherettes in all houses after similar situations.

But Abe Sonosky, manager of the Lyric Theater, found himself in the most uncomfortable position. A new girl employee refused to let him into his own theater, until older employes vouched for him.

▽

Sign of Coming Times?—from an advertisement currently appearing in national magazines:

"We will undertake the refinancing or rehabilitation of large corporate enterprises in distress.—L. N. Rosenbaum & Son, New York."

▽

The motion picture, "Mr. Bug Goes to Town," has just finished an engagement at the Bugg Theatre, Chicago.

▽

Mr. Roosevelt's Price Administrator, Leon Henderson, announced in Washington on Monday that the United States Government had ordered a price ceiling, effective November 1st, on fees for the playing of billiards, pool and bowling. Which puts the pool parlor proprietor behind the eight ball.

▽

The Vichy French Government, last week put an end to the showing of American motion pictures in that country, as previously noted. The last motion picture shown was—"Goodbye Mr. Chips."

▽

Members of Manager Albert E. McEvoy's staff at Attleboro, Mass., in reopening the Bates Theater after the Summer closing, had to chase out the bat which they insist has inhabited the Bates yearly for the past 10 Summers.

Then there's movie press agent Regi
Crewe's story, related by theatrical pre
agent Irving Hoffman, about Groucl
Marx's final test in a first aid course.

Warned to pipe down on his sense of h
mor, Groucho answered every question se
ously, until he arrived at the last one: "
you went home and found your wife's he
in the oven, with all the gas jets turned
what would you do?" "I'd baste her eve
15 minutes," piped Groucho.

▽

Ilse Intrator, refugee German actress who
producing, writing and directing "Our Sec
World," program over WOR, New York, S
urday evenings, tells a story on Hitler wh
was an early tipoff on how he planned to c
tinue German "democracy."

Back in 1933, Hitler was running in a s
posedly fair election as prescribed by the den
cratic German government in power since
last war.

The day before the election, Nazi actors
ready were rehearsing radio programs for
celebration of Hitler's victory—including
actual vote count. And voters wouldn't be
ing to the polls for another 24 hours!

▽

Anton Grot, Warner Brothers Studio
director, has returned to the departm
after a two-year absence due to illness. I
first assignment is "Thank Your Luc
Stars."

▽

*The War Department, at Washington,
developed a new floating match box equip
with striking bars which will enable troops
strike lights in the most adverse weather
ditions.*

*The box is made of a synthetic resin
holds twenty matches. It is round, being th
inches long and three-fourths of an inch
diameter. A small emergency compass is
one end.*

*In tests, boxes were soaked in water for m
than a month without harm to the interior
the contents. No matter how wet the bo
become the matches can be struck by fric
from the striking bars.*

▽

Cast Suggestion for Warner Brothers,
"Mission to Moscow":

A young actor, Marty Ritt, now play
the part of one of the soldiers on Bataa
Maxwel Anderson's new hit play, "Eve
St. Mark," is said to be a "dead ringer"
Joe Stalin. They say that Ritt's foreh
nose, the high-buttoned jacket he wears
the pipe he smokes, make him look eno
like the Russian leader to provoke the a
ences to audible whispers when they
cover the resemblance.

"Eve of St. Mark," by the way, is Br
way's first serious drama sell-out, dire
by Lem Ward, who now has two plays
the boards. Warner Brothers, Columbia
Selznick's office are reported to have m
overtures to Mr. Ward for Hollywood di
torial assignments. It is understood, h
ever, that he will remain on Broadway t
another play—Sidney Kingsley's forthc
ing drama about Thomas Jefferson—be
he signs with any film company.

▽

The Seattle censor board, represented
Jay T. DeFriel, and the road show "Clau
with Edward O'Keefe, manager, came to g
the other day, that threatened to hold up
show at the Metropolitan theatre. The B
demanded that lines concerning the drinkin
orange juice by a prospective father and
description of a cow's domestic relations
chopped from the script.

Fred **ASTAIRE** · Rita **HAYWORTH** in

You Were Never Lovelier

with

ADOLPHE MENJOU · XAVIER CUGAT AND HIS ORCHESTRA

Music by JEROME KERN

Screen play by Michael Fessier & Ernest Pagano and Delmer Daves
Directed by WILLIAM A. SEITER · Produced by LOUIS F. EDELMAN
A COLUMBIA PICTURE

COLUMBIA PICTURES

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

One hundred and nine stars have placed themselves on call with the Hollywood Victory Committee for entertainment service on the fighting fronts. These are volunteers representing a limited number of invitations offered by the HVC following the return to America of Merle Oberon, Patricia Morrison, Al Jolson, Frank McHugh and Allen Jenkins from their entertainment tour of the encampments in Ireland. Players chosen for similar journeys, to be made by plane, boat or submarine if necessary, will serve in units, each requiring studio absence of three weeks which have been and are being arranged for. Names of the stars who will make the tours under USO sponsorship are being withheld, as are their destinations, routes, dates and places of performance, for military reasons.

No whistles have been tooted nor bells rung to signal the leavetaking of Hollywood press correspondents for duty in the nation's armed forces, but they, too, have been going, and they are in there where the doing, not the reporting of it, is being done.

To each of the 28 of them now has been dispatched by the western division of the industry's Public Relations Committee a gold credentials certificate, permanent, which will be something to show the buddies, wherever and whenever, and not a bad item to have when war's done, peace has come and there's a job to be seen about.

The recipients are Herbert Bregstein, Doyle Brentano, Art Carter, Walter B. Clausen, Louis Dyer, Dudley Early, William Farquhar, Robert Bagos, Charles Garland, Charles S. McMarty, Bob Miller, Ken Morgan, Curtis Pepper, Richard Pollard, Hal Raynor, George Reineking, Thomas Nord, Riley, Dudley Ross, Ed Stansbury, Herb Steien, Nathaniel Tanchuck, Robert Wallace and Robert White.

Animated Films Aid War Instruction

W. Earl Shafer, general manager of Hugh Harman Productions, is authority for the statement that men in the armed services are learning technical jobs via animated pictorial films eight times as rapidly as by personal instruction.

The Shafer statistic was released after completion of delivery of 12 artillery gun instruction films to the War Department and while the company was midway toward completion of a series of aircraft-identification subjects for the Air Force.

Sherman To Make Seven Hopalong Films

Harry Sherman has decided to make seven instead of six Hopalong Cassidy westerns for his first season contribution to the United Artists schedule. . . . Walter Pidgeon has been assigned the lead in "Bataan Patrol," which Irving Starr will produce for MGM from an original by Robert D. Andrews. . . . RKO Radio has bought screen rights to "The Petty Girl" and obtained the services of her creator, George Petty, as technical adviser for the film which will carry the title. . . . Lee Marcus will produce "Bad Men of Texas" for Twentieth Century-Fox.

Edward A. Golden, producing "Hitler's Children" for RKO Radio from "Education for Death," has set something of a mark in the field of previewings. He's sent copies of the script to 20 exhibitors inviting their comments, opinions and suggestions. . . . MGM has bought "By the People," an original by Byron Morgan concerning American aircraft workers sent to England. . . . Macdonald Carey will be starred opposite Betty Rhodes in Paramount's "Salute for Three" before he joins the Marines. . . . Crane Wilbur has been assigned to write the Bryan Foy Twentieth Century-Fox melodrama based on the life of Chicago's Roger Touhy, previously announced as "Prison Break" and now down as "Life of Touhy."

"Anchors Aweigh," to be produced by Arthur Freed, has been added to MGM's list of musicals. . . . George Waggner has replaced Henry Koster as producer of Universal's "Phantom of the Opera" due to Koster's preoccupation with preparation of "100 Girls and a Man." . . . Henry Travers Doris Bowden, Dudley Digges and Margaret Wycherly have been assigned principal roles in John Steinbek's "The Moon Is Down," Twentieth Century-Fox. . . . "Russia" is the new title for MGM's "Scorched Earth," still in preparation.

"Idaho," announced as a John Wayne vehicle for Republic, has been assigned instead to Roy Rogers and will be made as a special. . . . Phil Rosen has replaced William Nigh as director of Monogram's "Jungle Love," Mr. Nigh going to PRC for a series of assignments. . . . Howard K. Smtih' novel, "Last Train from Berlin," has been purchased by Twentieth Century-Fox. . . Fred Cinneman will direct "Liberty Ship' for MGM.

Studios Start 4 "A" Films

Four of the nine pictures put before the cameras during a week which witnessed the rise of the Hollywood production index from 43 to 47 are A-grade material. Starting of that many upper-bracket projects in a single week is in the nature of a deviation from a trend noted during recent weeks toward concentration on relatively minor undertakings. Although studio executives have displayed reticence of late on such topics as outlook and expectation, the swing toward increase of capital investment is interpreted as betokening confidence.

RKO Radio launched two pictures of major calibre. "Bombardier" stars Pat O'Brien, Randolph Scott and Ann Shirley and goes into shooting stage following a long period of preparation. "This Land Is Mine", first venture of writer Dudley Nichols as producer, offers Charles Laughton, Maureen O'Hara, George Sanders and others. Twentieth Century-Fox started "Secret Mission" with Annabella, John Sutton and Beulah Bondi. Warners started "Thank Your Lucky Stars", a multi-starred enterprise, with Joan Leslie, Dennis Morgan, Eddie Cantor, Dinah Shore, Bette Davis, Ida Lupino, Alexis Smith, Ann Sheridan among the players already listed, with more to come.

Statistics and titles of the week:

COMPLETED

Columbia
Outlaw Busters

Monogram
Little Mobsters

PRC
Lady from Chungking

RKO Radio
Great Gildersleeve

Universal
When Johnny Comes Home
This Land Is Mine
Two Weeks to Live

Republic
London Blackout Murders

20th-Fox
Secret Mission

Universal
Frankenstein Meets Wolf Man

Warners
Thank Your Lucky Stars

STARTED

Columbia
Murder in Times Square

PRC
Lone Rider, No. 1

RKO Radio
Bombardier

SHOOTING

Columbia
Merry-Go-Round

MGM
Nothing Ventured
Cabin in the Sky
DuBarry Was a Lady
Assignment in Brittany
Human Comedy
Three Cheers for Julia
Lassie, Come Home
Presenting Lily Mars
Salute to the Marines
Gentle Annie

Monogram
Silver Skates
Beyond the Great Divide

Paramount
True to Life
For Whom the Bell Tolls

PRC
Pay Off
Queen of Broadway

RKO Radio
Flight for Freedom
Hitler's Children

Republic
Mountain Rhythm

Chas. Rogers
Powers Girl

20th-Fox
Chetnik
Dixie Dugan
Immortal Sergeant
Crash Dive
Coney Island
Margin for Error

Universal
Pittsburgh
Shadow of a Doubt
Nightmare
Corvettes in Action
Forever Yours
It Ain't Hay

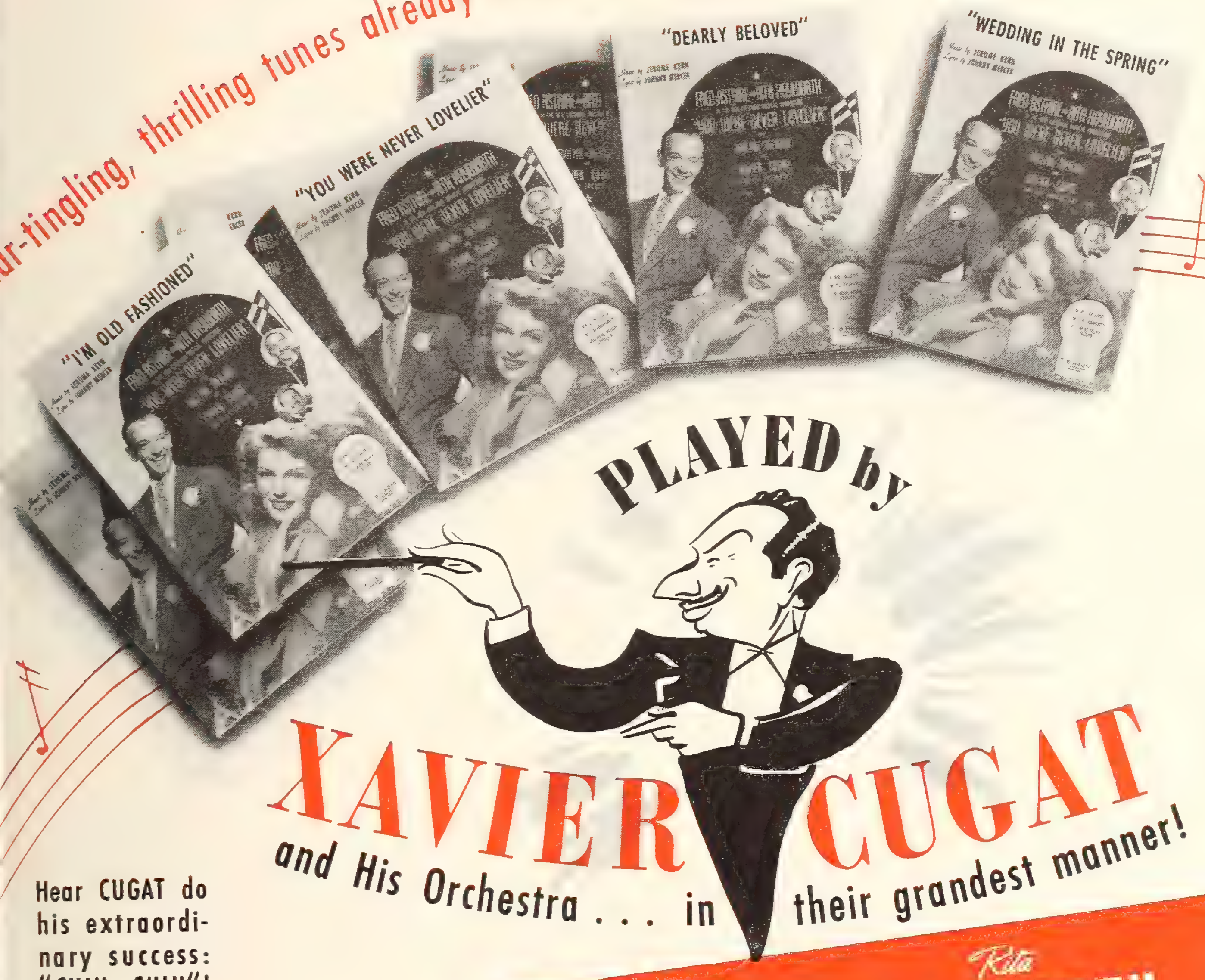
Warners
Action in the North Atlantic
Edge of Darkness
Air Force
Background to Danger
Forty Whacks

You Were Never Lovelier

has JEROME KERN'S

Greatest Score Since "Show Boat"!

ear-tingling, thrilling tunes already hummed everywhere—


"I'M OLD FASHIONED"
"YOU WERE NEVER LOVELIER"
"DEARLY BELOVED"
"WEDDING IN THE SPRING"

PLAYED by

XAVIER CUGAT

and His Orchestra . . . in their grandest manner!

Hear CUGAT do his extraordinary success: "CHIU, CHIU"!

Fred Rita
ASTAIRE · HAYWORTH in

You Were Never Lovelier

with
ADOLPHE MENJOU · XAVIER CUGAT AND HIS ORCHESTRA
Music by JEROME KERN
Screen play by Michael Fessier & Ernest Pagano and Delmer Daves
Directed by WILLIAM A. SEITER · Produced by LOUIS F. EDELMAN
A COLUMBIA PICTURE

PRC Plans National Sales Convention

Chicago Meet November 7 to Include Franchise Holders, Managers

A national meeting of franchise holders and branch managers of Producers Releasing Corporation will be held in Chicago, November 7th and 8th, it was announced by O. Henry Briggs, president of PRC. Thirty-two exchanges in the U. S. and Canada will be represented, and the personnel of the convention also will include home office executives and production officials from Hollywood.

In announcing the Chicago session, Mr. Briggs stated that this national meeting would supplant the usual series of regional meetings in order to conform to the exigency of the times.

"This will mark a significant period in the progress of PRC," said Mr. Briggs. "The rapid development of the company has necessitated adjustments to keep pace with the problem of expansion in production, distribution and sales, and these will be thoroughly considered at the Chicago convention. We have a definite and long term policy formulated, which will be clarified at the national meeting and implemented by the board of directors and franchise holders. We shall deal with all matters with which we shall be confronted in the future for the proper conduct of our business."

The meeting will be called to order by Mr. Briggs on Saturday, November 7th, at 10 A. M. Arthur Greenblatt, vice-president in charge of sales, will take over in the discussions on distribution and marketing of the 1942-43 product.

Fromkess To Report On Studio Plans

Leon Fromkess, vice-president in charge of production, will report on studio plans which have been considerably augmented since the new product got under way. Kenneth Young, chairman of the board of directors of Pathe, will accompany Mr. Fromkess from the coast.

With 13 pictures in its cutting rooms, PRC has set its national release schedule up to April 1st. This is the first time in the history of PRC that the company has been able to plan its releases nearly six months in advance.

Release Dates Set On 18 Pictures

The schedule follows:

October 19th: "Along the Sundown Trail," with Bill ("Cowboy Rambler") Boyd, Art Davis and Lee Powell.

October 26th: "Secrets of a Co-Ed," starring Otto Kruger, Tina Thayer and Ric Vallin.

October 28th: "Outlaws of Boulder Pass," George Houston and Al St. John.

November 9th: "The Yanks Are Coming," Henry King and his Orchestra, Mary Healy, Maxie Rosenbloom.

November 20th: "The Mysterious Rider," Buster Crabbe, Al St. John.

November 23rd: "Miss V from Moscow," Lola Lane, Noel Madison.

December 7th: "Boss of Big Town," John Litel, Florence Rice, H. B. Warner.

December 21st: "Lone Rider," No. 1, untitled as yet.

December 21st: "Lady from Chungking," Anna May Wong, Harold Huber, Ric Vallin.

December 25th: "The Rangers Take Over," Dave O'Brien, Jim Newill.

January 4th: "Permit to Kill," Barton MacLane, Charlotte Wynters, Dorothy Burgess.

January 21st: "The Pay-Off," Lee Tracy, Tom Brown, Tina Thayer.

January 22nd: "Billy the Kid" No. 2.

February 10th: "Dead Men Walk," George Zucco, Mary Carlisle.

February 24th: "A Night for Crime," Glenda Farrell, Lyle Talbot.

March 2nd: "Queen of Broadway," Rochelle Hudson, Buster Crabbe.

March 5th: "Texas Ranger" No. 2.

March 16th: "Gateway to Freedom."

The sale of Producers Releasing Corporation's entire 1942-43 product to the Warner Bros. circuit in Pittsburgh has been announced by Mr. Greenblatt. The deal was completed by M. and L. Lefton, Pittsburg franchise holders. George Gill, Washington franchise holder, has closed a deal with Warners' circuit there.

With "Jungle Siren," starring Ann Corio and Buster Crabbe, booked by more than 600 major circuit theatres in every part of the country, PRC has established a new record for playing time in Class A houses, Mr. Greenblatt has reported.

Exchange Personnel To Attend Meeting

Those who will attend the meeting include:

Home Office—O. Henry Briggs, president; Arthur Greenblatt, vice-president, in charge of sales; Robert Benjamin, general counsel; George Bonwick, executive vice-president of Pathe and treasurer of PRC; John S. Young, member of the Board of Directors of Pathe; Leo J. McCarthy western division sales manager; Roberto D. Socas, export manager; Joseph O'Sullivan, director of advertising and publicity.

West Coast—Leon Fromkess, vice-president in charge of production; Kenneth Young, chairman of Board of Directors of Pathe; Arthur Eddy, public relations counsel.

Exchanges—Albany, Bernard Mills, Jack Berkson; Buffalo, Harry Berman; Boston, Harry Asher, Harry Goldman; Chicago, Henri Elman, George Topper; Cincinnati, Nat Kaplan; Cleveland, Lee Goldberg, Allan Shaw; Dallas, Jack Adams, Sr., Paul MacGregor; Denver, J. H. Ashby; Detroit, William Flemion, Anne O'Donnell; Indianapolis, Sam Abrams; Kansas City, Beverly Miller, R. H. Patt; Little Rock, B. F. Busby; Los Angeles, Samuel Decker, Harry Stern; Milwaukee, J. N. Jovaney, Cleve Adams; Minneapolis, Abbott Swartz; New Orleans, Fred Goodrow, P. A. Sliman; New York, Sidney Kluick; Oklahoma City, Harry McKenna, E. L. Walker; Omaha, M. L. Stern; Des Moines, S. H. Stern; Philadelphia, Herbert Given; Pittsburgh, Lew Lefton, Milton Lefton; Seattle, Lloyd V. Lamb; St. Louis, Noah Bloomer; San Francisco, Sam Cobel, Armand Cohn; Washington, George Gill; Canada, H. J. Allen.

Klinger Is Promoted

Because of the increased activity in the story department in the New York production office of Twentieth Century-Fox, Harry Klinger, who has been serving as assistant story editor to Bertram Bloch, has been advanced to associate editor. Paul Peters has been named dramatic editor in charge of the play department.

Columbia Sales Heads Confer

Columbia home office and field executives discussed 1942-43 product and policy at two meetings this week, in Chicago and New York.

The Chicago meeting, held Wednesday and Thursday at the Drake Hotel, was presided over by Abe Montague, general sales manager. Others in attendance were Rube Jackter, assistant general sales manager; Lou Weinberg and Lou Astor, circuit sales executives; Max Weisfeldt, sales executive; Hank Kaufman, manager of exchange operations; George Josephs, manager, sales accounting, and Seth Raisler, manager, contract department.

The following divisional and branch managers also attended: Phil Dunas, mid-central division; Sam Galanty, mid-east division; Jerome Safron, western division; R. J. Ingram, Atlanta branch; Joseph Gins, Charlotte; J. B. Underwood, Dallas; J. J. Rogers; Memphis; C. A. Gibbs, Oklahoma City, and H. Duvall, New Orleans.

Pictures slated for early release and discussed at the meeting include "You Were Never Lovelier," Fred Astaire-Rita Hayworth musical with songs by Jerome Kern; "Commandos Strike at Dawn," Paul Muni starring film set in Nazi-occupied Norway; "A Night to Remember," co-starring Loretta Young and Brian Aherne, and "The Desperadoes," the studio's first Technicolor film, co-starring Randolph Scott, Glenn Ford, Claire Trevor and Evelyn Keyes.

The New York meeting was to be held Friday with home office officials, eastern branch managers and New York divisional manager Nat Cohn in attendance. Mr. Montague also was to preside at this meeting.

Mr. Montague and Mr. Jackter were hosts Sunday night at a dinner for exhibitors and circuit executives in Philadelphia, to launch the company's advance campaign on "You Were Never Lovelier."

Columbia and Griffith Sign Two-Year Pact

A two-year franchise for Columbia's entire product, features, westerns, short subjects and serials, for this season and next, has been closed for more than 100 theatres of the Griffith Amusement Company, Dallas.

The deal was handled by Rube Jackter, assistant sales manager for Columbia, and R. E. Griffith and Raymond Higdon for the circuit.

Warner Cancels Canada Meeting

Warner Bros. Canadian sales meeting, which originally was postponed because of the recent death of Lou Geller, Winnipeg branch manager, has been cancelled, it was reported in Toronto on Monday, due to the lateness of the season.

Denies Story of Resignation

Frank Rogers, president of Florida State Theatres, Inc., interviewed in New York last week, denied a recent report that he might retire from the presidency of the circuit. "Any such idea is just as amusing as when Mark Twain said, 'the report of my death is grossly exaggerated,' " he said.

Producer, Director in Film

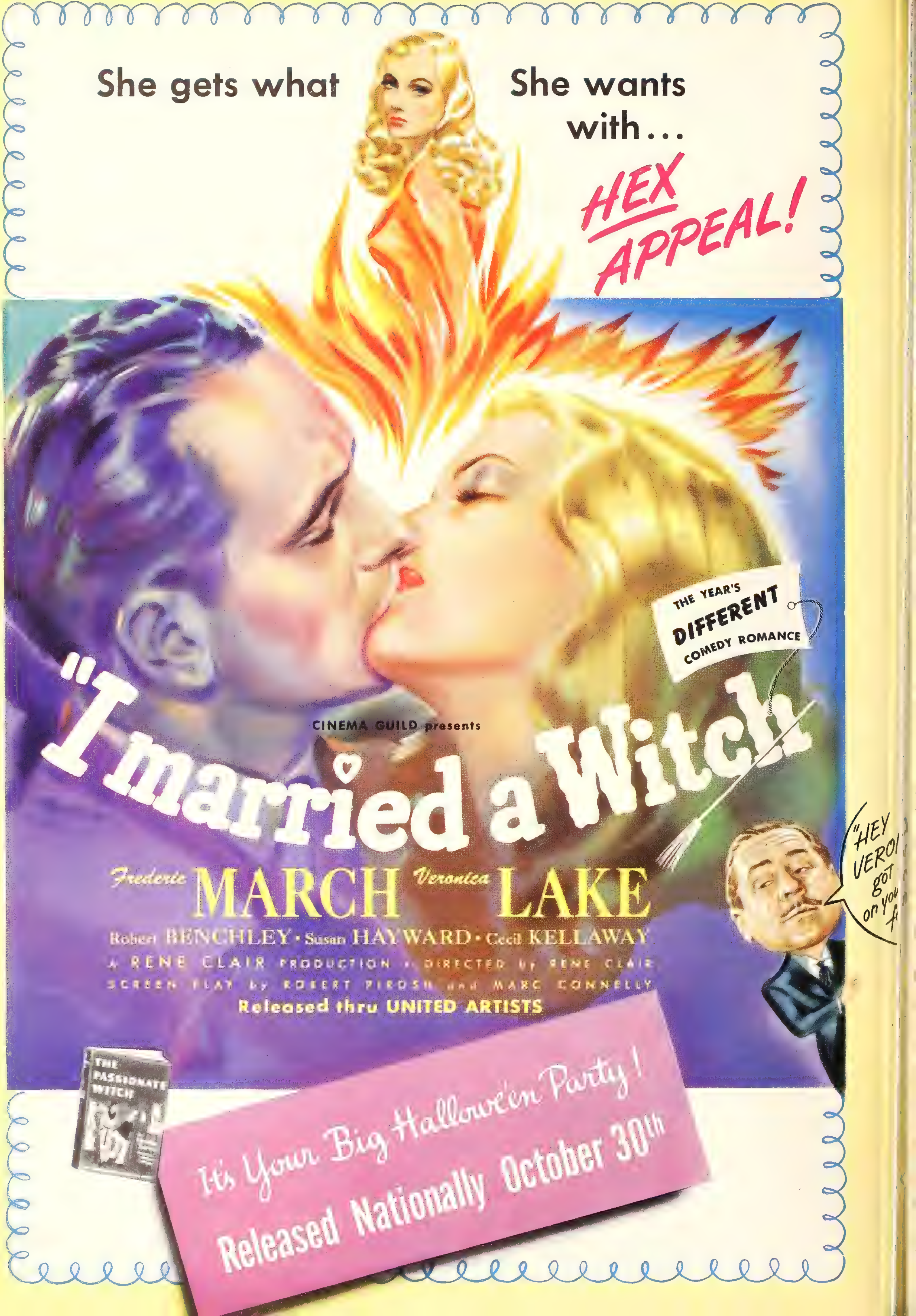
Mark Hellinger, Warner Bros. producer, and David Butler, who is directing "Thank Your Lucky Stars," also will play roles in the all-star musical. They will impersonate themselves, with Eddie Cantor playing straight opposite them.

Fire Destroys Theatre

An explosion and fire destroyed the Paradise theatre, Millbury, Mass., last week, with an estimated loss of $50,000.

SHE'S A WITCH
(and we do mean witch)

Hallowe'en's the night she casts her golden spell *(and we do mean golden)* in hundreds of theatres coast to coast!



She gets what She wants with...

HEX APPEAL!

THE YEAR'S DIFFERENT COMEDY ROMANCE

CINEMA GUILD presents

"I married a Witch"

Frederic **MARCH** Veronica **LAKE**

Robert BENCHLEY • Susan HAYWARD • Cecil KELLAWAY

A RENE CLAIR PRODUCTION • DIRECTED by RENE CLAIR

SCREEN PLAY by ROBERT PIROSH and MARC CONNELLY

Released thru UNITED ARTISTS

It's Your Big Hallowe'en Party!

Released Nationally October 30th

STUDIOS ACQUIRE 34 STORY PROPERTIES IN SEPTEMBER

Figure Shows Sharp Drop from Previous Month and September, 1941

Hollywood producers acquired 34 story properties during September, a sharp drop from the 52 story buys in August, and from the 50 purchased in September, 1941. In the last 12 months, 549 recorded story properties were acquired for production.

Two of the properties acquired in September of this year resulted from an exchange deal between two of the major companies. Warner Bros. acquired screen rights to Somerset Maugham's "Of Human Bondage" and Philip Barry's "The Animal Kingdom" from RKO Radio in exchange for the services of stars. Both stories were filmed some years ago by RKO Radio.

Other outstanding purchases in September were Metro-Goldwyn-Mayer's acquisition of the stage musical, "High Kickers," the George Jessel show which had a run of 171 performances on Broadway; Phil Stong's new novel of a farm family, "One Destiny," acquired by Twentieth Century-Fox, and Edward Small's purchase of the screen rights to "A Time to Be Born," by Dawn Powell. Miss Powell also is doing the screenplay. The picture will be released by United Artists.

An unusual acquisition in September was "The 500 Hats of Bartholomew Cubbins," by Dr. Seuss, humorous writer and cartoonist. Screen rights to the book were purchased by George Pal for a "Puppetoon" short subject in color.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
October, 1941	20	15(a)	4	39
November	20	16(b)	3	39
December	16	10(c)	.	26
January, 1942	27	9(d)	4	40
February	44	18(e)	3	65
March	40	15(f)	2	57
April	43	8(g)	5	56
May	30	11(h)	5	46
June	35	16(i)	4	55
July	24	12(j)	4	40
August	35	13(k)	4	52
September	22	10(l)	2	34
TOTALS FOR 12 MONTHS	356	153(m)	40	549

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story and 1 musical composition.
(c) Including 4 published magazine stories.
(d) Including 1 film and 1 song.
(e) Including 3 published magazine stories and 1 song.
(f) Including 4 published magazine stories and 2 musical compositions.
(g) Including 2 published magazine stories and 1 newspaper comic strip.
(h) Including 4 published magazine stories and 2 radio scripts.
(i) Including 1 magazine story, 1 song and 1 poem.
(j) Including 3 films, 1 radio script and 1 song.
(k) Including 2 magazine stories, 1 newspaper comic strip and 1 radio serial.
(l) Including 4 magazine stories.
(m) Including 29 magazine stories, 2 newspaper comic strips, 4 radio scripts, 4 films, 6 musical compositions, 1 poem and 1 song.

Properties Purchased During September

American Rangers, original, purchased by Paramount. The story concerns American Commandos who invaded Dieppe.

Animal Kingdom, The, play by Philip Barry, acquired from RKO Radio by Warner Bros., in exchange for the services of stars.

Berlin Papers Please Copy, *Black Mask* magazine story by Peter Paige, purchased by Republic.

Bomber's Moon, original by Leonard Lee, purchased by Twentieth Century-Fox.

Captains Confusion, original by Joseph Marshall, purchased by RKO Radio. Joan Carroll will be featured.

Career Girl, original by James Foster, purchased by Producers Releasing Corporation.

Caribbean Patrol, original by James Edward Grant, purchased by Paramount for production by Sol C. Siegel. Brian Donlevy and Alan Ladd will co-star.

Catherine, original by Nicholas (Miklos) Laszlo as well as adaptations by Mary McCarthy and Leslie Kardos, purchased by Metro-Goldwyn-Mayer.

Cyclone, original coal mining story, purchased by Pine-Thomas for Paramount release. The picture will feature Richard Dix.

Elusive Lady, original by Frank Fenton and Joseph Hoffman, purchased by Republic.

Five Doors, original by Keith Winters, purchased by Warner Bros. for production by Henry Blanke.

500 Hats of Bartholomew Cubbins, The, book by Dr. Seuss, humorous writer and cartoonist, purchased by George Pal for a "Puppetoon" in color.

Gentlemen Be Seated, novel by Dailey Paskman and Sigmund Spaeth purchased by Metro-Goldwyn-Mayer.

High Kickers, stage musical, purchased by Metro-Goldwyn-Mayer. The play had a run of 171 performances in New York.

Homecoming, original by George Oppenheimer, purchased by MGM.

Intruder, The, original by George W. Yates, purchased by Republic.

London Blackout Murders, original by Curt Siodmak, purchased by Republic.

Mail Boat, original by Houston Branch, purchased by Republic for filming under title "Back to God's Country." It is a story about Alaska in the present war.

Mistress Mary, original by Robert Pirosh and Rene Clair, purchased by Paramount for direction by Mr. Clair. Fred MacMurray will head the cast.

My Son, The Hero, original by Edgar Ulmer and Doris Malloy, purchased by Producers Releasing Corporation.

Of Human Bondage, novel by Somerset Maugham, acquired from RKO Radio by Warner Bros. in exchange for the services of stars.

One Destiny, novel by Phil Stong, purchased by Twentieth Century-Fox. The story concerns the life of a modern family of Iowa farmers.

Saratoga Chips, unpublished stories, adaptations and continuities by Everett Freeman, Boris Ingster and Samuel Ornitz, purchased by Metro-Goldwyn-Mayer.

Submarine for Two, original by Robert Williams, purchased by Columbia for production by Irving Briskin. The story concerns Japanese miniature undersea boats.

Thanks Pal, original story by Jerry Horwin and Seymour B. Robinson, purchased by Twentieth Century-Fox.

Three Strangers, original by John Huston, purchased by Warner Bros. John Collier will write the screenplay. Humphrey Bogart, Mary Astor and Sidney Greenstreet will head the cast.

Time and Again, original script by James V. Kern, purchased by Warner Bros. for production by Mark Hellinger.

Time to Be Born, A, novel by Dawn Powell, purchased by Edward Small, for release by United Artists.

To Helen, original by Henry Moritz, purchased by Republic for a picture to be titled "Shantytown" and to star Mary Lee.

Torpedo Squadron 8, war report by correspondent Sidney L. James published in *Life Magazine,* purchased by Twentieth Century-Fox for production by Walter Morosco in color.

To the Last Man, *Adventure Magazine* story, purchased by Warner Bros. for production by Jesse L. Lasky. A. I. Bezzerides is writing the script. Errol Flynn will be starred.

True Story of Fala, original by Margaret Suckley and Alice Dalgliesh, purchased by Metro-Goldwyn-Mayer.

Uninvited, The, novel by Dorothy McArdle, purchased by Paramount.

You Are George, magazine story by Clara Belle Thompson and Margaret Lukes Wise, purchased by Metro-Goldwyn-Mayer.

Offer Baer Column

Frederick E. Goldsmith, former judge, announced last week that he is acting in a representative capacity for Arthur "Bugs" Baer, humorist, for purposes of making a series of short subjects based on Mr. Baer's column, a feature of the Hearst newspapers.

NLRB Studying Charge Against Disney Studio

Following the appearance of Walt Disney in defense of his studio's labor practices, the charge that it violated the Wagner Labor Act was under consideration this week by the Los Angeles office of the National Labor Relations Board. Chief complainant was Arthur Babbitt, former chief animator.

Mr. Disney testified he was forced to lay off more than 100 because "banks and stockholders closed in," and he added his business was "built for the world market" and dropped greatly when the European and English markets vanished in 1941. He had to reduce expenses then, and produce pictures with "almost the same entertainment value as my other pictures, at a fraction of the cost."

In New York, hearing on Thursday before local NLRB officials, on representation in collective bargaining for the clerical workers of the Twentieth Century-Fox exchange, was to hear arguments by the Screen Office and Professional Employees Guild, which claims 65 percent, and the International Alliance of Theatrical Stage Employees.

Albany exchange clerical workers, from bookers down, have received a sliding scale wage raise as a result of unionization of all excepting the Paramount exhange, in the IATSE Local F-43.

Meanwhile, the War Labor Board is studying the contract between the Screen Office Employees Guild and the producers, covering exchange workers in Los Angeles. Phases of the contract recently were disputed, and a strike appeared imminent.

In New York, John Rugge was reelected president of the Motion Picture Laboratory Technicians Union, Local 702, IATSE. John J. Francavilla was reelected first vice-president. George Waugh was elected second vice-president, Adolph Grude secretary-treasurer, Amy G. Noll recording secretary, and James Branch sergeant-at-arms.

All Mutual Network Officers Reelected

W. E. Macfarlane, WGN, president; Alfred J. McCosker, WOR, chairman of the board of the Mutual Broadcasting System, and other officers were reelected at a meeting of the board and of the executive committee in New York October 14-16, it was announced this week.

Other officers are Lewis Allen Weiss of Don Lee, executive vice-president; Theodore C. Streibert, WOR, executive vice-president; E. M. Antrim, WGN, executive secretary-treasurer; Willet Brown of Don Lee, director; H. K. Carpenter, WHK-WCLE, director, and John Shepard III, Yankee network, director.

Three additional board members were named. These are Hope H. Barroll, Jr., executive vice-president of WFBR, Baltimore; I. R. Lounsberry, executive vice-president of WGR, Buffalo, and Leonard Kapner, president and general manager of WCAE, Pittsburgh. J. E. Campeau, general manager of CKLW, Windsor-Detroit, was elected a network vice-president.

Set Omaha Blackout

A city-wide blackout will be held November 6th in Omaha. It will be the first blackout held in that city and will last "anywhere from two to 20 minutes," civilian defense officials said.

Robinson to England

Edward G. Robinson plans to leave for England soon to entertain U. S. troops.

ARMY NAMES BEST BOX OFFICE FILMS

The six outstanding films from a box office standpoint at War Department theatres for the month of September were, in the order named: "Desperate Journey," Warners; "Somewhere I'll Find You," Metro-Goldwyn-Mayer; "Eagle Squadron," Universal; "Across the Pacific," Warners; "Holiday Inn," Paramount, and "Mrs. Miniver," MGM.

"My Gal" Opens In New York

The Broadway premiere of the week was MGM's musical, "For Me and My Gal," starring Judy Garland, which opened Tuesday night at the Astor theatre, New York. Proceeds of the debut were donated to the New York Infirmary for Women and Children. The film was produced by Arthur Freed and directed by Busby Berkeley. Reserved seats priced at $1.10, tax included, went on sale prior to the Wednesday opening.

Noel Coward's production, "In Which We Serve," dedicated to the Royal British Navy, opened in London this week with a simultaneous premiere at the Gaumont and Marble Arch theatres. United Artists will release the film, which will have its American debut around Christmas. According to the company, the picture "is breaking every existing box office record" at both London houses and it "has hit a new high in critical acclaim." Mr. Coward wrote, directed and starred in the film and also composed a special musical score for it.

Columbia held additional trade showings this week of "You Were Never Lovelier," the Fred Astaire-Rita Hayworth musical as follows: New Haven, one last Sunday and another on Tuesday; Albany, Pittsburgh and Washington, D. C., on Monday, and Denver and San Francisco on Thursday. Screening for the film in Dallas will be held October 27th. It's national release date is November 19th. Last Sunday night, Abe Montague, general sales manager of the company, was host at a dinner in Philadelphia for exhibitors and circuit executives, which was followed by a showing of the picture at the Erlanger theatre.

Nat Levy Honored In Philadelphia

Nat Levy, recently appointed RKO eastern division sales manager, was guest of honor at a testimonial dinner attended by more than 200 friends and associates and sponsored by the Philadelphia Variety Club at the Bellevue-Stratford Hotel there Monday.

A home office delegation, headed by Ned E. Depinet, attended the dinner.

RKO Managers at Pathe Lunch

Frederic Ullman, jr., president of Pathe News, Inc., and producer of RKO Radio Pictures new series of shorts, "This Is America" was host Tuesday at a luncheon given in Pathe's New York projection room to 50 RKO theatre managers of the Metropolitan area. Following the luncheon, "Private Smith of the U.S.A.", first of the new series, was screened. N. Peter Rathvon, Ned E. Depinet, E. L. Alperson, Robert Mochrie, Harry Michalson and Harry Mandel were among those from the RKO home office who were in attendance.

Dietz Speaks on British Program

Howard Dietz, vice-president in charge of advertising and publicity of MGM, appeared on the radio program, "Answering You," which is arranged by the British Broadcasting Corporation and which was broadcast in New York last Sunday over the city station, WNYC. Mr. Dietz was one of three people who exchanged ideas, unrehearsed, with another panel of three in London.

During the course of the program, the MGM publicity head asked two queries: "What has been the British people's reaction to Wendell L. Willkie's recent statements from Russia and China?" and "Of course, the British people have always had some idea of what Americans are like, but now that they have seen thousands of them from all over the divers corners of our country, how do they measure up to the average Britisher's previous opinion? For instance, the British people probably have gotten some idea of Americans from the movies. Are the real ones like the shadows?"

The first query was answered by George Strauss, Labor Member of Parliament, and Parliamentary secretary to Sir Stafford Cripps, who expressed the view that the English people are getting on very well with American soldiers; that they like our boys a great deal, but that the Britishers are somewhat disappointed that not every American soldier looks exactly like our Hollywood film stars.

Mr. Strauss replied to the second question, saying that he could not speak for the official Government's reaction, but that he did know Mr. Willkie's statements struck a harmonious chord on the English people's own views about a second front. He said they were glad Mr. Willkie spoke out; that they want a second front and "more action."

Others who appeared on the panel with Mr. Dietz were Madame Lee Ya-Ching, the first woman to win a pilot's license in China, and Pat Mulkern, editor of *The Hobo News*. From London, with Mr. Strauss, Vaughn Thomas, BBC's "vox pop" broadcaster; George Orwell, author, and Commander Pauline Gawer, head of the women's section of the Air Transport Auxiliary, also participated.

"Stars" Committee Meets on Program

Abe Lastfogel, of the William Morris Agency, and former Mayor James J. Walker, two recent additions to the "Night of Stars" producers' committee, have presented proposals for special features to be added to the annual entertainment for refugee relief to be held at Madison Square Garden November 14th.

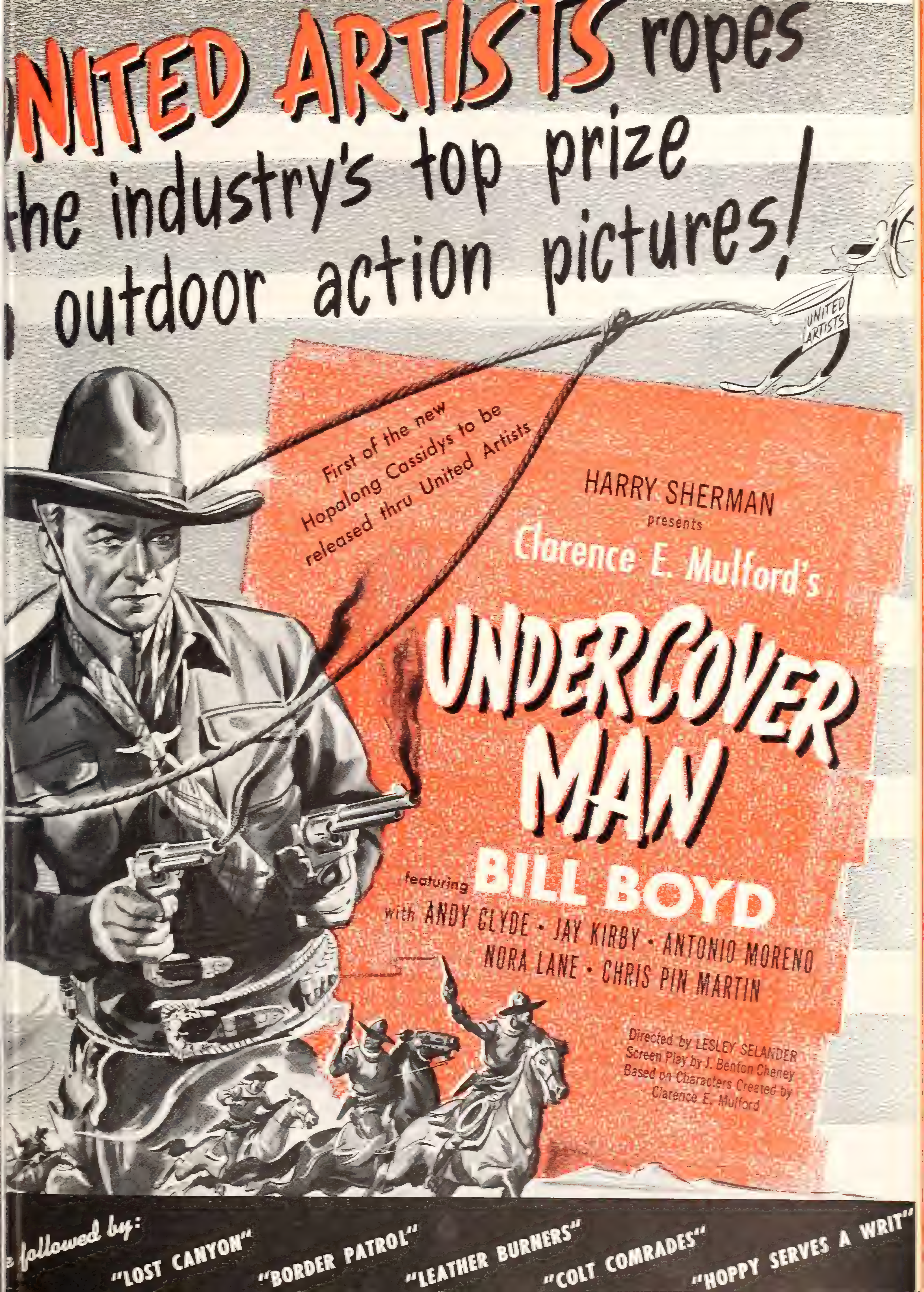
These suggestions were discussed at a meeting of the committee held last Friday in the New York office of Marvin Schenck, chairman of the producers' committee. It was revealed that between 15 and 20 stars are definitely in the production so far.

Dietz Joins Elman In Expansion Move

A. R. Dietz, booker for Fox Theatres in Milwaukee, has resigned effective October 31st to become a partner with Henri Elman of Capitol Film Exchange of Chicago, it was revealed in New York by Astor Pictures, whose films the company handles. A branch sales office will be set up in St. Louis, and Mr. Dietz will handle the St. Louis, Kansas City and Milwaukee territories, it was said.

Gifts for Men in Service

Christmas gifts will be sent every member of the Schine circuit now in service by the Schiners Club, organization of home office employees. The home office is at Gloversville, N. Y.



NITED ARTISTS ropes the industry's top prize outdoor action pictures!

First of the new Hopalong Cassidys to be released thru United Artists

HARRY SHERMAN
presents
Clarence E. Mulford's

UNDERCOVER MAN

featuring **BILL BOYD**
with ANDY CLYDE · JAY KIRBY · ANTONIO MORENO
NORA LANE · CHRIS PIN MARTIN

Directed by LESLEY SELANDER
Screen Play by J. Benton Cheney
Based on Characters Created by
Clarence E. Mulford

followed by:
"LOST CANYON" "BORDER PATROL" "LEATHER BURNERS" "COLT COMRADES" "HOPPY SERVES A WRIT"

Fox Loses Plea For Review of Conviction

The U. S. supreme court in Washington on Monday refused to review the conviction of William Fox on charges of conspiracy to obstruct justice and subsequent $3,000 fine and a sentence of one year and a day.

Mr. Fox had appealed from a decision of a lower Federal court refusing to permit him to withdraw his plea of guilty. Federal Judge J. Warren Davis of Philadelphia and Morgan S. Kaufman, referee in bankruptcy, named in the same indictment involving Mr. Fox's bankruptcy proceedings, denied the charges, and they were dropped after two juries disagreed.

Mr. Fox contended that the Attorney General had agreed to the withdrawal of his plea following the dropping of the charges against Judge Davis and Mr. Kaufman. The indictment had charged that Mr. Fox had conspired with the two men to obstruct justice and defraud the United States in connection with the Fox bankruptcy.

In a brief filed with the supreme court the Department of Justice said it thought Mr. Fox's motion should have been granted by the U. S. district court. It added, however, that "the courts have to perform their duties independently."

Camden Church Group Urged To Follow Legion Listings

Members of the Camden, N. J., Diocesan Council of the Parochial Parent-Teacher Associations, representing 29 associations in the Southern New Jersey territory, were urged to stay away from motion pictures listed as "objectionable in part" by the Legion of Decency. The plea was made by Rev. Joseph T. Fallon, chairman of the League, addressing the group last week at a meeting in Camden Catholic High School. Father Fallon made the request after revealing the progress made to date by the Legion of Decency in encouraging better motion pictures.

Explaining that the list compiled of all pictures designated, condemned pictures with a "C" and those objectionable in part with a "B," he declared: "I would like to see the Parent-Teacher Associations in back of the movement to stay away from 'B' pictures. There were 50 of these last year, and there will be fewer next year if we stay away from that class."

National Decency Legion Classifies 10 Pictures

Of 10 pictures classified by the National Legion of Decency in its listing this week, six were approved for general patronage and four were found unobjectionable for adults.

Class A-1, Unobjectionable for General Patronage: "Boss of Big Town," "Cheyenne Roundup," "Henry Aldrich, Editor," "The Lone Prairie," "The Man in the Trunk," "The Old Chisholm Trail." Class A-2, Unobjectionable for Adults: "Along the Sundown Trail," "Random Harvest," "Street of Chance," "Youth on Parade."

Jules Rubens Gets New Five-Year Contract

A new five-year contract, effective January 1, 1943, has been given Jules J. Rubens, as vice-president and general manager of the Publix-Great States circuit, and Maurice M. Rubens, as division director. Both have been with the company since 1925, when the circuit became partners of the Balaban & Katz organization in Chicago.

FROM READERS

DISCUSSES PROBLEM OF PROPAGANDA REELS

To the Editor of the Herald:

It was with great interest that I read your editorial in the issue of October 17th, pertaining to propaganda reels, particularly the item of booking.

The latter has proven such a problem that I, for some time, have been attempting to solve same in Altoona. It was only last week that I was able to get the local operators together and decide on a method of procedure, which is covered in the attached copy of a letter written to all Pittsburgh exchange managers.

The situation was brought to a head by the arbitrary dating of "The Battle of Midway" with "Flying Tigers" in one house and "The War Against Mrs. Hadley" in another.

It is gratifying to learn something is being done about this situation on a National basis.—David Murphy, State Theatre, Altoona, Pa.

Mr. Murphy's letter to the Pittsburgh exchange managers follows:

"While recognizing the fact it is every theatre's duty and responsibility to run the reels being made by or on behalf of the United States Government, the arbitrary dating of these films in the four first-run theatres in Altoona defeat the purpose.

"Our public, the same as the patrons of the theatres in any city, will only accept a certain amount of war or propaganda footage on any one program. Very often the dates selected by the exchange for the city-wide showing casues the short to be played with a feature picture and other shorts having a war theme. As a film man, you must recognize that this is bad booking from any angle.

"In a spirit of cooperation, the theatre men of the city, in a recent conference, decided the best way to handle this situation was to book them simultaneously in the State, Strand, Capitol and Olympic, during a week when they would fit into the programs being shown. In my capacity as County Chairman of the War Activities Committee, this job was detailed to me.

"Therefore, will you please furnish me with a list of the subjects now available which have not yet played the first-runs? Also let me have titles and information on those to be released in the near future. I will then contact the other theatres and submit dates accordingly."

Mr. Murphy's approach has won cooperative response from the bookers.

Congregation Uses Theatre When Church Burns

The Bradley theatre, Columbus, Ga., a Lucas & Jenkins house, was turned over to the congregation of St. Luke's Methodist Church for the Sunday morning service during the summer. The offer was made after the church was destroyed by fire. The circuit reported that a number of members of the congregation became regular film patrons as a result of the church use of the house.

The appreciation of the congregation was expressed in a letter to Arthur Lucas and William K. Jenkins from the Reverend Joseph Cook, the pastor, and A. H. Chapman, chairman of the church board of stewards.

Macgowan Visits Mexico

Kenneth Macgowan, Twentieth Century-Fox producer and head of production for the film unit of the Coordinator of Inter-American Affairs, left New York this week for Mexico City and Hollywood. Mr. Macgowan will visit the Mexican capital for a week on a final assignment for the Government. His first production following his return to the 20th Century-Fox studio will be "Happy Land," from a MacKinlay Kantor story in the *Saturday Evening Post.* He will continue as an adviser to the Inter-American films agency.

Nets to Continue Petrillo Fight

Broadcasters will attempt to invalidate James Caesar Petrollo's ban on recordings through state courts, the National Association of Broadcasters announced last week, following dismissal in Chicago Federal court of the Government's anti-trust suit against Mr. Petrillo, the American Federation of Musicians, of which he is president, and its officers.

Meanwhile, a nine-page memorandum from Judge John Barnes, who dismissed the Chicago suit, amplifies his decision that the ban is a "labor dispute" and not amenable to Federal prosecution under decisions previously made in other cases by the United States supreme court. Judge Barnes stated: "The acts complained of may not be considered or held to be violation of any laws of the United States."

Conceding the situation, the NAB asserted transcription companies are considering local suits, and that the NAB will cooperate. It added:

"The highest courts of a number of states have taken positions entirely different from that evidenced in the cases brought under Federal laws, and it is believed that appropriate suits in state courts have a substantial chance of success."

From Philadelphia on Monday, came notice from Sidney Kaye, NAB counsel, that the NAB might itself proceed against Mr. Petrollo in the New York courts. He said: "In New York, state laws are mighty different from the Federal laws, and we might get at least an injunction against Petrollo."

War News Commentators Appear on Roxy Stage

The Roxy theatre this week inaugurated a new kind of exploitation and news presentation. At the close of the theatre's regular newsreel, compiled by the management, two prominent news commentators appear at either end of the stage, facing the audience. Johannes Steel, news analyst for WMCA, and George Hamilton Combs, Jr., of WHN, each selects five topics of last-minute news. They appear three times daily and present different spot news material at each show. A total of five minutes is devoted to this portion of the Roxy program. At the conclusion of the last news topic, each commentator plugs the 20th-Fox picture, "Thunder Birds," which is the next attraction at the theatre. Following the analysts, a trailer on the film is flashed on the screen, high-spotting the feature.

It is understood that the Roxy management plans to use the commentators in the future, depending on whether the subject matter and total production of a picture lends itself readily to this type of exploitation.

WB Music Subsidiary Plans Film Editions

Harms and Remick, Warner Bros. music subsidiary, is planning new picture editions of the music for several musical productions to be released in the next few months. Harms, Inc., is publishing the music to "The Desert Song" and a picture edition of a song from "Now, Voyager." Remick will publish a picture edition of the music to "Powers Girl."

Nathanson in Hospital

N. L. Nathanson, head of Odeon Theatre interests in Canada, has entered a Toronto hospital, where it was said he is under observation for an ailment the nature of which was not disclosed. A defense on behalf of Mr. Nathanson is expected to be filed shortly in the suit against him by Famous Players Canadian Corporation over possession of theatres.

'S A BOX-OFFICE HARVEST "MOON"

—HARVESTING HOLDOVERS EVERYWHERE!

4th WEEK Orpheum, Montreal

2nd WEEK Loew's State, Norfolk

2nd WEEK Loew's Century, Baltimore

2nd WEEK Atlanta, as picture moves over from Loew's Grand to the Rhodes!

★
EVERY SCRAP
MATINEE
HELPS WIN
THE WAR!
★

W. SOMERSET MAUGHAM'S

THE MOON AND SIXPENCE

"WOMEN ARE STRANGE LITTLE BEASTS!"

starring GEORGE SANDERS ★ HERBERT MARSHALL

DORIS DUDLEY • ELENA VERDUGO • ALBERT BASSERMAN • ERIC BLORE

Adapted and directed by Albert Lewin • Produced by David L. Loew

Released thru UNITED ARTISTS

Opening October 28th • RIVOLI THEATRE NEW YORK CITY

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

PENNY SERENADE: Irene Dunne, Cary Grant—Irene is another box office name here. Did good business, but it's a woman's picture. Played Monday-Wednesday, August 31, September 1.—C. A. Smith, Regent Theatre, Chapleau, Canada. Railroad patronage.

WIFE TAKES A FLYER, THE: Joan Bennett, Franchot Tone—Good picture. Business only fair. Played Sunday, October 4.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Metro-Goldwyn-Mayer

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—This show will please the intelligentsia and the ladies but the average man probably will walk out on it. Several tear-jerking scenes and heart-tugging suspense throughout. I personally thought Greer Garson acted superbly and enjoyed the feature immensely but our audience reaction was as noted above. Played Thursday, Friday, September 24, 25.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

CROSSROADS: William Powell, Hedy Lamarr—This did just fair at our house, in the peak of the season, so it ought to be listed as fair-to-middling. The cast is superior to the material, which is very wordy, with little action. Bill Powell is swell and ditto for Basil Rathbone; Hedy Lamarr ought to be seen more and heard less. Played Sunday, Monday, October 4, 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

DR. KILDARE'S VICTORY: Lew Ayres—This is the first of this series that I have played. Opinions differ on this one. Not a good production for a rural audience such as mine. Played Saturday, September 26.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

FINGERS AT THE WINDOW: Lew Ayres, Laraine Day—A swell picture but business was terrible. Postponed playing this one until I thought the furore over Ayres had died down but evidently it hadn't. Played Friday, October 9.—C. E. Beach, Silvertown Theatre, Thomaston, Ga. General patronage.

KID GLOVE KILLER: Van Heflin—Fair. Played Tuesday-Thursday, September 15-17.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LIFE BEGINS FOR ANDY HARDY: Mickey Rooney, Judy Garland—This series is going the way of all flesh. People are getting tired of the same plot, same situations, same gags and same old faces every time they see one of this series. Several of our patrons walked out in the middle of the show. Played Thursday, Friday, October 8, 9.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

MAISIE GETS HER MAN: Ann Sothern, Red Skelton—This is good program and that's about all. These pictures don't find a big audience in our vicinity. Red Skelton tries hard but his material in this, one is mighty poor stuff. Played to fair business. Played Monday, Tuesday, September 28, 29.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

NAZI AGENT: Conrad Veidt, Ann Ayers—Why the dual role for Conrad Veidt? Business very bad. Played Tuesday, September 15.—A. T. Wohlent, Main Theatre, Altamont, Ill. Small town and rural patronage.

RINGSIDE MAISIE: Ann Sothern—Just about the poorest Maisie picture we have played and if it had not been for Ann Sothern this would have been a terrible flop. Played Thursday, Friday, October 1, 2.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—Started out to break a house record by giving this picture extended time and raising adult admission from 22 cents to 27 cents net. Set an 11-year record. Not as good as "Boom Town" or "Honky Tonk," but the public ate it up. Last 20 minutes will thrill and inspire you. Incidently, of the five biggest grossing pictures in 11 years of operation, Gable was in four: "Gone with the Wind," "Saratoga," "Honky Tonk" and this one. "Jesse James" was the other. We'll miss you, Clark, in more ways than one. Played Monday-Thursday, October 5-8.—C. E. Beach, Silvertown Theatre, Thomaston, Ga. General patronage.

TARZAN'S NEW YORK ADVENTURE: Johnny Weissmuller, Maureen O'Sullivan—A natural for the kiddies. The adults did not come. Could have closed second day. Business poor. Played Sunday, Monday, September 27, 28.—A. T. Wohlent, Main Theatre, Altamont, Ill. Small town and rural patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr—Good but not box office. Could have done better with a Gene Autry. Played Friday, Saturday, October 2, 3.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr—Some liked it, others did not. Many said Spencer Tracy was miscast. Hedy was good, so was Garfield. Played Saturday-Monday, September 19-21.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

TORTILLA FLAT: Frank Morgan, Spencer Tracy, Hedy Lamarr—The star in this picture was Morgan. He really stole the show. Audience reaction very unfavorable. Business only fair. Played Wednesday, Thursday, October 7, 8.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

YANK ON THE BURMA ROAD, A: Barry Nelson, Larraine Day—Good little picture with average business. Played Sunday, September 27.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Paramount

GREAT MAN'S LADY, THE: Barbara Stanwyck, Joel McCrea—A good picture with good acting. I think I enjoyed this more than anyone, as attendance was very poor. Business was not even normal. Played Wednesday, Thursday, September 30, October 1.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—A sparkling production which went over big here. Bad weather hurt our gross. We had a torrential downpour for six hours, which prevented us from setting a September record. It's a swell show which old and young alike enjoyed. The expert photography, gorgeous sets and swell recording alone should recommend it. But this one has 11 Irving Berlin songs, Bing Crosby, Fred Astaire plus a very novel story. Few pictures this year will top it for sheer enjoyment. Played Saturday, Sunday, September 26, 27.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MY FAVORITE BLONDE: Bob Hope, Madeline Carroll—One of Bob's best; brought them in and pleased. Played Sunday, Monday, September 13, 14.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MY FAVORITE BLONDE: Madeline Carroll, Bob Hope—Good picture which seemed to please. Played Saturday-Monday, September 12-14.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin—Double-billed with "Castle in the Desert" to fair business. Played Thursday-Saturday, September 3-5.—C. A. Smith, Regent Theatre, Chapleau, Canada. Railroad patronage.

NIGHT IN NEW ORLEANS: Preston Foster, Patricia Morrison—Played with "Flying with Music," UA. A weak bill which showed at the box office. Both should have been bottom features. Played Thursday-Saturday, September 17-19.—C. A. Smith, Regent Theatre, Chapleau, Canada. Railroad patronage.

SWEATER GIRL: Eddie Bracken, June Preisser—This little picture was really liked and business fair. They also liked the companion picture, "Moon Ove Her Shoulder." Played Thursday-Saturday, Septem ber 24-26.—C. A. Smith, Regent Theatre, Chaplea Canada. Railroad patronage.

THIS GUN FOR HIRE: Alan Ladd, Veronica Lak —Good picture and it pleased. Played Tuesday-Thur day, September 22-24.—Melville Danner, Kozy The tre, Granite, Okla. Small town patronage.

RKO Radio

BALL OF FIRE: Barbara Stanwyck, Gary Coop —These two stars are favorites here, so played good business. Many laughs. Played Monda Wednesday, September 14-16.—C. A. Smith, Rege Theatre, Chapleau, Canada. Railroad patronage.

Republic

ARIZONA TERROR: Don Red Barry, Lynn M rick—Just another Western for the weekend tra Business only fair. Played Friday, Saturday, Octol 2, 3.—Miss Cleo Manry, Buena Vista Theatre, Bue Vista, Ga. Small town patronage.

IN OLD CALIFORNIA: John Wayne, Bin Barnes—Good picture of its kind. Business only f Played Monday, Tuesday, September 28, 29.—M Cleo Manry, Buena Vista Theatre, Buena Vista, Small town patronage

REMEMBER PEARL HARBOR: Donald Barr This title is box office and the picture is not b Don Barry played his part well. Played Frid Saturday, September 25, 26.—Melville Danner, K Theatre, Granite, Okla. Small town patronage.

ROMANCE ON THE RANGE: Roy Rogers—Ba up good show. Roy's voice gets better all the ti and with The Sons of the Pioneers in it, too, music can't be beaten. Played Friday, Saturday, S tember 18, 19.—Melville Danner, Kozy Theatre, Gr ite, Okla. Small town patronage.

SIERRA SUE: Gene Autry—The Gene Autry se still stands them up although this had plenty of ac but very little singing of the popular cowboy numl which the country folks love to hear. Played Sa day, September 19.—A. L. Dove, Bengough Thea Bengough, Saskatchewan, Canada. Rural and s town patronage.

SUNSET SERENADE: Roy Rogers—A good l Western picture which pleased on Friday, Satur Played October 9, 10.—E. M. Freiburger, Param Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

BLUE, WHITE AND PERFECT: Lloyd N Helene Reynolds—Double-billed with "Arizona ror." A good action picture that pleased the Fr and Saturday trade. Played October 2, 3.—Miss Manry, Buena Vista Theatre, Buena Vista, Ga. S town patronage.

BRIDE WORE CRUTCHES, THE: Robert A strong, Lynn Roberts—A program picture which by on Family Night. Played Tuesday, October E. M. Freiburger, Paramount Theatre, Dewey, Small town patronage.

CHARLEY'S AUNT: Jack Benny, Kay Fran —What a picture! Gave our crowd the best laug years. Nice business. Played Thursday-Satu September 24-26.—M. Bailey, Strand Theatre, den, Ontario, Can. Small town patronage.

HOW GREEN WAS MY VALLEY: Walter geon, Roddy McDowall—Played Labor Day and best grosser I've had in 1942. Played Monday-We

(*Continued on page 66*)

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING	
			(A) NORTHWEST RANGERS *and* (B) JOURNEY FOR MARGARET	(C) WHISTLING IN DIXIE
LBANY	20th-Fox Screen Room	1052 Broadway	TUES. 10/27 11 A.M.	TUES. 11/3 11 A.M.
TLANTA	RKO Screen Room	191 Walton St., N.W.	TUES. 10/27 10:30 A.M.	TUES. 11/3 10:30 A.M.
OSTON	M-G-M Screen Room	46 Church St.	TUES. 10/27 10 A.M. *Also* 2:15 P.M.	TUES. 11/3 10:00 A.M. *Also* 2:15 P.M.
UFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 10/27 1:30 P.M.	TUES. 11/3 1:30 P.M.
HARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 10/27 1:30 P.M.	TUES. 11/3 1:30 P.M.
HICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.
INCINNATI	RKO Screen Room	16 East Sixth Street	WED. 10/28 7 P.M.	TUES. 11/3 7 P.M.
LEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.
ALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 10/27 (A) 10:30 A.M. (B) 2:30 P.M.	TUES. 11/3 10:30 A.M.
ENVER	Paramount Screen Room	2100 Stout Street	TUES. 10/27 1:15 P.M.	TUES. 11/3 3 P.M.
ES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.
ETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 10/27 1:30 P.M.	TUES. 11/3 1:30 P.M.
DIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 10/27 9 A.M.	TUES. 11/3 9 A.M.
ANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.
OS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	TUES. 10/27 (A) 10:30 A.M. (B) 2:30 P.M.	TUES. 11/3 10:30 A.M.
EMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.
ILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 10/27 1:30 P.M.	TUES. 11/3 1:30 P.M.
INNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.
EW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 10/27 10 A.M.	TUES. 11/3 10 A.M.
EW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 10/27 1:30 P.M.	TUES. 11/3 1:30 P.M.
EW YORK EW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 10/27 9:30 A.M. *Also* 1:30 P.M.	TUES. 11/3 9:30 A.M. *Also* 1:30 P.M.
KLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 10/27 10 A.M.	TUES. 11/3 10 A.M.
MAHA	20th-Fox Screen Room	1502 Davenport	TUES. 10/27 1:15 P.M.	WED. 11/4 1:15 P.M.
ILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 10/27 (A) 11 A.M. (B) 2 P.M.	TUES. 11/3 11 A.M.
TSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.
RTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.
. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.
LT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.
FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 10/27 1:30 P.M.	TUES. 11/3 1:30 P.M.
ATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.
ASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 10/27 1 P.M.	TUES. 11/3 1 P.M.

"Whistling In Dixie"—*Red Skelton* • "Northwest Rangers"—*James Craig, William Lundigan, Patricia Dane, John Carradine*
"Journey For Margaret"—*Robert Young, Laraine Day*

(*Continued from page 64*)

day, September 7-9.—C. A. Smith, Regent Theatre, Chapleau, Canada. Railroad patronage.

JESSE JAMES & RETURN OF FRANK JAMES: Tyrone Power-Henry Fonda—Don't pass up this chance to make yourself some money. Although I only double feature on Saturdays, I tried this during the week. Having already run Jesse four times and Frank twice I don't think either would have done much alone as 95 per cent of the business was repeat. Did tremendous business. Played Thursday, Friday, October 1, 2.—C. E. Beach, Silvertown Theatre, Thomaston, Ga. General patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—A swell picture but lacking star value. Barely broke even because I ran it three days. Would have made a few dollars in two days. The young folks go for Glenn Miller but so many of them have left here there are not enough left to carry the load. Played Monday-Wednesday, September 28-30.—C. E. Beach, Silvertown Theatre, Thomaston, Ga. General patronage.

ROXIE HART: Ginger Rogers, George Montgomery—I enjoyed this very much, but seemed to be in the minority. Just why our patrons couldn't find interest in this offering is another unsolved mystery. Played Sunday, Monday, September 13, 14.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SON OF FURY: Tyrone Power, Gene Tierney—This picture pleased almost 100 per cent. Gene Tierney and Tyrone Power do the job up right. Played Tuesday, Wednesday, September 29, 30.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine—Good picture. Good business. The picture has a great patriotic appeal; should do business anywhere. Played Thursday-Saturday, October 1-3.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

United Artists

GENTLEMAN AFTER DARK: Preston Foster, Miriam Hopkins—Double-billed with Universal's "Tough as They Come," which appealed only to kids, but "Gentleman After Dark" received many favorable comments. Played Thursday-Saturday, September 10-12.—C. A. Smtih, Regent Theatre, Chapleau, Canada. Railroad patronage.

GOLD RUSH: Charlie Chaplin—Ran this with "Mystery of Marie Roget" to surprisingly good business. I did not think a picture as old as this one would give such a nice clear-cut clean print. It looks positively new so it must have been a well-preserved negative. The crowd laughed plenty and it certainly is funny. The speed of projection does not bother much and the music and commentary are very good. If they can do as good a job as this, I would like to see some other old timers brought back in similar fashion. How about it? All in all, this was very successful here. Lots of old folks came to bring back memories and the younger ones saw it for the first time. One patron said he saw it in Norway, where he was living when it first came out. Played Friday, Saturday, October 9, 10.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Universal

BROADWAY: George Raft, Pat O'Brien—Big appeal to the men. Played to nice business, making allowances for rotten weather. Played Monday-Wednesday, September 21-23.—C. A. Smith, Regent Theatre, Chapleau, Canada. Railroad patronage.

INVISIBLE AGENT: Jon Hall—Poor business on this one, and that's all it deserves in our opinion. It's a disgrace to associate the name of H. G. Wells with it, and I wouldn't recommend your using his name if your people know anything about him. Anti-Nazi pictures should be restricted to something worthwhile, not to mention making the principal character invisible. If this was meant to be hokum, it misses. Played Friday, Saturday, October 2, 3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

LADY IN A JAM: Irene Dunne, Patric Knowles—This is a poor picture from every angle except production. To us it looked like a waste of money. Many of our complaints came from our steady customers, so we can't recommend it. Irene Dunne ought to be able to do something better than this. Too bad. Played Wednesday, Thursday, September 30, October 1.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MYSTERY OF MARIE ROGET: Patric Knowles, Maria Montez—This is a well-enacted mystery story but do not advertise it as a horror picture. It is too tame for that. In spite of its short length, it actually seems slow in spots. Put it down as good enough but in the average category. Played Friday, Saturday, October 9, 10.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

THIS WOMAN IS MINE: Franchot Tone—A good story. Much enjoyed by all of my patrons. Plenty of action and some beautiful scenery. Played this late but can recommend it. Played Saturday, October 3.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of October 19th

ASTOR	
The Lost Film	MGM
Feature: For Me and My Gal	MGM
CAPITOL	
Famous Boners	MGM
Salvage	RKO Radio
Victory Vittles	MGM
Feature: A Yank At Eton	MGM
CRITERION	
Ace In the Hole	Columbia
Screen Snapshots	Columbia
Feature: The Glass Key	Paramount
RIALTO	
Salvage	RKO Radio
Whirlwind	RKO Radio
Feature: Sin Town	Universal
RIVOLI	
Mickey's Birthday Party	RKO Radio
Keeping in Shape	Paramount
Feature: Wake Island	Paramount
ROXY	
Valley of Blossoms	20th Cent.-Fox
Feature: Iceland	20th Cent.-Fox
STRAND	
Dover Boys	Vitaphone
U. S. Marine Band	Vitaphone
Gay Parisienne	Vitaphone
Feature: You Can't Escape Forever	Warner Bros.

Warner Bros.

GAY SISTERS, THE: Barbara Stanwyck, George Brent—A good picture which drew the women but not the men. Business was average. Played Wednesday, Thursday, October 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KINGS ROW: Ann Sheridan, Robert Cummings, Betty Field—One of the best pictures I have played. Wish we could have more like it. Don't miss it. Business good. Played Monday, Tuesday, October 5, 6.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

KINGS ROW: Robert Cummings, Ann Sheridan—I would have said that my public was not interested in serious pictures these days, but they came out for this one in good shape even though I played it somewhat old. It is certainly an excellently done picture and one of the best ones I have played in some time. Dandy work by everyone in the cast. Played Thursday, October 8.—W. Varick Nevins, III, Co-Op Theatre, Alfred, N. Y. Small college town patronage.

LARCENY, INC.: Edward G. Robinson, Jane Wyman—This was a good picture, but just didn't click; no business. Played Saturday-Monday, September 26-28.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—I played this back at regular admission and did a fine business on it. Played Sunday, Monday, October 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—Box office. Business above par and everybody satisfied. Played Sunday, Monday, September 27, 28.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Short Features

Metro-Goldwyn-Mayer

BLITZ WOLF: Color Cartoon—Very good color cartoon, with Hitler as the wolf.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BOWLING ALLEY CAT: Cartoon—Very clever; don't think this can be beaten in the cartoon class.—Melville Danner, Kozy Theatre, Granite, Okla.

DOIN' THEIR BIT: Our Gang Comedy—This proved entertaining, enjoyed by all.—H. Goldson, Plaza Theatre, Chicago, Ill.

HOW TO HOLD YOUR HUSBAND: Pete Smith Specialty—Very good single reel of this series.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

NITE BEFORE XMAS: Color Cartoon—A good color cartoon which pleased the kids.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

SELF DEFENSE: Pete Smith Specialty—Pete Smith does a good job of showing tricky ways to knock down a large opponent. The only trouble is the fact that your foe may have seen this same reel, too.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Paramount

HERO WORSHIP: Suitable to the times. Got many laughs here in railroad town, where an engineer is a hero.—C. A. Smith, Regent Theatre, Chapleau, Canada.

MANY TANKS: Popeye Cartoon—The first Popeye to get any house reaction in a long time.—C. A. Smith, Regent Theatre, Chapleau, Canada.

McFARLAND TWINS ORCHESTRA: Headliner—Very good musical short.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TIMBER ATHLETES: Good sport reel—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

ART OF SKIING: Walt Disney Cartoon—Not up to Disney standard. Just a cartoon.—H. Goldson, Plaza Theatre, Chicago, Ill.

INDIA AT WAR: March of Time—A very timely subject at a time when things are not shaping so well in the Indian crisis.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

MOLLY CURES A COWBOY: Good two-reel subject with Ray Whitley and his singing cowboys.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SLEEPWAKER, THE: Walt Disney Cartoon—Here is Disney at his very best. One of the funniest color cartoons in quite some time.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Twentieth Century-Fox

ALL ABOUT DOGS: Terrytoon—Just a fair cartoon. A repetition of gags that have been hashed and rehashed.—H. Goldson, Plaza Theatre, Chicago, Ill.

NECK AND NECK: Terrytoon—A fairly good color cartoon—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

TRICKY BUSINESS: Cartoon—Seemed to get laughs, which, after all, is the purpose of a cartoon—C. A. Smith, Regent Theatre, Chapleau, Canada.

U. S. Navy

ON FAR EASTERN STATIONS: Good free reel—E. M. Freiburger, Paramount Theatre, Dewey, Okla

WITH THE ASIATIC FLEET: Entertaining free reel—E. M. Freiburger, Paramount Theatre, Dewey Okla.

U. S. Victory Film

YOUR AIR RAID WARDEN: Everyone in civilia defense should see this. It shows the complete workings of the affair in which each one plays a sma part. Practically everyone in this town is in Civilia Defense, so they got a lot out of it and enjoyed it.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred N. Y.

Warner Bros.

DRAFT HORSE, THE: Merrie Melody Cartoon Very funny. A bit different.—H. Goldson, Plaza Theatre, Chicago, Ill.

Guild Joins Warners

Leo Guild, who has had his own publici office in New York for the past several year has left for the coast to do expolitation wo for Warner Bros.

WARNER BROS. HAVE BEEN HONORED
TO TELL IN FILM THE STORY
OF
MAJOR HEWITT T. WHELESS
AND HIS HEROISM UNDER FIRE

A few months ago a new flying hero was introduced to America in a radio address by President Roosevelt. He was cited, decorated and promoted for doing his job in the American way. The American job you can do is to see that his story inspires as many people as come into your theatre. It's a pleasant duty.

Two reels, twenty-two minutes

"BEYOND THE LINE OF DUTY"

Produced with War Department Cooperation, with
MAJOR HEWITT T. WHELESS
as himself

NARRATION BY RONALD REAGAN
Directed by Lewis Seiler

WHAT ARE YOU DOING ABOUT SCRAP MONTH?

Jay Allen Dies; Long Active In Canada

Jay J. Allen, one of the founders of the film industry in Canada and widely known philanthropist, died in Toronto Western Hospital, October 17th at the age of 53.

He started his theatrical career in 1906 and developed one of the largest circuits in the Dominion, later extending his holdings to England, Russia and the United States. He became prominent as a film distributor, having the Paramount franchise for Canada and organizing Select Pictures, Ltd., in addition to companies handling early British features.

Mr. Allen was a director of Columbia Pictures of Canada and of Premier Operating Company, operating 38 theatres in Ontario and Quebec in partnership with Famous Players.

He was founder of the Federation of Jewish Philanthropies and of the United Jewish Welfare Fund and served as governor of Mount Sinai Hospital. He also was a member of the board of Holy Blossom Temple.

Mr. Allen was a native of Bradford, Pa., and moved to Brantford, Ont., in 1906. As a principal of the Allen Theatres, Ltd., he built theatres in Calgary, Regina, Moose Jaw and Toronto.

Survivors are his wife, two sons, Raymond and Larry, the latter now serving with Royal Canadian Air Force, and three brothers, Jules, Herbert and Sol, all of whom are identified with the Allen Theatre and distributing enterprises.

Thomas Haydock Milligan

Thomas Haydock Milligan, 76, whose magic lantern slide processes were the forerunner of the motion picture and made him famous in the entertainment field in the early part of the century, died October 13th, at his home in Philadelphia after a three-year illness. He was the last of a famous Philadelphia triumvirate, who pioneered in the art of throwing pictures upon a screen—Casper W. Briggs and Frederick D. Langenheim.

Mr. Milligan was the originator of the wet process slide, and it was a process he kept secret. The process produced colors which could not be produced by the dry tint process. His wife, Mary, and three daughters survive.

Isaac Marcus

Isaac Marcus, 72, an early exhibitor in Harrisburg, Pa., died October 14th of a heart ailment at the Harrisburg Hospital. Mr. Marcus started in the business in 1909 shortly after moving to Harrisburg from Philadelphia. Mr. Marcus later established what is now the Star theatre and in 1913 built the National theatre. He acquired the Rialto theatre in 1922.

Marie Tempest

Dame Marie Tempest, 78, stage star for more than 55 years, died October 15th in her London, England, home after a brief illness. At the beginning of the present war she advocated keeping open theatres and last year, 56 years after her first appearance, toured Britain in "The First Mistress Fraser." The bare outline of her stage career fills five columns of "Who's Who in the Theatre."

George Shuler

George K. Shuler, 57, treasurer of New York State in 1922-23 and a retired major in the U. S. Marines, died October 16th at Veterans' Hospital, Bronx, N. Y. Following his retirement as State Treasurer, Mr. Shuler for several years was owner and publisher of *Motion Picture Magazine* and *Motion Picture Classic*.

JAY J. ALLEN

Simon Ehrlich, Showman

Simon Ehrlich, 64, for more than 40 years an outstanding figure in the theatre field of the south and general manager of the Saenger-Ehrlich Theatres, Shreveport, La., died at a Shreveport hospital on October 10th after an illness of four days. The company which he managed operates practically every house in Shreveport, including two large downtown theatres, the Strand and Majestic.

A native of St. Louis, Mr. Ehrlich spent his early days there and in Little Rock. He spent a few years with railroads in the southwest and after taking part in amateur theatricals, became assistant manager of the Opera House at Tyler, Tex., before the turn of the century. In 1900, he was induced by his brothers, Joseph and Harry to move to Shreveport and join them in operation of the Grand Opera House, a legitimate theatre on Texas street.

Mr. Ehrlich had been a member of the Showman's League of America since his first attention was given shows in Tyler. Surviving only is a cousin, Mrs. Lawrence F. Kern of Shreveport. He was never married.

Maurice Campbell

Major Maurice Campbell, 74, former theatrical press agent, theatre and picture producer and film director for Famous Players, died in New York October 16th. He was prohibition administrator for eastern New York from 1927 to 1930. He was married to Henrietta Crossman, who starred in "Miss Nell," one of his productions.

Nathan Abrams

Nathan Abrams, 77, father of Leo Abrams, New York branch manager for National Screen Service, died in New York October 18th. Other survivors are a son, Sol Abrams of the Roosevelt theatre, Nassau, L. I., and a daughter Mrs. Rose Hode, wide of Hal Hode of Columbia.

Art Bishell

Art Bishell, long a film salesman, who two weeks ago was named ad sales manager for the Twentieth Century-Fox exchange in Seattle. died at his home in Seattle October 15th following a heart attack.

May Robson, 78, Was 58 Years An Actress

May Robson, Australian-born stage and screen actress, died in her sleep October 20th, at her home in Beverly Hills, Cal. She was 78 years old. In spite of failing health, Miss Robson appeared in motion pictures until less than a year ago. Her last role was in "Joan of Paris," released this year by RKO. She went before the cameras for the last time this winter when she made a community chest short subject with Lionel Barrymore and Lew Ayres.

For 58 years, Miss Robson was famous in England and America for her stage and screen characterizations. In 1934, she celebrated her 50th anniversary as an actress. She proclaimed that she was the only great-grandmother in the movies, following the birth of a daughter to her grandson in 1934. Frequently, she expressed her desire to "keep working right up to the final curtain," and also advocated that a person is as young as he feels, saying that she "always felt young." She was known in Hollywood and in the theatre as an "indefatigable trouper."

Miss Robson was born in Melbourne, Australia, April 19th, 1865, the daughter of Capt. Henry Robison of the British Navy and Julia Robison. She was educated in Brussels, Paris and London. Shortly after her early marriage, at the age of 16, to E. H. Gore, British inventor, Miss Robson came to New York. Her first successful starring role on Broadway was in "The Rejuvenation of Aunt Mary," in 1907.

Since 1924, Miss Robson appeared in scores of films, and is remembered particularly by screen audiences for her roles in "If I Had a Million," "Reunion in Vienna," "Dinner at Eight," "Lady for a Day," "Grand Old Girl," "Anna Karenina," "A Star is Born" and "Four Daughters." Her more recent pictures included: "Playmates," "Million Dollar Baby," "Four Mothers," "Irene," "That's Right, You're Wrong," and "Nurse Edith Cavell."

Surviving are her son and daughter-in-law, Mr. and Mrs. Edward Gore; her secretary-companion, Lillian Harmer, who had been with the actress constantly since 1910; a grandson, Robson Gore of New York, and two great-grandchildren, Virginia May Robson Gore and Robson Gore, Jr.

William R. Bowen

William R. Bowen, employed by the Warner Theatre circuit in Philadelphia for many years as a motion picture projector operator, died October 12th at his home in Pennsauken, N. J., of a heart ailment. He was a trustee of Local 418, Motion Picture Operators Union of America, and employed at Harners' Princess theatre, Camden, N. J., at the time of his death.

Cosmo Hamilton

Cosmo Hamilton, 70, novelist and playwright, died at the home of his brother, Sir Philip Gibbs, at Shanley Green in Surrey, England, October 14th. He legally took the name of his mother, Mrs. Helen Hamilton Gibbs, when he began his writing career. He was the author of more than 50 novels and 35 plays, many produced on Broadway and in films.

C. E. Anderson

C. E. Anderson, western manager for National Carbon Company, died from a heart attack at his home in Evanston, Ill., October 16th.

Willard Hart

Willard Hart, owner of the Norka and Rialto theatres, Akron, Ohio, died October 18th at Saranac Lake, N. Y., after a long illness.

"We have not seen a film to equal it"

N.Y. TIMES

5 SENSATIONAL WEEKS AT THE Globe THEATRE ON BROADWAY

A REPUBLIC RELEASE

MOSCOW STRIKES BACK

AN ARTKINO PRODUCTION

EDWARD G. ROBINSON

(NARRATOR)

English Commentary by.. ALBERT MALTZ *Editing and Montage by* SLAVKO VORKAPICH · *Musical Score Arranged by . .* DIMITRI TIOMKIN · *In Charge of Production . .* NICHOLAS NAPOLI

BUY U. S. WAR SAVINGS BONDS

Wanger Heads Academy Again

Walter Wanger was elected president of the Academy of Motion Picture Arts and Sciences last week at a board of governors meeting in Hollywood. The board also reelected James Hilton, Rosalind Russell and George Stevens, vice-presidents.

The new board, holding an initial meeting, also reappointed Colonel Darryl F. Zanuck chairman of the Academy's Research Council. Colonel Nathan Levinson, who has been Academy treasurer for some time, was named to a vice-presidency.

Other officers chosen were: Pete Smith, secretary; John Leroy Johnston, assistant secretary; Donald Crisp, treasurer, and Nat Finston, assistant treasurer.

Mr. Johnston's election marks the first time a publicity man has been named to an executive position in the Academy.

New Pittsburgh Booking Group Has 11 Houses

The recently organized cooperative booking arrangement of the Shapero-Fineman-Mervis interests, one of the few pooling combines in western Pennsylvania, includes 11 houses in Pittsburgh and suburbs.

Gets Exploitation Post

Samuel Seigel, formerly handling exploitation in the Pacific northwest for United Artists, has joined Vic Gauntlett's exploitation department of Hamrick-Evergreen Theatres in Seattle.

Paramount Lidice Short Heard on WNEW

The story of the Nazi massacre at Lidice, Czechoslovakia, as pictured by Paramount in the Victory Short, "We Refuse to Die," will be broadcast over Station WNEW, New York, and will be picked up by nine stations along the Atlantic seaboard, on Sunday night, from 7:30 to 8 P. M. It will also be short-waved to the people of the Axis nations and in the occupied countries as well as to allies of the United Nations.

In addition to a dramatization of the story, in which the principal roles will be played by Madeleine Carroll, Joseph Schildkraut and Eric Von Stroheim, with Clifton Fadiman, executive chairman of the Lidice Lives Committee, as narrator, the broadcast will feature Dr. Eduard Benes, President of the Czechoslovakian Republic, in an address from London. Phil Cohen will produce the program.

Council Reviews 18

The Better Films Council of Chicago reports that from September 5th to October 5th they reviewed 18 pictures, classifying four as "family" and 14 as "mature." In the family group are "Across the Pacific," "Between Us Girls," "I Married an Angel" and "Orchestra Wives." Classified as mature are "Destination Unknown," "Escape from Crime," "Footlight Serenade," "The Gay Sisters," "Highways by Night," "Jackass Mail," "I Live on Danger," "Isle of Missing Men," "A Man's World," "One Thrilling Night," "Phantom Killer," "Tomorrow We Live," "Through Different Eyes," and "Wake Island."

Fire Destroys Theatre

The Sparks theatre at Sparks, Nev., was destroyed in a fire recently with a loss of $75,000.

ACTION

He is Ready!

When your projection room machinery doesn't move, your theatre's job in the win-the-war effort is in danger. Protect the equipment in your projection room against the needless waste that stops the wheels: take advantage of what Altec Service knows about conservation. Save vital materials for the war effort, protect your theatre: call in the Altec Service man—he is ready for action now!

ALTEC
SERVICE CORPORATION
250 West 57th Street
New York, N. Y.

OUR KNOW-HOW • • OUR KNOW-WHY • • ARE YOUR FAITHFUL ALLY

IN NEWSREELS

MOVIETONE NEWS—No. 12, Vol. 25.—President talks to nation about war manpower. . . . Willkie home from tour of war fronts. . . . General Stilwell in India. . . . 'Chutes for Australia. . . . Mass enlistment in U. S. Navy. . . . Lew Lehr. . . . Physical fitness watchword of growing U. S. Army.

MOVIETONE NEWS—No. 13, Vol. 25.—Willkie reports after return from China. . . . Biggest Allied convoy fights way to Russia. . . . Navy heroes honored. . . . Awards for Army men. . . . British woman general sees WAACS parade. . . . Notre Dame defeats Iowa Pre-Flight.

NEWS OF THE DAY—No. 210, Vol. 14.—Roosevelt message pledges avenging of Nazi crimes. . . . Willkie home after record tour of war fronts. . . . China builds victory army with aid of American arms. . . . Italian aliens freed from stigma of the term "enemy." . . . Scrap drive. . . . Babies first in air raid.

NEWS OF THE DAY—No. 211, Vol. 14.—Willkie reports to the nation on the war fronts. . . . Convoy fights way through to Russia. . . . Record flood hits nation's capital. . . . Deckhouse crashes at Kaiser's Portland shipyard.

PARAMOUNT NEWS—No. 15.—Navy trains Negro volunteers. . . . Prepare sardines for Army. . . . Statue commemorates Lidice. . . . Girl mechanics. . . . Willkie back for world report. . . . U. S. trains new Chinese field army. . . . Congress acts on 18-19 draft. . . . Cornell's commando training.

PARAMOUNT NEWS—No. 16.—Floods down in capital. . . . Induct sled dogs. . . . Scrap drive begins to show results. . . . Willkie shown in China. . . . Back home Willkie gives report. . . . Allied convoy gets through to Russia. . . . Rescued sea heroes.

RKO PATHE NEWS—No. 15, Vol. 14.—General Stilwell trains Chinese. . . . FDR asks for draft of youth. . . . Willkie ends tour at capital. . . . Italians off enemy alien list. . . . Disney's insignias in demand by armed forces. . . . Statue commemorates Lidice. . . . New Aussie song.

RKO PATHE NEWS—No. 16, Vol. 14.—Willkie shown in China. . . . Record flood hits Washington. . . . 18-19 youths rush into Army. . . . Football.

UNIVERSAL NEWSREEL—No. 128, Vol. 15.—FDR says 18-19 youths needed in armed forces. . . . Stilwell trains Chinese troops. . . . Women taught blind flying. . . . Welcome soldier brother. . . . Aircraft war council meets. . . . Navy gives old Oregon scrap. . . . New tank rough on saboteurs. . . . Town closes to pick cotton.

UNIVERSAL NEWSREEL—No. 129, Vol. 15.—Convoy to Russia gets through. . . . Deckhouse crashes on ship. . . . Greatest tax bill in history. . . . Dog joins Army. . . . Irish upset Iowa Pre-Flight. . . . Teen-age boys rush to colors. . . . Flood water menaces capital.

Expand 20th-Fox Radio Exploitation

In an expansion of the Twentieth Century-Fox radio department, Hal Horne, advertising and publicity director, has divided the duties of the department between Robert Montgomery and Ted Lloyd, who are charged with expanding the radio division on a scale equal in importance with the newspaper publicity and fan magazine departments.

Mr. Lloyd will concentrate on national radio programs and handle commercial tieups in the east and also personal appearances of Twentieth Century-Fox stars who comes East to aid in patriotic drives or for premieres of future pictures. Mr. Montgomery will have charge of all radio activity designed for exhibitor service and especially keyed to first run engagements in the assist-caimpaign first run houses and also will have charge of music exploitation including records and sheet music, name band plugs for individual songs and record tieups

Psychology Aids Theatre Display, Students Told

Good theatre display requires applied psychology of the best sort, students in New York University motion picture courses were told Thursday in a lecture by George Hoffman, director of publicity at the New York Rialto theatre. Most good theatre managers understand and use mass psychology as well as any university professor, although they omit the scientific terminology in applying it to theatre display and advertising, he said.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Some Find It Tough

The fellow whose pictures are so old that the newspapers can't give him any break; the man whose newspaper just won't cooperate because it just doesn't run publicity; the second or third best theatre in a town where the biggest and best houses get all the breaks; the town so small that there is nobody on the street to see a window display; those are the stepchildren of the industry. But those are the boys who win Quigley Awards. It is a remarkable fact and a never-ending source of satisfaction to your editor that this condition exists.

On the other hand, the first run manager in the big city, while he has the opportunity and facilities for exploitation, may not indulge in it because he is without competition. The city manager for the large circuit often finds himself in this position. The small town manager can find many alibis for sitting back and letting each show take care of itself. After all, his longest run is three days.

Let us, therefore, examine the Third Quarter Quigley Award winners from the point of view of location. Some of you Round Tablers who may think that you haven't a chance may find a situation analogous to your own.

Clayton Cornell, winner of a Plaque for a second time, manages the Pontiac theatre, Saranac Lake, N. Y. It's the only theatre in town and there is no competition to speak of nearby. There is no daily paper; no big stores have windows available; no crowds gather anywhere for distribution of heralds. But Clayt won a Plaque for a second time.

Next comes Bill Elder of Loew's theatre, Indianapolis. Bill runs a first run theatre. Of course, he has the best product. But Bill has a daily tieup with one newspaper which gives him free space in exchange for a classified ad tieup. He sees all the columnists on the papers. He is friendly with the motion picture editors of the newspapers. He gets window displays in the downtown stores. But he has tough competition. He has to get up early to beat it.

The other Plaque winner this Quarter was Ed Fitzpatrick of the Poli theatre in Waterbury, Conn. Waterbury is a smaller city than Indianapolis but the competition is even tougher. There are two newspapers there and they're not too generous with publicity. In fact, newspaper publicity is conspicuous in Ed's campaigns only through its absence. But Ed is enterprising enough to go far afield to surrounding towns to draw more patrons.

Among the Medal winners, the same situation holds true: Louis Charninsky of the Capitol, Dallas, has never played the best product. Marlowe Conner's Capitol in Madison, Wis., is up against the tough competition of the Fox Wisconsin Circuit, whose managers are all showmen. If Marlowe's picture isn't one that appeals to the college students (and their number steadily shrinks), he must resort to heavy exploitation—and he does. Dick Feldman at the Paramount in Syracuse doesn't have the ace house or the top product. There are several theatres of more importance there. Art Krolick at the Century in Rochester has a first run theatre but the keenest of competitive situations and Art doesn't always get top product. Many of his pictures are problem children. Bill Morton at the Albee in Providence has an uncooperative newspaper. Providence is not the most prosperous of cities even in war time but Bill uses all the means at his disposal.

All this is by way of encouragement to those who are sitting on the sidelines and not entering the Quigley Awards competition. There are no qualifications for an entry for an Award other than that it be exploitation and clearly and lucidly explained.

— — —

Continuous Performance

Although "Salute to Our Heroes" month is now a matter of history, the drive to sell War Bonds and Stamps continues. That was just an added spurt for one month to give an extra added push to the campaign. Every theatre which has been selling War Bonds and Stamps will continue to do so for the duration. That was made quite clear by the War Activities Committee last May when the campaign opened in theatres.

It is to be hoped that the showmen will be as successful in obtaining cooperation during the balance of the campaign as they were during September.

Cooperation has been the keynote of these campaigns. For example, as reported in last week's issue, Joe Lee, publicity director for the Fox, Brooklyn, bought space to advertise a War Bond show in the opposition Loew's Metropolitan. Recently come to our attention is evidence of ingenuity plus cooperation from White Plains, N. Y. The five theatre managers in this city, including one from the distaff side, have erected an Army-Navy baseball board. The baseball game is won by whichever side has the greatest number of 25 cent War Stamps bought for its team.

—BOB WILE

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THE MAJOR AND THE MINOR (Paramount): The provocative catchline: "Is she a kid or is she kidding?", can be used in the lobby and on the front to good advantage. There are several suggestions in the press book as to how this may best be done. Those who have time and material with which to build lobby displays might study this section with profit. There is art available for a post card message which would put the picture over to a mailing list. The dialogue from one of the most amusing scenes in the picture can be reproduced in a herald with a teaser cover reading: "What every young girl should know". There is a sequence reprinted in the press book for this purpose. Since the picture shows Ginger Rogers made up as a young girl, it would tie in with the film itself to offer half price admissions to women who come to the opening garbed as minors. Bring those who come onto the stage for a judging of the best "major-minor" in town. The fact that Ginger Rogers' mother has a role in the picture can be used to play up a mother-daughter contest. The quest can be for the most beautiful mother and daughter or for the mother and daughter who look most alike. This sort of contest can be run through the newspapers or in the lobby and on the stage with the aid of a tieup with a local photographer. A number of contests are suggested in the press book, some of them one day affairs and others to be spread over longer periods. The one day affairs are good for those who use them in programs. There's a hit tune with the same title as the picture but it doesn't figure in the film itself, so too extensive selling along this line is not advised. Clothing store tieups can be arranged, using the title as a catchline—military uniforms as well as little girls' clothes could be sold in this manner.

SPRINGTIME IN THE ROCKIES (Twentieth Century-Fox): Here's a musical; so, of course, the obvious selling slant is the music. This should be sold through music stores with window and counter displays of the sheet music as well as the recordings of the songs from the picture. Among the songs is one called "I Had the Craziest Dream". A contest in which newspaper readers or patrons receiving a program recount their craziest dreams would tie in perfectly with this song title. Another song title is "A Poem Set to Music" which suggests that local bards attempt to set their own work to music. This would make an interesting contest. Carmen Miranda is the epitome of the exotic to a lot of people, so exploitation centering around her headdresses would attract attention. This could be arranged by a tieup with a hat shop. Another musical angle is that in the picture Carmen Miranda sings "Chattanooga Choo-Choo", last year's hit, in Portuguese. There is a tieup with the Canadian Pacific Railway which can be used; the railroad runs to the Chateau Lake Louise in the Rockies, which is the locale of the picture. Colored enlargements of this scenery would tie up the locale as well as the technicolor. A coloring contest would also emphasize the latter point. There are special stills in color for lobby display purposes. This picture is a good one to sell over the radio, particularly on account of the music. Radio stations can be asked to play the music with announcements about the film.

Red Cross Benefit Held For "Wake Island"

Jerry Zigmond, manager, and Katherine Ryan, publicity director, for the Newman, in Kansas City, Mo., received the cooperation of the American Red Cross and the American Legion in connection with a special showing of "Wake Island" prior to the regular opening of the picture. Held for the benefit of the Red Cross, the entire proceeds for the show were turned over to that organization.

The ceremonies on the stage included the presentation of a bronze plaque to the local Marine Corps League, recruiting done from the stage, numerous broadcasts were held and some of the leading merchants cooperated by featuring window displays which were tied directly to the picture.

Radio Program Promoted By Cornell for Theatre

Clayton S. Cornell at the Pontiac, in Saranac, N. Y., has completed a promotion with the local radio station whereby the theatre is to receive gratis two one-quarter hour programs weekly, plugging the current and forthcoming attractions. In return, the theatre contributes a few passes for contest prizes, and a one frame trailer advertising the program and listing the station call letters and dial number.

The program continuity will consist of press book material, star biography, recorded tunes from musical pictures, transcriptions from certain pictures, etc. The time has been arranged with an eye to the greatest possible listening audience and follows a news program from Washington.

Service Sweethearts Sought For "Seven Sweethearts"

A city-wide quest for Cleveland's Seven Service Sweethearts was instituted by Ed J. Fisher ahead of "Seven Sweethearts" at Loew's State theatre. Young girls who are doing their part to promote the war effort on the home front were invited through one of the cooperating newspapers to describe their activities in a letter of 100 words or less and send it to the Movie Contest Editor.

The winners were rewarded with a full night of entertainment, which included a dinner at the Cleveland Hotel, being a guest of the theatre to see the picture and then a gala climax of dining and dancing at one of the leading night clubs. Not to be overlooked was the fact that Fisher also supplied escorts for the girls in the persons of seven blue jackets selected by Lt. Ralph H. Dombey, district Navy recruiting officer. To the 25 runners-up in the contest, guest tickets to the show were awarded.

The paper came through with stories and art work right up to the big night, which included photos of the seven winners together with their escorts.

Callow Ties "Sister Eileen" To Stage Door Canteen

Everett Callow, publicity director for the Warner theatres in Philadelphia, arranged for a service man to accompany Janet Blair to the local premiere of "My Sister Eileen" at the Fox Theatre. The service man was selected by means of a letter contest conducted through arrangements with the Philadelphia Stage Door Canteen. For a week in advance of the opening, announcements of the "big date" were made every evening at the Canteen. The service man giving the four best reasons why he would like to take out the film star was the winning warrior. Hostesses at the Canteen assisted the service men in writing the letters and the committee heads at the Canteen served as letter judges. The winner not only escorted Miss Blair to the picture opening, but also took her to dinner and was feted by the actress in a special party held at the Canteen afterward.

RKO Issues Brochure On Mailing Lists

Recently distributed by Harry Mandel, director of publicity and advertising for the RKO Theatres, was a mimeographed brochure for the circuit's managers containing suggestions for building up a mailing list.

Suggested is that a girl be seated in the lobby at a desk containing a large book in which she enters the names and addresses of patrons wishing to receive "novelties, surprises and something unusual." In addition, cards are to be made out and dropped into a ballot box supplied for the purpose. A special trailer has also been prepared.

Student Body Sees "Mrs. Miniver"

So impressed was the priest of the Sacred Heart College with Sid Scott's showing of "Mrs. Miniver" at the Capitol theatre, in Sudbury, Ontario, that he gave the college a half holiday, providing they all went with the Brothers to see the picture. Scott says he had every one from the school attending the show.

PRODUCTION CENTER
of Hollywood's
Most *Distinguished* Producers . . .

GENERAL SERVICE STUDIOS

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STUDIOS

Western Electric SOUND SYSTEM

(A DIVISION OF GENERAL SERVICE CORPORATION)

unt STROMBERG ☆ *Alexander* KORDA ☆ *Arnold* PRESSBURGER
harles R. ROGERS ☆ *Edward* SMALL ☆ *Benedict E.* BOGEAUS

. . . *Released thru United Artists* . . .

Three-City Bond Campaign Arranged by Theimer

Lawrence Theimer, district manager for the Charlotte, Greensboro and Durham Drive-In Theatres reports they started their Bond and Stamp Drives with special late show premieres on September 6th, the night before Labor Day. Admission to the premieres was the purchase of five dollars in War Stamps or a Bond; no other ticket was sold. Tickets were printed and distributed to the merchants, banks, stamp booths throughout the cities and postoffices in each town. All these outlets displayed window cards on the premiere nights also. The radio stations and newspapers were very generous with gratis spots, ads and stories.

Permission was obtained from the Charlotte chief of police to placard all the lamp posts on both of the main streets; 200 window cards were distributed thus. Some fifty merchants, four banks, and five booths operated by the Veterans of Foreign Wars distributed the tickets, also the post office. The three radio stations WSOC, WAYS and WBT furnished gratis spot announcements for one week prior to the show. Both the Charlotte *News* and *Observer* ran gratis ads and stories beginning 10 days in advance.

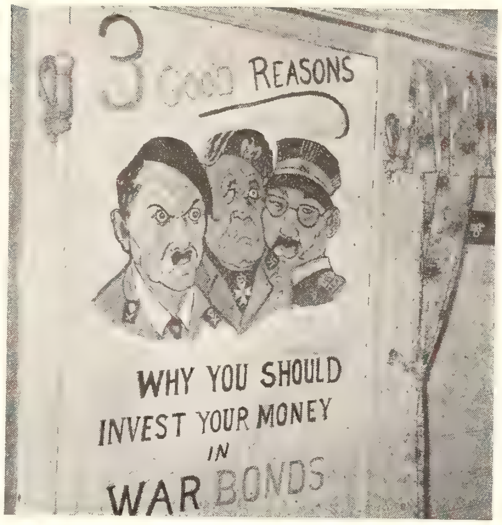
The campaigns in Greensboro and Durham followed the same pattern. The result was the sale of over $45,000 worth of War Stamps in the three towns, since 3,000 tickets were distributed in each town, which could only be obtained through the purchase of five dollars in Stamps or a Bond.

Prytz Gets $8,000 in War Bonds At Special Show in Duluth

Obtaining the services of a Marine Sergeant, an Army Sergeant, a Chief Petty Officer of the Navy and a Coast Guardsman carrying flags and two more Coast Guardsmen with rifles to act as color guards, Roy Prytz started his show at the Granada, Duluth, with "God Bless America" followed by the National Anthem. While the songs were being rendered, the color guards marched down the aisle and on to the stage amid the applause of the audience with the flags spotted to best advantage.

Don McCall, ace announcer from the local radio station, took over as master of ceremonies. He gave a pep talk, led community singing and called for three cheers for the nation's fighting men.

District Judge Kenny gave a short, inspiring talk followed by more community singing led by the master of ceremonies. At this point the audience was requested to pledge for Bonds. Roy had a dozen people spotted in the audience who led off and took over every time things slowed up. All told, pledges amounted to more than $8,000.



This lobby display was used by Gerard A. Savoie, manager of the Colonial, Pittsfield. It was painted on a large mirror. The background was white with red and blue letters. It attracted a lot of comment.

Graefe Honors War Mothers With Flowers, Special Program

A special letter was sent by Herbert Graefe, manager of the Wisconsin Rapids (Wis.) Theatres to all the mothers of service men in his town. It invited them to a series of War Mothers Nights held at the theatres. There was a special program each week. Flowers were given the first week to the mother with the most boys in service; the second week to the mother whose son has been in the armed forces the longest; the third to the one who was furthest from home and the fourth to all of them.

Matlack Underlines Ads for Bonds

Taking advantage of the theme of "Kukan, the Battle Cry of China," Jack Matlack of the Hunt theatres, Medford, Ore., inserted a line underneath his ad, which illustrated a bombed Chinese city, plugging the theatre's sale of War Bonds. "This could happen here," read Jack's copy, "buy War Bonds and it won't."

DEMOCRACY'S WORST ENEMY!
FOR OUR FIGHTING FORCES WHEREVER THEY MIGHT BE
ON LAND
IN THE AIR
AT SEA
BUY WAR BONDS

This lobby display in the Martin theatre, Andalusia, Ala., was designed and painted by Roy Gamel, manager for "Salute to Our Heroes" Month.

Grott Ties Programs To Bond Sales Drive

Ingeniously using his picture titles to tie in with his Bond Sales Drive at the Met theatre, in Baltimore, Harold Grott turned the front page of his house programs over to the effort.

> For example, one program carried a large cut of a calendar with copy in handwriting reading:
>
> "I've got a Big Date with 'My Favorite Blonde' to buy War Savings Bonds and Stamps in the Lobby."
>
> Ray Milland and Paulette Goddard with a balloon from Milland's mouth carrying copy: "Looks Like 'The Lady Has Plans' to Buy War Savings Bonds and Stamps".
>
> Rosalind Russell and Fred MacMurray laps, the latter with a pad and pencil in hand; here the copy coming from Roz said: " 'Take a Letter Darling.' Buy War Savings Bonds and Stamps."

Still other programs, not necessarily devoted to picture titles, included cut of Uncle Sam with copy: "O.K. Movie Goers. The Treasury Department has named the entire motion picture industry as the spearhead for its September offensive" etc. Still another featured the face of a smiling soldier with the words: "Thanks for buying that Bond." Some of the programs are printed in black and white, while others are tinted for added attraction.

Balducci in New Position Speaks to Factory Workers

Arriving in his new location at the Norbury theatre, in Ellenville, N. Y., a week before the Drive opened, Antonio C. Balducci started his campaign by lining up all the women's organizations, merchants, businessmen and lecturing to factory groups on Bonds and also taking the opportunity of introducing himself. Tony also reports that the establishment of a Victory Bond Booth went a long way toward boosting the sales, since the town had not previously had one. In addition, the theatreman also promoted a cooperative page of ads from his local merchants with streamer across top reading: "The War Can Be Won Here"; this was followed by industry institutional selling.

Hamilton Opens Closed House To Handle Bond Premiere

Norwalk, Conn., with a population of 42,000, sold during the month of September $716,000 worth of bonds and Al Hamilton, manager of the Empress theatre in South Norwalk, says he thinks the city can well be proud of this record.

Most successful part of Al's campaign was the staging of the War Bond premiere of "Wake Island." In addition to the picture, Lily Pons, Andre Kostelanetz, Lawrence Tibbett and Horace MacMahon appeared on the program. The sale of Bonds was so great that Al had to open the closed Norwalk theatre to handle the crowds. The total "take" for the Government on the premiere was $150,000.

The climax of the September campaign was a rally at a local park attended by Governor Hurley, Congressman Downs and other Government and Treasury officials.

Radio Contest Launched For "Panama Hattie"

Wide radio coverage was promoted by Ed Fitzpatrick at Loew's Poli, in Waterbury, to usher in his date on "Panama Hattie." On Station WBRY, Fitz promoted an interesting 15-minute contest program called "Down Melody Lane with Ann Sothern." Listeners were asked to name song hits from former Sothern hit such as "Lady Be Good," etc. The studio pianist played a few bars of music from each song, enabling listeners to remember them. The first 1— persons calling into the studio with a correct list of song hits and picture titles received a guest ticket to the picture.

One of the announcers on WATR's morning shopping spot, plugged the nautical fashions worn by Ann Sothern and Virginia O'Brien in the picture. Through a tieup with one of the local music stores, the picture received splendid announcements on their radio program, plugging their sale of the picture's recordings and theatre playdates.

Marquee Teaser Cards Employed for "Miniver"

Starting two weeks in advance of "Mrs. Miniver" at the Cameo, in Rochester, Joe Goldstein used a series of ads under his marquee with copy changed periodically. Such copy as "She's Coming. The Woman on everybody's lips. M. M. says Buy Bonds and Stamps Now. Watch for Her," or "M. M. will be starting here Sunday," etc. Advance stories and art were landed in the papers, window streamers placed about town and a special false front constructed for the run.

An effective window display was promoted by Joe featuring a blowup of a scene from the picture on the Minivers in an air-raid shelter and tied directly to first aid supplies recommended by the local OCD. The window received plenty of attention, especially since it was located at a strategic bus stop.

Juke Box Machines Tied To "Orchestra Wives"

Elmer Pickard, manager of Warners' Fox theatre, Philadelphia, tied in with the juke box operators for "Orchestra Wives." Operators of automatic phonographs placed 11 x 14 cards on 10,000 juke boxes in the city to celebrate the selection of "Kalamazoo" from the screen score as a hit parade leader. In addition, 10,000 copies of "His Master's Voice," fan magazine published by the Victor record company, were distributed on opening day. The issue was entirely devoted to Glenn Miller's orchestra and its appearance in the picture, and the back page carried a plug for the picture's showing at the Fox theatre along with an announcement of coming attractions.

Newsboys Hosted

In celebration of National Newspaper Boys" Week, 80 carrier salesmen of the Scranton *Tribune,* who sold the largest number of War Savings Stamps, were guests of the Capitol theatre management. It is reported that more than 11,000 stamps were sold.

SPECIAL RECOGNITION for SCRAP DRIVES

¶ The Round Table is pleased to be the medium through which the ten best exploitation campaigns in connection with the scrap drive will be honored. The five best campaigns to be received during each of the next two months will win for their authors a special Citation from Donald Nelson, head of the War Production Board.

¶ Judges for this contest will be from the regular panel of the Quigley Awards Committee.

¶ Those showmen who have already sent in scrap campaigns for consideration for the Quigley War Showmanship Award will have their entries considered for these special Citations.

¶ The special Citations in no way conflict with the Quigley War Showmanship Award.

¶ Any showman is eligible. No fancy books need be submitted. A plain statement of what has been done together with photographic evidence, clippings and any other pertinent data will aid the Judges in arriving at a decision.

¶ There are no other rules.

"Football Thrills" Tied To Sinkwich, Local Boy

In conjunction with Pete Smith's "Football Thrills of 1941," Frank Bickerstaff at the L. & J. Palace, in Athens, Ga., was able to get quite a bit of publicity on the short, since it featured Frankie Sinkwich, All American, at the University of Georgia.

"Bick" landed a couple of stories in the paper on the sports page calling attention to the short and also plugs on the radio three days in advance of the opening and all during its run. The short was also plugged at the University's Friday night radio program and announced at a huge pep meeting which the students had before the team left to play Mississippi.

Bridal Party Street Ballyhoo Aids "They All Kissed the Bride"

A bridal party in an old-fashioned carryall paraded through the streets of Fall River, Mass., as part of Fred Weldon's advance on "They All Kissed the Bride" at the Empire theatre. The four young people in the party were correctly dressed, even to flowers. Old Dobbin made a big hit and the publicity program also included spotting of readers on all radio programs following broadcasts of news. Extensive newspaper advertising in both local and suburban papers was used, and a guessing contest offered tickets to those correctly guessing the number of kernels of rice in a bowl in a downtown grocery store window.

"Divide and Conquer" Booklets Distributed by Cornell

For his date on "Divide and Conquer" at the Pontiac theatre, in Saranac Lake, N. Y., Clayton Cornell imprinted the backs of 400 copies of the booklets with title, theatre sig and dates, and distributed these to select homes in town where they would be most useful. A one-sheet in lobby frame was used a week in advance, sniped with plug on regular prices and dates. Art was carried in the press with special attention to the subject in ads and radio spot announcements also carried a strong plug for the picture.

Andrews Sisters Autograph Records for Emley in Stores

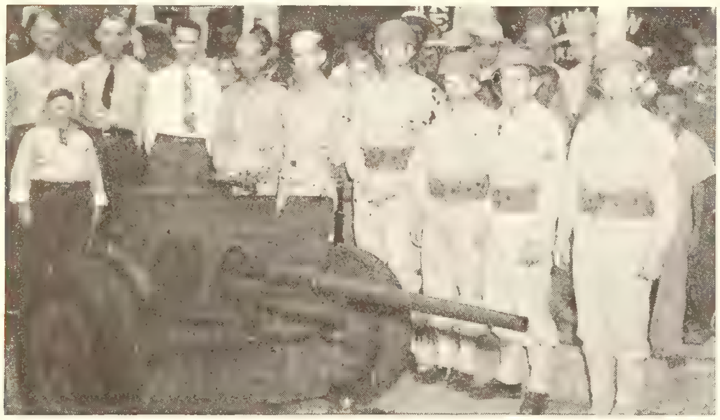
While substituting for the manager of the Strand theatre, in Elmira, N. Y., Deane H. Emley to put over the personal appearance of the Andrews Sisters, arranged for the girls to autograph any of their records purchased at three different stores. The cooperating merchants ran ads to this effect together with the hours the girls would be at each store; a plug for the show at the Keeney was also included.

Insignia Booklets Distributed

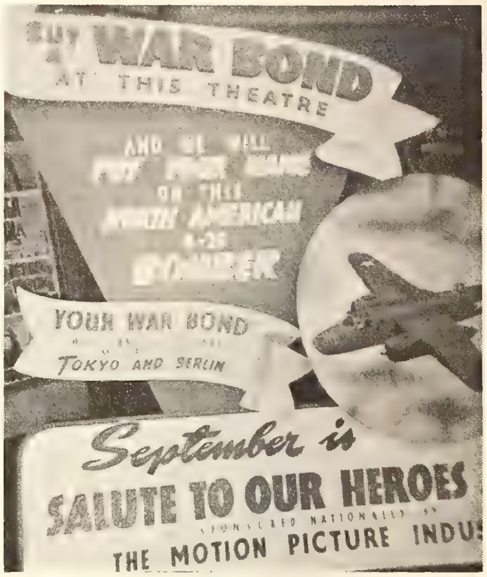
During the showing of "Wings of the Eagle" at the Palace theatre, in McAdoo, Pa., Pete Sidari and William Elliott distributed free booklets on "How to Tell the Rank of Any Member of Our Armed Forces."

WAR SHOWMANSHIP

Still more contenders for that Special Quigley War showmanship Award

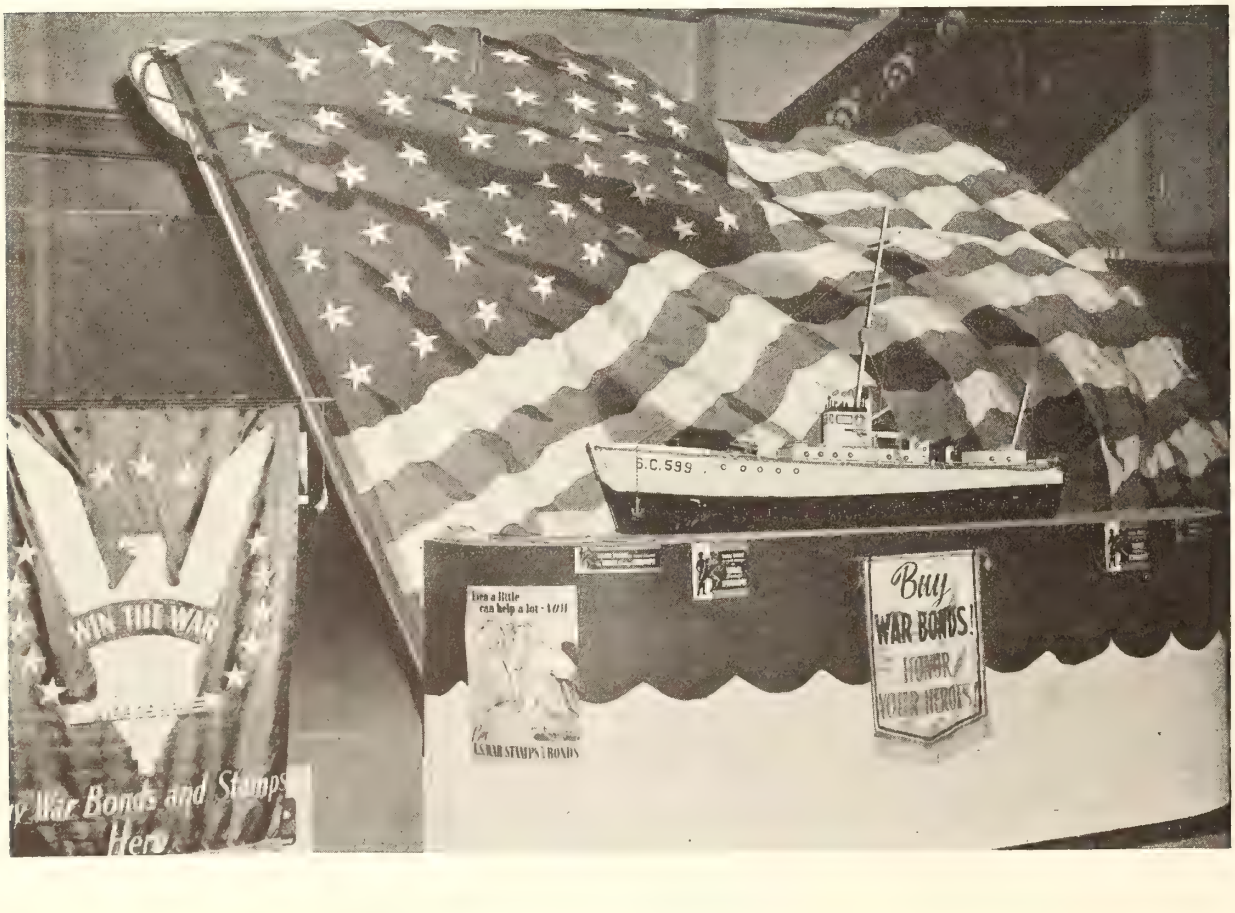


Dwight Seymour is proud of the fact that $15,585 worth of Bonds were sold at the Erie theatre, Hugo, Okla. Hugo's population is 7,000. In the photograph of the Bond rally, Dwight is the civilian furthest to the right.

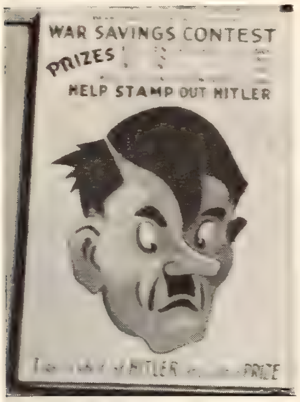

BUY A WAR BOND
AT THIS THEATRE
YOUR WAR BOND
TOKYO AND BERLIN
September is
SALUTE TO OUR HEROES
THE MOTION PICTURE INDU

This unique tieup at the Capitol theatre, Dallas, Tex., was engineered by Louis Charninsky, manager. Every purchaser of a War Bond was entitled to put his name on a B-25 Bomber through an arrangement with North American. Special plaques in the interior bore the name of every purchaser of a War Bond at a Texas theatre in September.

A minstrel show of local talent was the feature of the War Bond celebration staged at the State theatre, Auburn, Calif., by C. J. Remington, manager. Incidentally, in a town of 4,000 people, 1,200 attended the show and bought War Bonds totaling $22,650.


WIN THE WAR
War Bonds and Stamps
Here
S.C. 599
Even a little can help a lot
U.S. WAR STAMPS BONDS
Buy
WAR BONDS!
HONOR
YOUR HEROES!

Nelson D. McCollom, manager of the Tivoli theatre, Gary, Indiana, used this striking display in the lobby of the house during "Salute to Our Heroes" month. It measured 15 feet in length. Dominating it is the flag from the Treasury Department's 24-sheet and the six-foot model of the sub-chaser shown on the platform.


WAR SAVINGS CONTEST
PRIZES
HELP STAMP OUT HITLER
HITLER
PRIZE

This eight by 12 foot board is on the City Hall and Market Square of Brantford, Ont., placed there by the Brantford Theatres Association. Personnel of this group is: Hamilton Bowes, Brant; Ernest Moule, Capitol; Ben Schacker, College; Harry Solmon, Esquire.

By Joseph R. Marcello

The "Sea bees," newest fighting force, turned out en masse on the stage of the Albee, Providence. Bill Morton, publicity man for the theatre, is at the microphone. A drill team and a 40 piece band aided in the sale of $10,000 in Bonds.

Arnold Stoltz carried this intriguing lobby display in the obby of the Avon, Utica, N. Y., for several weeks. The kids bought a lot of War Stamps trying to win these toys.

VICTORY BOND HOUSE
VICTORY BOND HOUSE
BUY HERE
BONDS
STAMPS

These "Victory Girls" are debutantes of Hot Springs, Ark. Sponsored by the local service clubs, they sold War Bonds at the Paramount theatre for Clyde Smith, manager.

DRIVE A NAIL IN
Hitler's Coffin
CHARGE 10¢ WAR STAMP

John Barner and Ken Woodward of the Grand and Clifton theatres, Huntingdon, Pa., used this stunt in putting over the Huntingdon County Bond Drive. Joe Shapiro (above, left) Mt. Union, Pa., exhibitor, was County drive chairman.

Joe Nevison, manager, and Morris Stein, assistant, at the Bromley, Philadelphia, pose with their Victory girls, organized through the local high school to sell Bonds through the theatre.

THEY'RE IN THE RUNNING

Below are listed the first showmen to submit campaigns for the Fourth Quarter Quigley Awards. No campaign submitted for the special Quigley War Showmanship Award is listed here. A separate listing of them will be carried next week.

FRANK BICKERSTAFF
Palace, Athens, Ga.

JOSEPH BOYLE
Poli Broadway, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

JAMES A. CAREY
Hiway, York, Pa.

LOU COHEN
Poli, Hartford, Conn.

KEN COLLINS
LEN TUTTLE
Indiana, Indianapolis

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

ALLAN EASSON
Oakwood, Toronto, Can.

BILL ELDER
Loew's, Indianapolis

ED FITZPATRICK
Poli, Waterbury, Conn.

STEWART GILLESPIE
Elgin, Ottawa, Can.

JACK HAMILTON
Apex, Washington, D. C.

JOHN HEFLINGER
West End, St. Louis, Mo.

SIDNEY H. KLEPER
Poli Bijou, New Haven, Conn.

ARTHUR KROLICK
Century, Rochester, N. Y.

JULIUS LAMM
Uptown, Cleveland, Ohio

MILLARD OCHS
Strand, Akron, Ohio

LILLIAN V. PENNELL
Heart, Hartford, Mich.

LESTER POLLOCK
Loew's, Rochester, N. Y.

HARLAND RANKIN
Centre, Chatham, Ont.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

FRANK SAVAGE
Warner, Youngstown, Ohio

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY STEARN
KEN CARTER
Manring, Middlesboro, Ky.

ARNOLD STOLTZ
Avon, Utica, N. Y.

KNOX STRACHAN
Warner Theatres, Cleveland

Farr Gets Quadruplets to Aid in War Bond Rally

Biggest coup pulled by Jack Farr, manager of the Showboat theatre, Texas City, Texas, for the War Bond drive, was to arrange for the appearance on the stage of the famous Badgett Quadruplets of Galveston.

Jack also arranged a program consisting of brief talks by representatives of various unions and industries in Texas City and vicinity, each of whom told how many people in his organization had bought bonds and in what amounts.

Utica Theatres Hold Own Special War Bond Show

A special "Salute to Our Heroes" show was held at the Stanley theatre in Utica, in which all the local theatres participated. Admittance was limited to those persons who had purchased War Bonds during September. The audience represented purchases of more than $207,000 in War Bonds.

About $600 worth of merchandise was donated by local merchants and auctioned off by Arnold Stoltz, manager of the Avon, and Jack Breslin, manager of the Utica theatre there.

TELEGRAMS
are feature length stories in short subject form

WESTERN UNION
ACCOUNTING INFORMATION
TIME FILED

REMEMBER THAT YOU CAN CALL WESTERN UNION FROM HOME OR OFFICE. HAVE TELEGRAMS CHARGED TO YOUR TELEPHONE BILL.

WESTERN UNION
Everywhere

3 Big Events Aid Sales of Bonds in Utica

Theatres in Utica, New York, had Charles Laughton and Ann Rutherford in town one day to hypo the Bond sales. They were the guests of honor at a special dinner for which tickets were sold for $2; however, to purchase a ticket one had to buy a War Bond or exhibit one dated in the preceding week.

The following week a special vaudeville show was run at the Stanley theatre to which only purchasers of War Bonds were admitted. It was a midnight affair and the first vaudeville seen in Utica in a long time.

Another big Bond selling event was the visit of the Bondmobile to Utica, with effigies of Hitler, Hirohito and Mussolini in the rear seat. Anyone buying a Bond was entitled to push the Bondmobile enroute to Niagara Falls, where it was finally dumped over the brink. The visit of the Bondmobile brought sales of $193,300 in Bonds, an up-state record.

Arnold Stoltz, manager of the Avon theatre, was the publicity chairman for the Bond Drive. Jack Breslin of the Utica theatre addressed the crowd. Andrew Roy of the Stanley and Charles Gordon of the Olympic were co-chairmen of the drive. Harold Lewis of the Lincoln theatre, and Breslin, were in charge of special events.

Columns and columns of publicity were obtained by Publicity Chairman Stoltz on the three outstanding events. Pictures of Charles Laughton and Ann Rutherford appeared daily in advance of their visit. Arnold offered to let the first person who bought a $10,000 Bond escort Miss Rutherford into the dining room where the dinner was given. Various stores took special ads plugging the dinner and urging the purchase of tickets. Bonds totaling $239,025 were sold at the dinner which, incidentally, was held during a blackout.

School Children Enlisted To Sell Stamps for Twedt

To aid in the sale of War Stamps in his locality, H. S. Twedt at the Lido theatre, in Manly, Iowa, hit on the idea of enlisting the cooperation of schools in his billing territory to sell stamps for him during the month of September. So enthusiastic have the children become in pushing the project, reports "Doc" that they are now going to keep on selling the entire year. The Round Tabler sends along a copy of the school paper from Grafton, Ia., a town with a population of about 400 and nine miles from Manly, in which the kids pledge themselves to sell Stamps.

Bond Buyers Names Listed in Lobby

Measuring some ten feet in length by three in width is the lobby board used by Chris Chamales at the Roxy theatre, in Delphi, Ind., to further the sale of Bonds and Stamps. The board, decorated with McArthur pictures, the stars and stripes, etc., also features the names of all Stamp and Bond Buyers.

GREETINGS

October 23rd
Wilbur N. Degenhart
Allison Stanford
James R. Bartlow
Sidney A. Sommer
Walter N. Carroll

24th
Albert O'Neill
O. B. Wood, Jr.
Max Weg
Zeva Yovan

25th
Laverne C. Ingersoll
Oscar H. Miller
R. F. Hardin
Robert Lee Bell
Reek A. Feliziani
Harry F. Griggs
James V. Pisapia

26th
Paul E. Michaud
C. W. Woodall
Nat Mutnick
James W. Christian
Arthur Cohn
Bob Atkinson
Bartlett Dortch
Sidney Ginsberg
Leonard Tuttle

October 27th
Samuel Rose
Tazwell L. Anderson
Vern T. Touchett
Karl Walzer
Harry Rosenbaum
Cy Londner
J. Lloyd Miller
Frank W. Miller
Billy Pratt

28th
Stanley Gross
John Francis Wright
Ollie H. Browne

29th
Irving Feinman
Donald K. Ayres
W. Richard Bartholomew
Guy Jones
Robert W. Chambers
Gordon Woodruff
Will Harper
Fordyce J. Kaiser
Alfred G. Swett
Peter N. Chagaris
Joseph D. Marino
Charles Coussoule
O. L. Byrd

NEW JOBS FOR . . . . .

GEORGE R. PETERS, manager of Loew's Colonial theatre, in Reading, Pa., has been promoted to the managership of Loew's theatre, in Richmond, Va.; while W. Brock Whitlock, manager of Loew's Columbia, in Washington, Pa., has been advanced to the managership of the Reading house.

BARNEY COHEN, who recently rejoined the Warner circuit as assistant at the Victoria theatre, in Philadelphia, has been promoted to manager of the Park theatre there.

BILL LAFFERTY, manager of Warners' Liberty theatre, in Tacony, Pa., succeeds Bill Yearsley as manager of the circuit's Circle theatre, in Philadelphia. The latter has resigned to go west. Norman Bailey moves from the Nixon to the spot vacated by Lafferty and Bob Beisenson goes from the Park to the Nixon.

ED DUNN, former manager of the Tri-States Paramount, in Des Moines and more recently with the local Warner exchange booking department, has been named city manager of Central States theatres, at Norwalk, Neb.

JAMES CLEMMONS, formerly of Spencer, Ia., was named to replace William Haver as assistant manager of the Fort, Rock Island, Ill. Haver enlisted in the Army. Robert Danico, assistant manager of the Capitol, Davenport, and Richard Stoddard, manager of the Rockette, Moline, Ill., have entered the service. Richard Phillips was transferred to Fremont, Neb., replacing Rex Cool, now managing the Northwood, Northwood, Ia.

Allen Sparrow, left, is congratulated by Carter Barron, Loew's Washington chief, on his promotion from manager of Loew's, Richmond, Va., to Mid-Western division manager with headquarters in Columbus.

Exploitation Dates Abound in December

December 2nd
Monroe Doctrine—1823
3rd
Illinois Became a State—1818
8th
Eli Whitney Born—1765 (Inventor of the Cotton Gin)
12th
First Marconi Wireless across the Atlantic—1901
14th
Alabama Admitted to Union—1819
21st
Winter Begins
Pilgrims Landed at Plymouth Rock—1620
25th
Christmas
Washington Crossed the Delaware—1776
28th
Iowa Admitted to Union—1846
29th
Texas Became a State—1845
31st
New Year's Eve
West Virginia Admitted to Union—1862

JUNIOR SHOWMEN

BARBARA LOU, weight five pounds 13½ ounces, on Tuesday, October 6th, to Mr. and Mrs. Fontas Georgiades. The father is the manager of the Oshkosh theatre, Oshkosh, Wis.

Raymond Schreiber, Head of Midwest Circuit, New Member

One of the newest Round Table members is Raymond Schreiber, who is the president and treasurer of Midwest Theatres, Inc., which operates seven theatres, all in Detroit. Ray is a native Detroiter. He was born Dec. 5, 1907. He now makes his headquarters at the Colonial theatre, largest of the circuit.

Stewart Gillespie, of the Marks, Oshawa, Ont., was promoted to the Elgin, Ottawa. He was feted on leaving Oshawa. Left to right are Larry Ryan, Marks assistant; Gillespie; Dr. W. H. Gifford, Mayor of Oshawa; "Pop" Osier and Al Ford, of the opposition Regent.

By Staff Photographer

Mr. and Mrs. Fielding K. O'Kelly (he's manager of the Schine Strand theatre in Cumberland, Md.), spent a few hours in New York with their son, Fielding K. O'Kelly, Jr., lieutenant in the Quartermaster Corps, Army of the United States.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

WANTED FOR THE PANAMA CANAL: MOtion picture operators, with at least 3 years' experience. Salary $175 month. Must be capable of operating standard 35 mm. sound motion picture equipment, act as chief operator and make repairs ordinarily expected of a chief operator. Must be male American citizens, physically sound, and preferably under 45 years of age. Free transportation by plane from Brownsville, Texas, wages beginning date of departure from United States; also $5 per diem allowance from time of departure from home address until time of departure from States, and railroad transportation from home to Brownsville. Appointees must go to Isthmus alone. Bachelor quarters at reasonable rates available upon arrival. For particulars write "CHIEF OF OFFICE, The Panama Canal, Washington, D. C.," giving brief statement of training and experience.

TEXAS TOWN OF TEN THOUSAND WANTS good artist, one that can use air brush and do oil and water color work. Prefer one that can do short booth relief if necessary. Answering state age, draft classification, salary expected. BOX 1575, MOTION PICTURE HERALD.

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

WANTED: THEATRES TO LEASE IN VIRGINIA, West Virginia, North Carolina. BOX 1570, MOTION PICTURE HERALD.

THEATRE—PROFITABLE, MODERN. WISCONsin. Must sell immediately. Excellent gross and net. Terms to responsible party. BOX 1572, MOTION PICTURE HERALD.

THEATRE—MICHIGAN. BEAUTIFUL, MODERN house. Proven money maker. Lease and equipment. Some terms. Can be investigated thoroughly. BOX 1573, MOTION PICTURE HERALD.

CHICAGO THEATRE. AIR CONDITIONED. ALways profitable. Good reason for selling. Rigid investigation invited. BOX 1574, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

THEATRE CHAIRS — USED — LARGEST STOCK in the middle west. Parts for all makes. We also rebuild your chairs without interfering with the operation of your theatre. CHICAGO USED CHAIR MART, 844 So. Wabash Ave., Chicago.

WANT TO BUY USED BLOWER WASHERS, Drives motors, Popcorn machines, Peanut Roasters. WILLIAMS. Box 838. Atlanta, Ga.

COMPLETE THEATRE EQUIPMENT AND chairs for 500 seat house. Big bargain for quick sale. MOVIE SUPPLY COMPANY. 1318 South Wabash, Chicago.

FOR SALE: 2 ROYAL ZENITH MODEL A-35 M.M. 200-ft. sound projectors. Reasonable. A. LANDOW, 108 Beachway, Keansburg, N. J.

FOR SALE: 400 THEATRE SEATS, SLIGHTLY used. ANDALUS THEATRE, St. Bernard, Ohio.

FOR SALE: 200 CAST IRON VENTILATING mushrooms. 8 and 10 inches. ANDALUS THEATRE, St. Bernard, Ohio.

STAGE LIGHTING AT TREMENDOUS SACRIfice — 400 watt sliding dimmers, $11.95; 1000 watt, $19.95; Interlocking dimmers, all sizes, $29.95; 400 watt Baby spots, $5.55; 50 ampere Arcspots, $35; All sizes G-40 Mogul Prefocus Lamps to 2000 watt, clear, frosted and tinted, 60% discount. S. O. S. CINEMA SUPPLY CORPORATION, New York.

NEW GENERAL EQUIPMENT

16,000 THEATRES GOT THEIRS — IF YOU didn't, send for your copy. Closing out Star Cinema Supply stock. Mammoth bargain bulletin. S. O. S. CINEMA SUPPLY CORPORATION, New York.

POSITION WANTED

PROJECTIONIST: Desires position demanding good projection with good equipment. 12 years' experience. Also electrician-equipment maintenance. Married, sober, 3-A, 28, references. Will accept I. A. work if offered card. No permits. Have clean record. BOX 1576, MOTION PICTURE HERALD.

PROJECTIONIST — DRAFT 4, NON-UNION, wants job nearby. H. CERF, 72 Park Terrace West, New York.

BOOKS

MOTION PICTURE SOUND ENGINEERING— 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW READY, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

MUST SACRIFICE — 3 MILLION BINGO CARDS. May be purchased in any quantities. Write today for samples and prices. Be sure advise how many you can purchase at one time. BOX 1569, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC
NEW YORK, U. S. A

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

I Married a Witch

(United Artists)

Whimsy and Witchcraft

The hand of the late Thorne Smith of "Topper" fame is clearly visible in this fantasy of embodied and disembodied spirits, the first of the former Paramount features to be released through United Artists. The contribution of Marc Connelly, who collaborated with Robert Pirosh on the screen play based on the Smith manuscript, and the distinctive touch of Rene Clair, who directed the film, are less in evidence.

What should be irrepressible nonsense never quite hits the peak in a film with moments of gay comedy and Benchley humor as well as stretches of prosaic dialogue and slapstick farce. Between the opening scene at a Salem witch-burning when a curse is placed on the House of Wooley and the fadeout when the last descendent is living in domestic felicity with a converted witch and three children, there is, however, enough entertainment to satisfy whimsy-fanciers and the numerous followers of the three principal performers.

There may be some who think Veronica Lake a little coy—especially for a practiced witch dating from 1690—but Fredric March produces good farce on occasion, chiefly the occasions on which he has the aid and comfort of Bob Benchley. Mr. Benchley as the doctor and confidant of the hapless Wooley has appeared to better advantage but is still an asset to any comedy, having the rare combination of credibility and spontaneity. Cecil Kellaway performs with becoming relish the role of sorcerer and father of Miss Lake, whose delight in wickedness comes a cropper in his weakness for strong drink.

The acknowledged absurdities of plot include the imminent marriage of Fredric March to the wrong woman—halted at the altar by the impossibility of removing Miss Lake from the bridegroom's bedroom—the election campaign won by the now discredited March through his encumbrance's witchery and the determination of the blonde wraith's father to return her to incorporeal form when she gives evidence of forsaking malicious mischief for love.

Previewed in a home office projection room where the laughs of a tradepress audience were infrequent. Review's Rating: Fair.—E. A. CUNNINGHAM.

Release date, October 30, 1942. Running time, 78 min. PCA No. 8351. General audience classification.

Wallace Wooley	Fredric March
Jennifer	Veronica Lake
Dr. Dudley White	Robert Benchley

Susan Hayward, Cecil Kelaway, Elizabeth Patterson, Robert Warwick, Eily Malyon, Robert Greig, Viola Moore, Mary Field, Nora Cecil, Emory Parnell, Helen St. Rayner, Aldrich Bowker, Emma Dunn.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Army Surgeon

(RKO Radio)

Medicine in the Last War

Although this picture starts out with a shot of a present-day convoy, it quickly jumps backward to the last War where it remains except for a brief return to today at the end.

The story stretches the imagination in several respects. Jane Wyatt, a woman doctor, goes to France as a nurse and is assigned to the hospital which is in charge of James Ellison, brilliant brain surgeon. She aids him in his plea to the Colonel to bring his hospital nearer the front. The plot only begins when an aviator whom she had known in her home town is shot down near the hospital and jealousy then enters the picture.

Later aviator, nurse and doctor are in the hospital when a German advance begins and, unable to move their wounded, they remain to take their chances. A bomb strikes and the only entrance is blocked. They almost suffocate until their eventual rescue by the Americans who again advance and recapture the area. Then the flashback shows the former nurse again practising her profession of nursing but now married to the doctor.

The picture is full of cliches. One knows when the aviator takes the girl in his arms that the doctor will immediately come into the room. Similarly, one knows precisely the moment when relief will arrive after the burial of the hospital.

Bert Gilroy produced and A. Edward Sutherland directed from a screenplay by Barry Trivers and Emmet Lavery, based on a story by John Twist.

Seen in an RKO projection room. Reviewer's Rating: Mediocre.—BOB WILE.

Release date, Dec. 4, 1942. Running time, 63 mins. PCA No. 8319. General audience classification.

Capt. James Mason	James Ellison
Beth Ainsley	Jane Wyatt
Lt. Philip Harvey	Kent Taylor

Walter Reed, James Burke, George Cleveland, Lee Bonnell, Jack Briggs, Cyril Ring, Cliff Clark, Dick Hogan, Eddie Dew, Ann Codee, Russell Wade, Richard Martin.

The Boogie Man Will Get You

(Columbia)

Chills vs. Laughter

Horror vies with comedy in this story when Columbia packs Boris Karloff, Peter Lorre, a silly young girl and her divorced husband, and two mad caretakers into an old colonial inn. It then adds Maxie ("Slapsie") Rosenbloom and a machine to make supermen. Confusion triumphs. But laughs and mysterious surprises are frequent enough to occupy most audiences.

Karloff is more amiable than usual as a batty professor who sells his house to the girl (Miss) Jeff Donnell. Lorre, a Pooh-Bah of mystery as the town coroner, doctor, asylum superintendent, sheriff and mayor, helps the professor to find a new subject for the superman machine. It is Maxie, a salesman, who is to be test number six. Meanwhile the girl and boy find the bodies of the other victims.

A roomer is killed by the hired man, to complicate things, and a mad Fascist flier escaped from a Canadian prison enters with a pack of dynamite to blow up a nearby powder mill. But the police arrive and after a wild chase all the nuts and boogies are cornered just as the victims of the superman machine revive. The Fascist's bomb fizzles out with a pop as he mutters "Ersatz."

Lew Landers directed the Colbert Clark production. Edwin Blum wrote the screenplay.

Seen at the Rialto theatre, New York, where the usually silent male matinee crowd laughed occasionally. Reviewer's Rating: Fair.—JOHN STUART, JR.

Release date, October 22, 1942. Running time, 66 min. PCA No. 8640. General audience classification.

Professor Billings	Boris Karloff
Dr. Lorentz	Peter Lorre
Winnie Layden	(Miss) Jeff Donnell
Bill Layden	Larry Parks

Maxie Rosenbloom, Maude Eburne, Don Beddoe, George McKay, Frank Puglia, Eddie Laughton, Frank Sully and James Morton.

The Devil with Hitler

(Roach-UA)

Slapstick

Judging from the reaction of a good size audience on Broadway this Hal Roach streamliner is good for quite a few laughs. People seem to welcome the opportunity to laugh at the Axis leaders even when they are subjected to an excessive amount of slapstick and unoriginal gags. For "The Devil with Hitler" is all slapstick and, at times, monotonously so. But it drew the laughs and that is about the only fair box office criterion in this case.

It is short, in keeping with the streamliner policy, running but 45 minutes. The story concerns the consternation in Hell over the threat of Hitler's taking over and the way the Devil meets the situation by emerging on earth, in the person of Alan Mowbray, to force Hitler to do one good deed, thereby eliminating him as a possible replacement of the Devil.

Bobby Watson is good in his portrayal of Der Fuehrer, while Joe Devlin as Mussolini and George E. Stone as a Jap emissary, are adequate. Marjorie Woodworth and Douglas Fowley appear briefly to give the picture a romantic tinge.

A typical sequence has the three Axis leaders trying to kill each other off with time bombs. It is night and the three pass on their way to the other beds with the bombs. They all become suspicious and wind up in the same bed, with the three bombs. As the bombs go off, the Axis partners are hurriedly trying to leave the room.

Seen at the Globe theatre, New York, with audience reaction as noted above. Reviewer's Rating: Fair.—Paul C. Mooney, Jr.

Release date, October 9, 1942. Running time, 45 min. PCA No. 8301. General audience classification.

The Devil..........Alan Mowbray
Hitler..........Bobby Watson
George E. Stone, Joe Devlin, Marjorie Woodworth. Douglas Fowley, Herman Bing, Sig Arno.

Bad Men of the Hills

(Columbia, 1941-42)

Revenge and Rehabilitation

The theme of revenge on which this fast-moving Western opens gives way to a more unusual theme of social rehabilitation after the villains have been met. The shift is productive of greater interest, and the original screen play of Luci Ward should be given most of the credit in lifting this film above the average of Columbia's Starrett-Hayden series.

Charles Starrett is his heroic and competent self as a U. S. Marshal on the trail of his friend's murderer. Russell Hayden is given more scope for acting as the leader of a community isolated by its fear of the crooked justice of the town. Luana Walters, Hayden's fiancee, states the case for Chimney Hole when she urges the women to rebel against their cramped existence and their husband's sullen resentment. Cliff Edwards and pert little Norma Jean Wooters provide pleasant music and comedy.

The film was produced by Jack Fier and directed by William Berk. Alan Bridge, Guy Usher, Joel Friedkin, John Shay and Dick Botiller complete the cast.

Seen at the New York theatre where an early morning audience approved the action. Reviewer's Rating: Good.—E. A. C.

Release date, August 13, 1942. Running time, 69 min. PCA No. 8382. General audience classification.

Steve Carlton..........Charles Starrett
Lucky Shelton..........Russell Hayden
Cliff Edwards, Luana Walters, Alan Bridge, Norma Jean Wooters, Guy Usher.

The Power of God

(Globe Film Company)

Religious Drama

Essentially a religious picture, this film has been done in such an effective manner that it is not only entertaining but deeply moving in its intent. Produced with a modern background, it is filled with emotional contrasts and serves to tell what Christianity is, without too much preachment. By a series of dramatic episodes laid in a small town, it demonstrates how people in different walks of life have been affected by the power of God.

The producers have borrowed the "Our Town" technique of telling a story by having the opening scenes laid in a cemetery where Ebenezer (Thomas Louden) has been visiting his wife's grave. As he leaves he reads the names on other tombstones and recalls, in flashback manner, an episode in that particular person's life which showed the hand of God. The incidents have been closely knitted into the main pattern.

Among the stories within the script is the one of the business man (Stanley Andrews) who learns to pray and becomes more tolerant and honest in his business dealings when his daughter is hurt; the story of the school boy (Rod Bacon) who steals and becomes involved in an automobile accident and is brought to the realization of a higher power when his widowed mother (Sarah Padden) is taken from him; the prevention of a divorce between two young people (Kirby Grant and Christine McIntyre) when strength is given them through a radio sermon.

Throughout the picture a character known as Jonathan (John Barclay) does spiritual mission work among the unchurched friends of the town, bringing out many quotations from the Bible in his dialogue.

The film is to be roadshowed for the time being and sold on a territorial rights basis later. It is nicely done from a production standpoint and was produced by Roland Reed at the RKO-Pathe studio at Culver City. Hamilton MacFadden directed, Arthur Martinelli photographed, Edward C. Jewell was art director and Albert Colombo did the impressive musical score.

Reviewed at the Grand Theatre, Chicago, before an audience composed of Chicago Federation of Churches members who watched the picture with rapt and reverent attention. Reviewer's rating: Good.—F. Langdon Morgan.

Release date, not set. Running time, 58 min. General audience classification.

Jonathan..........John Barclay
Ebenezer..........Thomas Louden
The Pastor..........Selmer Jackson
Sarah Padden, Rod Bacon, Stanley Andrews, Kirby Grant, Christine McIntyre, Dick Curtis, Bryan Foulger, Earle Hodgkins, Sylvia Field, Edythe Ellis, Wheaton Chambers.

Night Monster

(Universal)

Mystery Melodrama

Take an isolated country mansion inhabited by odd characters, fill the place up with overnight guests and you have the ideal cinematic setting for mystery. Here the "whodunit" is decidedly a plural matter, with five murders by finger count. All told eight people, not including the murder just prior to the start of the picture, depart from the living as the climax approaches.

Characters you would expect to find in a mystery melodrama are here. There is the old cripple, master of the house; a sister that the rest of the household tries to pass off as crazy so that she won't divulge the dire goings-on; as weird a set of servants as you will find and two outsiders to form a romantic team.

Secret panels lead into a secret passageway. A fog thick as smoke rolls across the countryside in billows. The mystery itself is on the occult side, a little matter of creating things by the power of the mind, precisely the conjuring up of arms and legs where none existed before. Therein lies the clew to the mystery.

Players include Irene Hervey, Don Porter, Nils Asther, Leif Erickson, Ralph Morgan, Bela Lugosi, Elyse Knox, and Lionel Atwill.

Ford Beebe directed and also was co-producer with Don Brown. It is a fair-to-middling production of its type, having appeal for mystery fans in particular.

Previewed at the Universal projection room for the trade press. Reviewer's Rating: Fair. P. C. M., Jr.

Release date, Oct. 23, 1942. Running time, 73 min. PCA No. 8719. General audience classification.

Dr. Lynne Harper..........Irene Hervey
Dick Porter..........Don Porter
Nils Asther, Leif Erickson, Ralph Morgan, Fay Helm, Bela Lugosi, Elyse Knox, Lionel Atwill, Frank Reicher, Francis Pierlot, Doris Lloyd, Robert Homans, Ed Waller.

The Mummy's Tomb

(Universal)

Spine-chiller

Universal with this latest spine-chilling melodrama insures its reputation of leadership in the horror-drama field. In the best tradition of the company's "Frankenstein" pictures and the others of a long line, "The Mummy's Tomb," is meant to shock and does.

The monster here is a mummy 3,000 years old that is brought from Egypt by a "high priest" to take vengeance on a small town American archaeologist and his family. Played by Lon Chaney, the mummy is an awesome, eerie figure undaunted by bullets or the strength of mortal men.

Brought to life at the full moon by a magic chemical brew, the mummy creates panic in the town, murders two members of the Banning family and another man connected with an expedition 30 years before, and kidnaps the fiancee of the younger Banning before it finally is destroyed by fire.

The cast includes Dick Foran, as the archaeologist; John Hubbard, as the younger Banning; Elyse Knox, the fiancee; Turhan Bey, the high priest who controls the mummy, and Wallace Ford.

The picture manages somehow to maintain a measure of plausibility and the audience should find it "right in the groove."

Ben Pivar was associate producer and Harold Young directed.

Previewed at the Universal projection room in New York. Reviewer's Rating: Good.—P. C. M., Jr.

Release date, not set. Running time, 61 min. PCA No. 8655. General audience classification.

The Mummy..........Lon Chaney
Stephen Banning..........Dick Foran
John Banning..........John Hubbard
Elyse Knox, George Zucco, Wallace Ford, Turhan Bey, Virginia Brissac, Cliff Clark, Mary Gordon, Paul Burns, Frank Reicher, Emmett Vogan.

(*Review reprinted from last week's* Herald)

The Undying Monster

(Twentieth Century-Fox)

Superior Werewolf

At first view this seems another "werewolf" picture, with the Jekyll-Hyde motif. Laid in the manorial England of the 1900's, it seems as dated. And a choice variety of Hollywood actors, relieved only by James Ellison and John Howard, makes it appear more a "B" for the English market.

However, the mood grows; and with it the conviction that the average audience will like it.

Loaded shamelessly with obvious suspense devices—cries in the night, and more often the howling of a wolf; mysterious acts by minor characters who draw suspicion upon themselves; a secret room in the manor, and a dusty crypt; mists upon the moors; the wind, snow, and the sea pounding the rocky shores, it succeeds nevertheless in pulling attention.

That success is mainly because John Brahm has directed with great artistry, aided by Lucien Ballard, director of photography. There are scenes that deserve a pause for inspection as still pictures. There are momements of dramatic, moody underexposure which enormously enhance the story of murder rampant. And there are settings—the work, apparently, of art directors Richard Day and Lewis Creber, and set decorators Thomas Little and Walter Scott—lavish for a small and brief production.

Reviewed in the home office projection room. Reviewer's Rating: Good.—Floyd Stone

Release date, November 27, 1942. Running time, 60 min. General audience classification.

Bob Curtis..........James Ellison
Helga Hammond..........Heather Angel
Oliver Hammond..........John Howard
Dr. Geoffrey Covert..........Bramwell Fletcher
Heather Thatcher, Aubrey Mather, Halliwell Hobbes, Eily Malyon, Heather Wilde, Charles Crisp, Alec Craig, Holmes Herbert, Olive Morgan, Dave Thursby, Donald Stuart, John Rogers, Matt Boulton.

(*Review reprinted from last week's* Herald)

PRIVATE SMITH, U.S.A. (RKO-Radio)

This Is America (33,101)

This first in the "This Is America" series of featurettes replacing the "March of Time" subjects on the RKO-Radio schedule fills 18 minutes of screen time with information, interest and entertainment second to none in point of tone, quality and usefulness.

The subject, produced by Frederic Ullman, Jr., takes a Private John Smith, 21, from his home in some small town by bus and train to some induction point and thence through the first 13 weeks of his training as an infantryman. The players are not named but perform as seasoned professionals might. The spoken commentary, delivered offscreen by an unnamed speaker, is a success by all the standards, informing clearly and divertingly, with humour and inflection conveying the material with nicety and point.

It is a subject for all types of theatres in all types of cities, towns and hamlets.—W. R. W.

Release date, October 23, 1942 19 *minutes*

THE MASK OF NIPPON (UA)

World in Action

From the World in Action series being distributed by United Artists comes this two-reel short subject on the character of our Asiatic foe. The subject makes a point of proving the Japanese national character to be a two-sided matter; the one side of amity towards all nations was the side they displayed to the outside world, but their true side is one of world domination, which they have had pounded into them by their leaders for many a year. The film shows the cruelty displayed by the Nipponese and the utter disdain they have for human life and human values. It shows some of the things which the world admired in the Japanese only to discover now that these things were meant for an entirely different purpose. For instance, the mass training of swimmers produced several Olympic winners, but immediately after Pearl Harbor these trained swimmers established beachheads from which successful land campaigns were carried out against Singapore and other points. The picture proves its point, and it is not likely that any sympathy will be felt by the audience for the little men from the tiny island.

Release date, November 6, 1942 20 *minutes*

MANPOWER (OWI)

Victory Short

A survey of the nation's labor supply for the increased needs of farms and industrial plants is undertaken in this subject produced by the Film Unit of the Office of War Information. After a brief statement from Paul V. McNutt, chairman of the War Manpower Commission, the film illustrates the increasing opportunities for skilled and unskilled labor, men and women, in war production and the problems arising from the shortage of men, the timidity of women, labor pirating by employers and living conditions in "boom" towns. The efforts of the United States Employment Service in finding solutions for these and in organizing bureaus to supply labor information are given informative attention.—E. A. C.

Release date, October 22, 1942 10 *minutes*

JAPANESE RELOCATION (OWI)

Victory Short

The resettlement of Japanese aliens and citizens, ordered from strategic West Coast areas by Army authorities, is an admirable lesson in American democracy. Deprived of their homes and former means of livelihood, these people who offer a potential threat to our security have been settled in inland communities of the West, provided with government-built homes and Army protection and allowed to organize their political, economic and religious activities through self-government. Already they have begun irrigating arable desert land, nurturing guayule plants to add to our rubber supply, weaving camouflage nets and initiating projects attesting their loyalty and understanding. The film should interest Easterners quite as much as those geographically nearer the problem.—E. A. C.

Release date, November 12, 1942 7 *minutes*

ONE-A-WEEK RELEASES FOR WAC SHORTS

The War Activities Committee, in cooperation with short subject representatives of the major producers, has announced the following release schedule for victory subjects:

October 22—
Manpower (OWI)
October 29—
We Refuse to Die (Paramount)
November 5—
Everybody's War (20th-Fox)
November 12—
Japanese Relocation (OWI)
November 19—
Keeping Fit (Universal)
November 26—
Colleges at War (OWI)
December 3—
Conquered by the Clock (RKO)
December 10—
Night Shift (OWI-British)
December 17—
Weapons from Waste (Columbia)
December 24—
Your War (OWI)
December 31—
An untitled film about Vice-President Wallace being made by Paramount.

INSIDE BRITAIN—12 Shorts

British Ministry of Information

A program of 12 short subjects produced for and by the British Ministry of Information was shown at the Fifth Avenue Playhouse in New York under the title "Inside Britain." The pictures are being offered commercially in the United States to newsreel theatres, the "art" circuit of small studio theatres and to a few general outlets by Budd Rogers of New York, acting as agent for the British Library of Information. Additional titles will be made available. The program included the following:

"Young Veterans," a history of the war to date in terms of its effects on the average Englishman. Running time, 11 minutes.

"Commandos," an assemblage of news pictures taken during Commando raids on Norwegian ports. Running time, 14 minutes.

"Yesterday Is Over Your Shoulder," the story of a hobby converted to useful war factory work, presented by Robertson Hare, comedian. Running time, 8 minutes.

"Musical Poster," a color abstraction, imitative of Disney, warning against careless talk. Running time, 2 minutes.

"21 miles," a camera tour of Dover defenses with commentary by Edward Murrow, CBS London representative. Running time, 11 minutes.

"Neighbors Under Fire," a presentation of the feeding and housing facilities for bomb victims. Running time, 7 minutes.

"Ferry Pilot," a day's activities by the Air Transport Auxiliary in the pattern of "Target for Tonight." Running time, 17 minutes.

"Scotland Speaks," a description of Scotland's part in Britain's war effort given by typical Scottish workers. Running time, 16 minutes.

"Shunter Black's Night Off," a battle with fire bombs by a railway switchman. Running time, 7 minutes.

"Troopship," a soldier's letter home describing his voyage overseas, illustrated by the camera. Running time, 8 minutes.

"The Builders," an appeal to workers and unionists to stay on their jobs as bricklayers, laborers, etc. Running time, 8 minutes.

"From the Four Corners," a treatment of the Empire's stake in the war, featuring Leslie Howard, who presents the case to three Empire soldiers in London, explaining that they are bound to England in the common struggle by ties of heritage and conviction. Running time, 18 minutes.

FEATURE SYNOPSES

WHO DONE IT? (Universal)

Comedy

PRODUCER: Alex Gootleib. Directed by Erle C. Kenton.

PLAYERS: Abbott and Costello, William Gargan, Mary Wickes, Louise Allbritton, Don Porter, Ludwig Stossell, Thomas Gomez.

SYNOPSIS

The merry Messrs. Abbott and Costello start out here as a pair of soda clerks who want to become radio writers. This gets them into a broadcasting station where a murder has been committed and they find the finger of suspicion pointed straight at them. One way and another, and always in the Abbott-Costello way, they blunder into discovery of the guilty party and wind up on the right side of the experience.

PILOT NO. 5 (Metro-Goldwyn-Mayer)

Drama

PRODUCER: B. P. Fineman. Directed by George Sidney.

PLAYERS: Franchot Tone, Marsha Hunt, Gene Kelly, Alan Baxter.

SYNOPSIS

This is the story of eight American pilots fighting a desperate rear guard action against Japanese encroachment in the Dutch East Indies. Told by means of flashbacks, it deals principally with a young American, played by Tone, who at the outset is cynical about the war to the point of pacifism, and changes his his feelings.

JOHNNY DOUGHBOY (Republic)

Comedy

PRODUCER-DIRECTOR: John H. Auer.

PLAYERS: Jane Withers, William Demarest, Ruth Donnelly, Henry Wilcoxon, Bobby Breen, Booby Coogan, Cora Sue Collins.

SYNOPSIS

With a 16-year-old film star running away in protest over a screen role, her agent takes the president of her fan club, who resembles her, and palms her off as the real actress. A group of former film players, "The Twenty-Minus Club," composed of former child stars, is about to embark on a Junior Victory Caravan to sell war bonds in various cities, and complications arise when the double is sought to accompany it.

This marks the return to the screen of Jane Withers and Bobby Breen.

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

ALL STAR COMEDIES

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3433	How Spry I Am (Clyde)	5-7-42	704
3412	A Study In Socks (Glove Slingers)	5-21-42	700
3434	Tire Man, Spare My Tires	6-4-42	784
	(Langdon)		
3435	Olaf Laughs Last (Brendel)	6-18-42	784
3436	All Work and No Pay (Clyde)	7-16-42	859
3407	Matri-Phony (Stooges)	7-2-42	784
3408	Three Smart Saps	7-30-42	856'
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	899
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4424	Sappy Pappy (Clyde)	10-30-42	..

COLOR RHAPSODIES

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3507	Cinderella Goes to a Party	5-3-42	700
3508	Woodman Spare That Tree	6-19-42	784
	1942-43		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-9-42	..

PHANTASIES CARTOONS

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3703	A Battle for a Bottle	5-29-42	784
3705	Old Blackout Joe	8-27-42	899
	1942-43		
4701	The Gullible Canary	9-18-42	..
4702	The Dumb Conscious Mind	10-23-42	..

FABLES

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3755	The Bulldog and the Baby	7-24-42	856

COMMUNITY SING (Series 6)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3660	No. 10 (Songs of the Times)	6-5-42	700
	1942-43 (Series 7)		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	950

QUIZ REELS

(Average 10 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43 (Series 3)		
4601	Kichen Quiz No. 1	8-21-42	899

PANORAMICS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	..

TOURS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974

SCREEN SNAPSHOTS (Series 21)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3859	No. 9	5-8-42	700
3860	No. 10	6-19-42	755
	1942-43 (Series 22)		
4851	No. 1	8-7-42	859
4852	No. 2	9-25-42	926

WORLD OF SPORTS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3808	Fit to Fight	5-22-42	755
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-28-42	899
	1942-43		
4801	Trotting Kings	9-11-42	974

KATE SMITH

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4751	America Sings With Kate Smith	8-21-42	899

FAMOUS BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	..

M-G-M

TWO REEL SPECIALS

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
A-304	For the Common Defense	6-20-42	613
A-305	Mr. Blabbermouth	8-8-42	877

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
T-321	Picturesque Patzcuaro	5-23-42	729
T-322	Exotic Mexico	6-13-42	755
	1942-43		
T-411	Picturesque Massachusetts	10-3-42	..
T-412	Modern Mexico City	11-8-42	..

PETE SMITH SPECIALTIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S-367	Victory Quiz	5-9-42	729
S-368	Pete Smith's Scrapbook	5-23-42	700
S-369	Barbee-Cues	5-30-42	700
S-370	Self Defense	7-25-42	856
S-371	It's a Dog's Life	8-22-42	877
S-372	Victory Vittles	9-19-42	950
S-373	Football Thrills of 1941	9-26-42	..
S-374	Calling All Pa's	10-24-42	..

PASSING PARADE

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
K-384	The Woman in the House	5-9-42	704
K-385	The Incredible Stranger	6-20-42	755
K-386	Vendetta	7-18-42	813
K-387	The Magic Alphabet	10-10-42	..
K-388	Famous Boners	10-24-42	..
K-389	The Film That Was Lost	10-31-42	..

MINIATURES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M-335	Further Prophecies of Nostradamus	5-9-42	700
M-336	The Greatest Gift	9-5-42	926
M-337	ATCA	10-3-42	..
M-338	The Good Job	10-10-42	..
M-339	Listen, Boys	10-17-42	..

OUR GANG COMEDIES

(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
C-397	Surprised Parties	5-30-42	700
C-398	Doin' Their Bit	7-18-42	813
C-399	Rover's Big Chance	8-22-42	856
C-400	Mighty Lak a Goat	10-10-42	..

TECHNICOLOR CARTOONS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W-348	Little Gravel Voice	5-16-42	700
W-349	Puss 'N Toots	5-30-42	754
W-350	Bats In The Belfry	7- 4-42	813
W-351	The Bowling Alley Cat	7-18-42	813
W-352	The Blitz Wolf	8-22-42	950
W-353	The Early Bird Dood It	8-29-42	950
W-354	Chips Off the Old Block	9-12-42	950
W-355	Fine Feathered Friend	10-10-42	..

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
L1-5	No. 5	6-26-42	754
L1-6	No. 6	8-21-42	877
	1942-43		
L2-1	No. 1	10-9-42	974

BENCHLEY COMEDIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S1-4	Keeping In Shape	6-12-42	754
S1-5	The Man's Angle	8-14-22	950

FASCINATING JOURNEYS (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M1-2	Indian Temples	9-4-42	926

SUPERMAN COLOR CARTOONS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W1-7	Superman In Electric Earthquake	6-5-42	754
W1-8	Superman In Volcano	7-10-42	856
W1-9	Superman In Terror on the Midway	8-28-42	877
W1-10	Superman and the Japoteurs	9-18-42	950
W1-11	Superman in Showdown	10-16-42	974
W1-12	Superman In Eleventh Hour	11-20-42	..

HEDDA HOPPER'S HOLLYWOOD

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Z1-4	No. 4	6-19-42	754
Z1-5	No. 5	8-14-42	877
Z1-6	No. 6	9-18-42	950

HEADLINERS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
A1-4	Hands of Victory	5-22-42	653
A1-5	Nightmare of a Goon	5-1-42	653
	1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	..

MADCAP MODELS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
U1-4	Mr. Strauss Takes a Walk	5-8-42	653
U1-5	Tulips Shall Grow	6-26-42	813.
U1-6	The Little Broadcast	9-25-42	..
	1942-43		
U2-1	Jasper and the Haunted House	10-23-42	..

POPEYE THE SAILOR

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
E1-8	Olive Oyl and Water Don't Mix	5-8-42	729
E1-9	Many Tanks	6-5-42	755
E1-10	Baby Wants a Bottleship	7-3-42	856
E1-11	You're a Sap, Mr. Jap	8-7-42	859
E1-12	Alona on the Sarong Seas	9-4-42	926
	1942-43		
E2-1	A Hull of a Mess	10-16-42	974

POPULAR SCIENCE (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
J1-5	No. 5	6-12-42	755
J1-6	No. 6	7-31-42	856
	1942-43		
J2-1	No. 1	10-2-42	974

SPEAKING OF ANIMALS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Y1-4	In the Circus	5-29-42	729
Y1-5	At the Dog Show	8-28-42	926
Y1-6	In South America	9-25-42	974

SPORTLIGHTS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
R1-10	Hero Worship	5-15-42	729
R1-11	Parachute Athletes	6-19-42	754
R1-12	Let 'Em Go Alive	7-17-42	856
R1-13	Timber Athletes	9-11-42	926
	1942-43		
R2-1	Sports I.Q.	10-9-42	974

QUIZ KIDS

(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Q1-5	No. 5	5-22-42	729
Q1-6	No. 6	7-31-42	859

VICTORY SHORTS

(15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-13-42	946

RKO

MARCH OF TIME

(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,110	India In Crisis	5-8-42	647
23,111	India at War	6-5-42	714
23,112	Men In Washington-1942	7-3-42	751
23,113	Men of the Fleet	7-31-42	794

WALT DISNEY CARTOONS (Color)

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,103	Donald Gets Drafted	5-1-42	653
24,104	The Army Mascot	5-22-42	700
24,105	Donald's Garden	6-12-42	754
24,106	The Sleepwalker	7-3-42	856
24,107	Donald's Gold Mine	7-24-42	856
24,108	T-Bone for Two	8-14-42	856
24,109	How to Play Baseball	9-4-42	926
24,100	The Vanishing Private	9-24-42	974
24,111	Olympic Champs	10-9-42	..

INFORMATION PLEASE

(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,207	No. 7 Cornelia Otis Skinner	5-22-42	700
24,208	No. 8 Russell Crouse	6-19-42	767
24,209	No. 9 John Gunther	7-17-42	813
24,210	No. 10 John Carradine	8-14-42	877
24,211	Russell Crouse	9-11-42	974

SPORTSCOPE

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,310	Byron Nelson	5-15-42	700
24,311	Cinderella Champion	6-12-42	767
24,312	Polo Pony	7-10-42	856
24,313	Record Breakers	8-7-42	877
	1942-43		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	..
34,303	Skates and Skills	11-6-42	..

PICTURE PEOPLE

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,410	Hollywood at Home	5-22-42	700
24,411	All Around Hollywood	6-19-42	767
24,412	Hollywood Starlets	7-17-42	813
24,413	Hollywood on the Hudson	8-14-42	926

EDGAR KENNEDY

(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,406	Cooks and Crooks	6-5-42	729
	1942-43		
33,401	Two for the Money	8-14-42	926

LEON ERROL

(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,705	Framing Father	5-15-42	700
23,706	Held 'Em Jail	6-26-42	767
	1942-43		
33,701	Mail Trouble	9-4-42	926

RAY WHITLEY

(Average 15 Min.)

	1941-42		
23,504	Range Rhythm	7-7-42	813

JAMBOREES

(Average 15 Min.)

	1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	..
34,403	Ray McKinley & Orch.	10-30-42	..

VICTORY SPECIALS

	1942-43		
34,201	Conquer by the Clock	10-27-42	..
34,202	Spit, Grit and Rivets		..

FAMOUS JURY TRIALS

(Average 18 Min.)

	1942-43		
33,201	The State vs. Glen Willett	9-18-42	974
33,202	The State vs. Thomas Thomas Crosby	11-13-42	..

THIS IS AMERICA

(Average 18 Min.)

	1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	..
33,103	Men of Tomorrow	11-27-42	..

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN

(Average 9 Min.)

	1941-42		
2208	Guardians of the Sea	7-17-42	767
	1942-43		
3201	Along the Texas Range	10-9-42	974

MAGIC CARPET

(9 Minutes)

	1941-42		
2106	Heart of Mexico	5-1-42	704
2107	Gateway to Asia	5-8-42	700
2108	Into the Golden	6-19-42	755
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	..
3155	Gay Rio	11-20-42	..

SPORTS REVIEWS

(8 Minutes)

	1942-43		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughter	11-6-42	..

TERRYTOONS (TECHNICOLOR)

(7 Minutes)

	1941-42		
2501	Neck and Neck	5-15-42	700
2502	All About Dogs	6-12-42	755
	1942-43		
3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	Nancy's Little Theatre	10-16-42	..
3556	The Mouse of Tomorrow	10-16-42	..
3557	Nancy in Doing Their Bit	10-30-42	..
3558	Frankenstein's Cat	11-27-42	..

TERRYTOONS (Black & White)

(7 Minutes)

	1941-42		
2510	Gandy Goose in Tricky Business	5-1-42	704
2511	The Stork's Mistake	5-29-42	700
2512	Wilful Willie	6-26-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose in Tire Trouble	7-24-42	767
	1942-43		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	..

THE WORLD TODAY

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2405	Courageous Australia	6-5-42	754
2406	Men of West Point	7-3-42	754
	1942-43		
3401	Our Last Frontier	9-11-42	..

MARCH OF TIME

(Average 20 Minutes)

	1942-43		
....	The F.B.I. Front		911
....	The Fighting French		946

UNITED ARTISTS

WORLD IN ACTION

(Two Reels)

	1941-42		
....	This Is Blitz	5-1-42	589
....	Food—Weapon of Conquest	6-5-42	589
....	The Battle for Oil		589
....	New Soldiers Are Tough	7-3-42	699
....	Inside Fighting Russia	8-14-42	794
....	Hitler's Plan	9-4-42	854
....	Road to Tokyo		898
....	Inside Fighting China	10-2-42	955
....	Wings of Nippon	11-6-42	971

UNIVERSAL

COLOR CARTUNE

(Average 7 Min.)

	1941-42		
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	755
6251	Ace in the Hole	6-22-42	755
6252	Juke Box Jamboree	7-27-42	767
6253	Pigeon Patrol	8-3-42	813
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-12	..

SWING SYMPHONIES

	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899

STRANGER THAN FICTION

(9 Minutes)

	1941-42		
6380	Tom Thumb Church	5-18-42	729
6381	Mysterious Fountain of Health	6-15-42	755
6382	Master Carver	7-6-42	767
6383	Women at the Plough	7-20-42	813
6384	Mile of Dough	8-10-42	877
6385	Smoke Painter	8-31-42	899

PERSON—ODDITIES

	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	..
7374	Double Talk Girl	11-16-42	..

VARIETY VIEWS

(9 Minutes)

	1941-42		
6362	Call of the Sea	5-4-42	729
6363	Wings of Freedom	6-8-42	755
6364	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	859
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	..
7355	Western Whoopee		899

MUSICALS

(Average 16 Min.)

	1941-42		
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	813
6231	Shuffle Rhythm	8-19-42	877
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899

PLEDGE FOR VICTORY

	1942-43		
....	Keeping Fit	10-26-42	..

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7005	Spanish Fiesta	5-16-42	700
7004	March On America	6-27-42	755
7006	Men of the Sky	7-25-42	856
	1942-43		
8001	A Ship Is Born	10-10-42	..
8002	The Army, Navy and Marines	10-31-42	..

BROADWAY BREVITIES

(20 Minutes)

	1941-42		
7110	Pacific Frontiers	5-30-42	729
7111	Daughter of Rosie O'Grady	7-11-42	767
7112	"Divide and Conquer"	8-29-42	794
	1942-43		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-7-42	..
8104	Beyond the Line of Duty	11-7-42	..

HOLLYWOOD NOVELTIES

(10 Minutes)

	1941-42		
7306	There Ain't No Such Animal	5-9-42	653
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	..

THE SPORTS PARADE

(10 Minutes)

	1941-42		
7407	Rocky Mountain Big Game	5-2-42	704
7408	Hatteras Honkers	6-13-42	755
7409	Hunter's Paradise	7-18-42	859
7410	Argentine Horses	8-8-42	877
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	..
8403	The Right Timing	10-31-42	..
8404	Cuba, Land of Romance and Adventure	11-21-42	...
8405	America's Battle of Beauty	11-21-42	..

MELODY MASTERS BANDS

(10 Minutes)

	1941-42		
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-15-42	877
	1942-43		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	..
8503	U. S. Marine Band	11-28-42	..

LOONEY TUNES CARTOONS

(7 Minutes)

	1941-42		
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	700
7611	Hobby Horse Laffs	6-6-42	754
7612	Gopher Goofy	6-27-42	755
7613	Wacky Blackout	7-11-42	877
7614	The Ducktator	8-1-42	859
7615	Eatin' on the Cuff	8-22-42	877
7616	The Impatient Patient	9-5-42	877
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	..
8603	My Favorite Duck	11-21-42	..

MERRIE MELODIES CARTOONS (Color)

(7 Minutes)

	1941-42		
7717	The Wacky Wabbit	5-2-42	704
7718	The Draft Horse	5-9-42	700
7719	Lights Fantastic	5-23-42	700
7720	Hold the Lion, Please	6-6-42	754
7721	Double Chaser	6-20-42	755
7722	Bugs Bunny Gets the Bird	7-11-42	856
7723	Foney Fables	8-1-42	856
7724	The Squawkin' Hawk	8-8-42	877
7725	Fresh Hare	8-22-42	877
7726	Fox Pop	9-5-42	877
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-4	950
8703	The Hare Brained Hypnotist	10-31-42	..
8704	A Tale of Two Kitties	11-14-42	..
8705	Ding Dog Daddy	11-28-42	..
8706	Case of the Missing Hare	11-28-42	..

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OFFICIAL U. S. VICTORY FILMS

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Safeguarding Military Information	509
Tanks	509
Any Bonds Today	509
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Lake Carrier	715
United China Relief	...
Winning Your Wings	674
Keep 'Em Rolling	674
Mr. Gardenia Jones	674
Your Air Raid Warden	770
Vigilance	771
Out of the Frying Pan	926
Salvage	946
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U. S. TREASURY DEPT.

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WAR ACTIVITIES COMMITTEE

(Released Through 20th-Fox)

Battle of Midway	912

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Yesterday Is Over Your Shoulder	971
Musical Poster	971
21 Miles	971
Neighbors Under Fire	971
Ferry Pilot	971
Scotland Speaks	971
Shunter Black's Night Off	971
Troopship	971
The Builders	971
From the Four Corners	971

MISCELLANEOUS

Your Ringside Seat with Tex McCrary (Newsreel Distributors)	497
Soviet Women (Artkino)	612
Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)	554
Shock Troops for Defense (Brandon Films)	871
Scrap for Victory (Brandon Films)	971

▽

SERIALS

COLUMBIA

	1941-42		
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715
	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899

REPUBLIC

	1941-42		
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)	6-27-42	767
	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	..
282	G-Men vs. the Black Dragon (15 Episodes)	....	.

UNIVERSAL

	1941-42		
6581-93	Gang Busters (13 Episodes)	3-31-42	529
	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950

SHORTS

advance synopses and information

NIGHT LIFE IN THE ARMY (20th-Fox)

Terrytoon (color) (3554)

Sergeant Cat and Gandy Goose retire to their tent for the night. Gandy "dreams up" several nightmares which include his tentmate, a fact of which Cat is resentfully conscious, particularly as he is usually getting the worst of it. The sergeant tries to change this situation and engineer the dreams in his favor, but Gandy manages to thwart him.

Release date, *October* 2, 1942 7 *minutes*

POPULAR SCIENCE, No. 1 (Para.)

*J*2-1

A wide range of subjects in this short release includes the nation's largest Agricultural Center, located at Beltsville, Md.; a kitchen sequence with a variety of gadgets to lighten woman's work; the Wily Wizard of Waukesha for comedy, and a view of the training of Paratroopers, picked men from the United States Marines.

Release date, *October* 2, 1942 9 *minutes*

A HULL OF A MESS (Para.)

Popeye (*E*2-1)

Popeye and Bluto are building ships for Uncle Sam, the most successful yard to receive a huge Government contract. Rivalry is keen all through the construction operations with Popeye finishing first. Bluto christens the ship with nitro-glycerine, but a good dose of spinach enables Popeye to repair the damage in time.

Release date, *October* 16, 1942 7 *minutes*

SHOW HORSE (RKO)

Sportscope (34,301)

At Longview Farms near Kansas City, Mo., horses are bred for show. Mrs. Lulu Long Combs is owner and driver of the blue-ribbon winners. Her trainer, Dave Smith, puts some of the animals through their paces, demonstrating the points on which judgments are made.

Release date, September 11, 1942 9 *minutes*

INFORMATION PLEASE, No. 11 (RKO)

Russell Crouse (24,211)

The famous theatrical producer and playwright is guest expert for a lively quiz session touching matters of history, poetry, drama and Americana. The regular board members, Clifton Fadiman, John Kieran, Franklin P. Adams, and Oscar Levant share the fun.

Release date, September 11, 1942 10 *minutes*

SPORTS I.Q. (Para.)

Sportlight (*R*2-1)

The thirteen questions asked by Ted Husing in this reel should stimulate a bit of quick thinking among sport fans. Each question is illustrated and answered after a brief pause for audience cogitation. A wide variety of sports and national games is covered.

Release date, *October* 9, 1942 10 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 972-973.

OLD AND MODERN NEW ORLEANS (Col.)

Tours (4552)

The tour of this southern city concentrates on the "old" or French quarter of the city with its strong European influence in architecture and custom. There are views also of the more modern city of residential and office buildings, universities and churches.

Release date, *October* 2, 1942 10 *minutes*

SPIRIT OF DEMOCRACY (Univ.)

Variety Views (7353)

A glimpse of Thomas Jefferson, the inventor, is given in this visit to his historical estate in Monticello, Va. The statemen's interest in gadgets and household conveniences are evident in the planning of the building, the furniture with special attachments for comfort and relaxation and other devices.

Release date, *October* 5, 1942 10 *minutes*

A NATION DANCES (WB)

Broadway Brevities (8102)

The annual dance festival in Moscow, filmed last autumn when the Germans were threatening the city, is presented with a commentary by Erskine Caldwell. Folk dances from all sections of the vast country are represented in colorful variety.

Release date, September 26, 1942 20 *minutes*

ALONG THE TEXAS RANGE (20th-Fox)

Cameraman Adventures (3202)

A total of 800,000 acres of southern Texas and as much from adjoining Mexico has been set aside for Big Bend Park, the first international park in North America. The land is desert covered with cactus and yucca and barren mountain. Characteristic of the plant life are the pataya, ocotillo and the Giant Dagger, all photographed in bloom.

Release date, *October* 9, 1942 10 *minutes*

SUPERMAN IN SHOWDOWN (Para.)

*W*1-11

Superman discovers an impersonator perpetuating roberries in his name. He catches up with him at an opera and follows him to his Long Island haunt where the "Brain" is preparing a getaway.

Release date, *October* 16, 1942 7½ *minutes*

THE VANISHING PRIVATE (RKO)

Disney Cartoon (24,110)

Donald Duck, a member of the camouflage squad, experiments with invisible paint after having been cautioned that the purpose of his job is to paint field pieces so that they cannot be seen. He finds invisibility a useful dodge himself when Sergeant Pete appears and a merry chase ensues.

Release date, September 25, 1942 7 *minutes*

THE STATE VS. GLEN WILLET (RKO)

Famous Jury Trials (33,201)

RKO has introduced with its 1942-43 program a novel short series re-enacting famous court cases. The first is a study in circumstantial evidence, the case of a man whose house burned down and whose wife died in the fire while he was proved to be in another city. The audience is allowed to decide the case for iteself, although the original verdict was "Guilty."

Release date, September 18, 1942 18 *minutes*

TROTTING KINGS (Col.)

World of Sports (4801)

The Walnut Hill Farm in Kentucky is the home of fine trotting horses. This subject catches the highlights of a trotter's career from birth to the Hambletonian in Goshen, New York. The commentary is provided by Bill Stern.

Release date, September 25, 1942 10 *minutes*

IN SOUTH AMERICA (Para.)

Speaking of Animals (*Y*1-6)

Filmed along the banks of the Amazon in Brazil, this reel pictures the native animals including spider monkeys, parrots, tapirs, storks, condors, ant-eaters, ciconiformes, otters and a harpy eagle.

Release date, September 25, 1942 9 *minutes*

UNUSUAL OCCUPATIONS, No. 1 (Para.)

*L*2-1

The first release in this series for the 1942-43 season ranges from Florida to Alberta, Canada, featuring the bell-like elevator in Silver Springs for underwater pictures, the branch library on wheels in Edmonton, an art instructor who conducts a zoo and a visit to Edward "Rochester" Anderson's Hollywood home where he displays his miniature train system.

Release date, *October* 9, 1942 10 *minutes*

KISS AND WAKE UP (Col.)

Downs (4423)

The first Johnny Downs comedy on the 1942-43 schedule concerns a marital mix-up. Johnny is the jealous bridgegroom-to-be and his friend, Frank Scully, provides some of the romantic complications in women's clothes.

Release date, *October* 2, 1942 18 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 972-973.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 961.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
•ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	612	...	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	...	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
(formerly Once Upon a Thursday)									
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	936	...
•Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	....	...	575	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	....	....	...	871	...
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	Oct. 30,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	873
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
•Bambi (color)	RKO	....	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	947
Bandit Ranger	RKO	....	Tim Holt	Sept. 25,'42	....	....	...	...	...
•Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	563	487	795
Battle Cry of China (Reissue)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
(formerly Kukan)									
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
(formerly Love and Kisses, Caroline)									
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945	...	...
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	....	....	...	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	750	575	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
•Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	....	...	613	...
Boogie Man Will Get You, The	Col.	....	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boss of Big Town	PRC	....	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	Nov. 5,'42	....	....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	...	...
•Bride of Buddha	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	634	...	...
(formerly India Speaks)									
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645	...	756
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CAIRO	MGM	....	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	...	947
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Cargo of Innocents	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
(formerly Clear for Action)									
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	....	....	...	936	...
Cat People	RKO	....	Simone Simon-Tom Conway	Not Set	....	....	...	962	...

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	Not Set	....	....	...	872	...
City of Silent Men	PRC	308	Frank Alperson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	...	...
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set	....	....	...	962	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
●Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	962	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	....	....	...	...	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	873
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	....	...	960	...
●Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	...
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deep in the Heart of Texas	Univ.	....	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The	Col.	....	Randolph Scott-Glenn Ford	Nov. 26,'42	....	....	...	871	...
●Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	873
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	...	...
●Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	...	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
●Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	809	...	...
●Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	873
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	...	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
●Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Oct.,'42	79m	Sept. 12,'42	898	797	...
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Not Set	61m	Oct. 17,'42	960	...	....
●FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	....	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	....	...	796	...
●Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	494	2	590
●Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	674	364	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
●Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	549	526	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	...	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	68m	June 27,'42	914	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	...	....	...	936	...
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Oct.,'42	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
●Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	622	...	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	....	....	...	...	...
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	...	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	873
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	...	936	...
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	....	Jane Frazee-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
●Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	622	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
●Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	551	...	795
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
●Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Not Set	....	....	...	912	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795

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Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
●Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	612	...	...
HALF Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	...	...
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Nov. 14,'42	97m	Sept. 19,'42	923	796	...
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	...	...
●Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	810	...	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	...	...
●Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
●Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	...
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
●Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
●Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	947
●Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	633	..	...
●House of Errors	PRC	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	....	...	539	...
How Do You Do?	Col.	....	Jinx Falkenberg-Bert Gordon	Not Set	....	....	...	...	...
ICE-CAPADES Revue	Rep.	206	Jerry Colonna-Vera Vague	Dec. 8,'42	....	....	...	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	...
●I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
●I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	873
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	...
●In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
●Inside the Law	PRC	218	Wallace Ford	May 8,'42	97m	Sept. 26,'42	922	613	...
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	...
●In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	947
●Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	537	...	795
●Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
●It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
●I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	599	574	...
●JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
●Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Nov. 30,'42	....	....	...	971	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	....	....	...	912	...
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	...
●Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	873
●Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	573	396	873
●Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	....	...	...	947
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	....	...	936	...
●Kid Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	551	495	873
●King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
●Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	429	320	705
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	....	...	962	...
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Not Set	....	....	...	946	...
●Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
●Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	795
●Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	407	387	...
●Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Laugh Your Blues Away	Col.	....	Bert Gordon-Margaret Lindsay	Nov. 12,'42	....	....	...	...	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
●Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Life Begins at 8:30	20th-Fox	....	Monty Woolley-Ida Lupino	Not Set	....	....	...	962	...
Little Joe, the Wrangler	Univ.	....	Johnny Mack Brown	Nov. 13,'42	....	....	...	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Lone Prairie, The	Col.	....	Russell Hayden-Bob Wills	Oct. 15,'42	....	....	...	...	...
●Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
●Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Not Set	....	....	...	...	...
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
●Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
●MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
●Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	....	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
●Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
●Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1.	100m	Aug. 29,'42	927	...	...
●Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	537	464	795
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...

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●Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	....	....	...	...	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	....	....	...	962	...
●Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
●Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
●Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
●Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
●Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	873
Miss V from Moscow	PRC	....	Lola Lane-Noel Madison	Nov. 23,'42	....	....	...	...	...
●Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	611	...	...
●Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr.. .'42	88m	Mar. 28,'42	574	...	...
Moonlight in Havana	Univ.	....	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	947
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	661	527	947
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	...	...
●Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	598	575	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	962	...
●My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	947
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	....	....	...	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	...
●Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr. 11,'42	597	507	...
NAVY Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	....	....	...	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Not Set	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Night Monster	Univ.	....	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	....	....	...	960	...
●North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	....	...	575	...
●Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	Sept. 19,'42	910	...	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	947
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Oct.,'42	61m	Sept. 19,'42	923	796	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Not Set	....	....	...	855	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	...
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	947
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	....	Don Barry-Lynn Merrick	Not Set	....	....	...	...	...
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Sept.-Oct.,'42	....	....	...	796	...
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	....	....	...	663	...
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	947
●Panther's Claw, The	PRC	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	563	...	...
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	...
●Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	599	...	...
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	873
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	971	...
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pittsburgh	Univ.	....	Constance Bennett-Brod Crawford	Nov. 27,'42	....	....	...	...	...
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	...	...
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	....	...	962	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	873
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	....	...	962	...

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Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
●Prison Girls (formerly Gallant Lady)	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	Sept. 26,'42	923	648	...
●Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
●Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...
RANDOM Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	....	....	...	796	...
●Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	795
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
●Red Tanks	Arkino	....	A. Kulakov-V. Chebur	June 5,'42	64m	June 13,'42	713	...	...
●Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
●Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
●Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Riding Through Nevada	Col.	....	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	...	...
●Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	549	...	795
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	...
●Rolling Down the Great Divide	PRC	253	Bill (Radio) Boyd	Apr. 24,'42	60m	....	....	635	...
●Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	...
●Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	...
●SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
●Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	634	508	947
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
●Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
●Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	550	542	705
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Not Set	....	....	...	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	947
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
●She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
●Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	947
●Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
●Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	....	....	...	936	...
Sin Town	Univ.	....	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
●Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	...	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	873
●Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
●Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
●SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	611	...	...
●So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	....	....	...	796	...
●Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	...
●Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	....	John Beal-Florence Rice	Oct. 29,'42	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
●Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	...	...
●Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	586	...	705
●Strangler, The	PRC	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	647	613	...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
●Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
●Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	622	...	705
●Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
●Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
●Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
●Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
●Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795
●TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	873
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	947
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
●Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	947
●Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	873
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	...	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	946	...

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●Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
●Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...
●There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
●They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	873
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
●They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
●This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	947
●This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	947
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
●Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	....	....	...	635	...
●Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	...
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
●Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
●Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	938	772	947
●Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
●Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	...	...
●Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	873
●To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	549	542	756
●Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
●Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	750	635	...
●True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
●Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
●Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	947
●Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	621	442	873
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	....	Bruce Bennett-Leslie Brooks	Not Set	....	....	...	...	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	...
●United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
●Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	585	...	...
●VENGEANCE of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	947
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	...
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	...	...
●Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	633	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	....	....	...	...	...
●Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	63;	...
●Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	....	....	...	946	...
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Oct.,'42	89m	Sept. 19,'42	923	871	...
Who Done It?	Univ.	....	Abbott & Costello	Nov. 6,'42	....	....	...	971	...
●Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	551	...	...
●Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	621	613	756
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
●Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	873
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Not Set	....	....	...	...	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	....	....	...	...	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,'42	915	726	947
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	903	674	873
●Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Are Coming, The	PRC	....	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	...
●You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	...
Young and Willing	UA	....	William Holden-Susan Hayward	Not Set	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...
●Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	647	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 961.

WHEN EVERY FOOT COUNTS

UNDER present conditions, new importance attaches to the famed dependability of Eastman negative films. Their special abilities, wide latitude, and exceptional uniformity see to it that every scene has its full quota of high photographic quality. Eastman Kodak Company, Rochester, N. Y.

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Fort Lee Chicago Hollywood

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for general studio use

SUPER-XX
when little light is available

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for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

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Matinee!

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28 W. 44TH ST.,
NEW YORK,
N. Y.

TION PICTURE HERALD

DO NOT REMOVE
DO NOT REMOVE

REVIEWS

(In Product Digest)

- Northwest Rangers
- Journey for Margaret
- Gentleman Jim
- Whistling in Dixie
- The Spirit of Stanford
- Jungle Siren
- We'll Smile Again
- The Living Ghost

Debated Rules of U. S. Picture Censors Revealed

Majors to Distribute Here for British Government

Washington Tells Hollywood: Prove You Need Deferment

VOL. 149, NO. 5

OCTOBER 31, 1942

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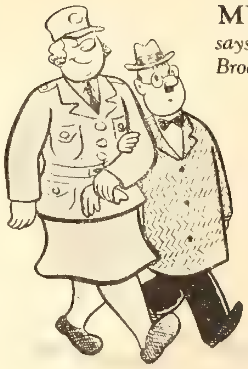
"GRAND SONG FEST"
sings out Edith Werner in the N.Y. Daily Mirror:
"Topnotch singing and dancing. Judy is a joy."

"GAY AND LIGHTHEARTED"
adds Alton Cook in the N.Y. World-Telegram:
"A lot of show...full of jaunty amusing spirit ...as diverting a gang as you are likely to find in a musical show."



"BIGGEST OF THE SEASON'S MUSICALS"
says Jane Corby in the Brooklyn Eagle.

"FRESH AND ENTERTAINING"
exclaims Eileen Creelman in the N.Y. Sun:
"Good, fast, melodious entertainment."

"CHEERS ARE RINGING FOR ME AND MY GAL"
cheers John T. McManus in PM.

"WELL WORTH SEEING"
says Howard Barnes in the N.Y. Herald Tribune:
"Has dramatic and emotional punch."

"A MUST PICTURE"
exclaims Kate Cameron in the N.Y. Daily New

NEW ALL-TIME ASTOR RECORD FOR ME AND MY GAL!

"Judy Darling!"

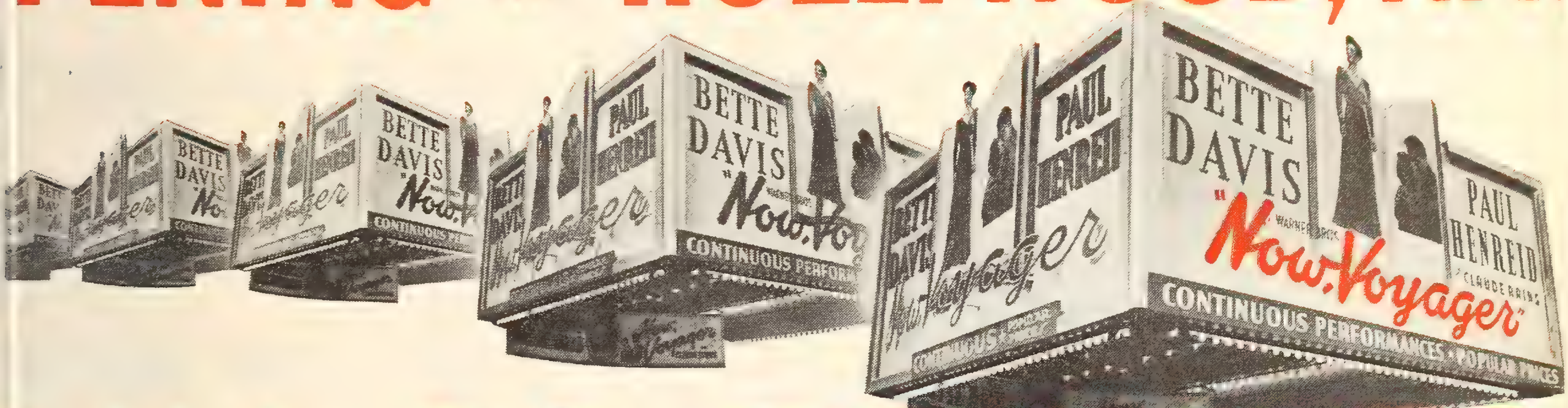
Any Bonds Today?

JUDY GARLAND in "FOR ME AND MY GAL"
with George Murphy, Gene Kelly, Marta Eggerth, Ben Blue
Screen Play by Richard Sherman, Fred Finklehoffe and Sid Silvers
Original Story by Howard Emmett Rogers • Directed by BUSBY BERKELEY • Produced by ARTHUR FREED • An M-G-M Picture

ARNER BROS.' STUPENDOUS

BETTE DAVIS
PAUL HENREID
WARNER BROS.
"Now, Voyager"
CLAUDE RAINS
CONTINUOUS PERFORMANCES • POPULAR PRICES

PENING AT THE HOLLYWOOD, N.Y.


BETTE DAVIS
PAUL HENREID
WARNER BROS.
"Now, Voyager"
CLAUDE RAINS
CONTINUOUS PERFORMANCES • POPULAR PRICES

WILL BE REPEATED

BETTE DAVIS
PAUL HENREID
WARNER BROS.
"Now, Voyager"
CLAUDE RAINS
CONTINUOUS PERFORMANCES • POPULAR PRICES

0 TIMES IN THE 50 NEW

BETTE DAVIS • PAUL HENREID
in "NOW, VOYAGER"
with CLAUDE RAINS • GLADYS COOPER
BONITA GRANVILLE • ILKA CHASE
Directed by IRVING RAPPER
A HAL B. WALLIS PRODUCTION
Music by Max Steiner • Screen Play by Casey Robinson
From the Novel by Olive Higgins Prouty

BETTE DAVIS
PAUL HENREID
WARNER BROS.
"Now, Voyager"
CLAUDE RAINS
CONTINUOUS PERFORMANCES • POPULAR PRICES

NGAGEMENTS THIS WEEK!

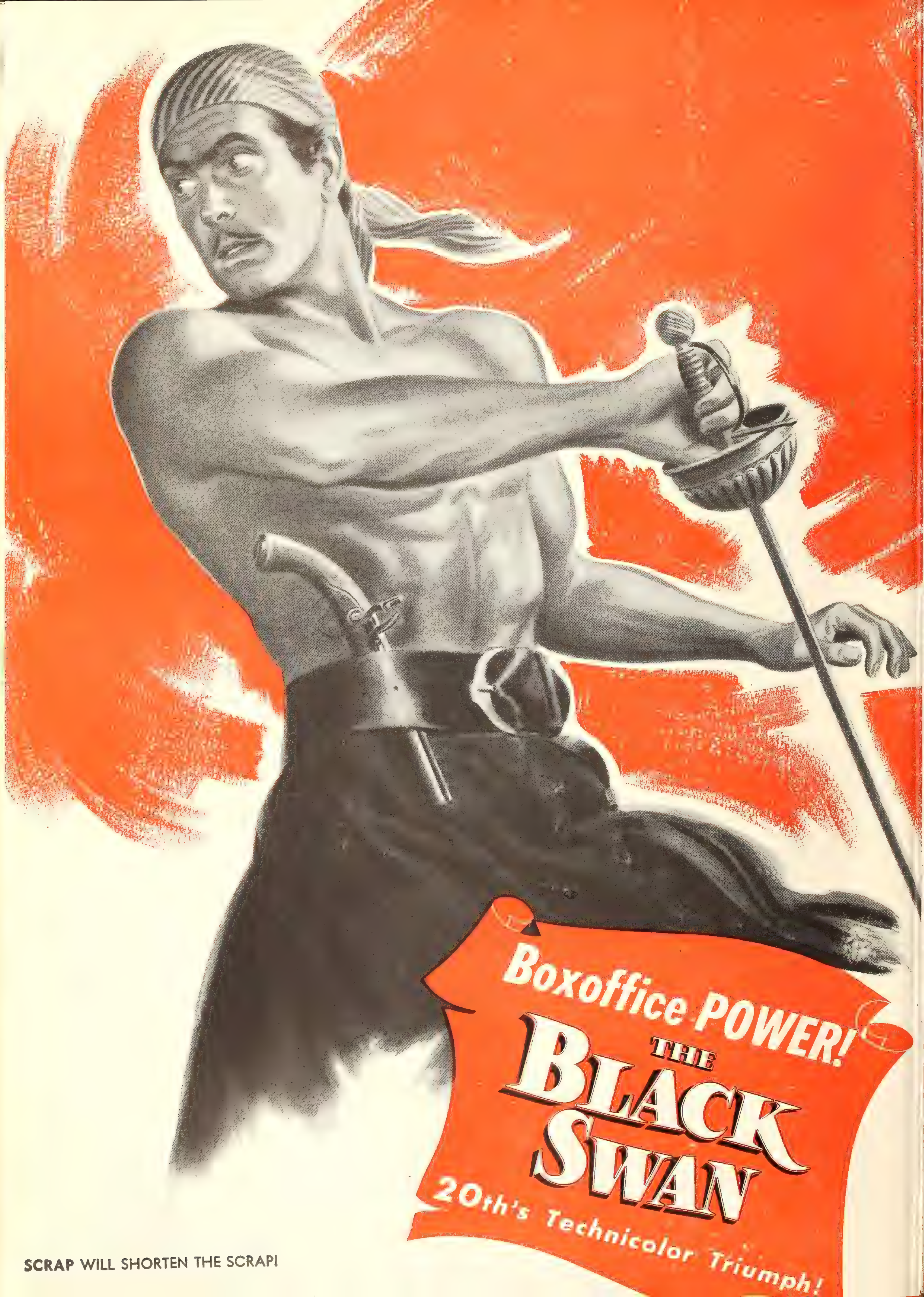
...the way the Tra

The trade knows all there is to know about the
Warner product in the tremendous season just
passed. It's all in the record.
And in the bank.
The new season
already has brought

wind is blowing

ACROSS THE PACIFIC • DESPERATE JOURNEY • NOW, VOYAGER plus YANKEE DOODLE DANDY.-GENTLEMAN JIM and GEORGE WASHINGTON SLEPT HERE are now booking. The trade now has full proof that the company on top and staying on top definitely *is*

RNERS


Boxoffice POWER!
THE
BLACK
SWAN
20th's Technicolor Triumph!

SCRAP WILL SHORTEN THE SCRAP!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 149, No. 5 October 31, 1942

ADMISSION SCALES

ADMISSION price policies have become the subject of much widespread but unofficial consideration and utterance across the land. Opinions from showmen of long experience and a broad view preponderantly tend to resist pressures for any blanket move for higher priced admissions. They argue for and point to increasing volume of attendance, and the while urge the political inexpediency of a rising scale. They see a general increase in box office prices as a potential invitation to further regulative pressures from Washington.

It is conceded that there are special locations and conditions that involve special considerations. In other words the matter of box office prices is as definitely local as the theatre itself. It is clearly a subject on which the hometown merchandiser may hold position of authority.

A particularly articulate expression on the issues comes from Mr. B. D. Cockrill of the Denham Theatre in Denver. He ardently urges that prices should not go up.

"It was low priced entertainment for the masses," he says, which "brought the motion picture theatre to its present state of domination of the amusement world. . . . There is not an exhibitor in the business who is not painfully aware that movie going is nothing on earth but a habit and a habit that it is too easy to break.

"Don't get any funny ideas that the palpitating public has simply got to see a picture the day it is released for its first run. If the first run price is fifty cents or a dollar and the third run is fifteen cents, there are plenty of people who don't mind waiting a few weeks.

"Maybe you've been falling for this glib talk about high wages and big national income. In some of the larger communities where there are big war industries, some wages are abnormally high. But for every man who is getting eight to ten times as much money per day as he did in normal times, I'll show you ten who haven't had a wage increase in ten years. . . . And when this war ends, what are you going to do about lowering your admission prices when that day comes to bring wages back to normal while taxes are left at undreamed high levels?

"If opportunists do succeed in bringing about a general increase we are paving the way for the government to step in and fix our prices for us."

A SPECIAL manifestation of the state of reaction in some of the war-rich regions arrived this week with the complaint of a circuit house manager, from a certain very busy western center, that the home office was buying too many high priced "A" pictures for his house.

"We play capacity," he reported, hat in hand in New York, "and no matter what is on the bill. Give me cheap pictures, and anyway the customers I'm getting now like 'em corny."

Only the other day it was observed here that in some other high payroll areas the "B" pictures had been moved into "A" houses because the new buying power was asking higher class environment but demanding the old diet. In actual effect, of course, this represents a price increase, and in those particular regions that can take it.

WHY not silver to replace war-precious copper for the plating of the arc carbons used in motion picture projection? The annual consumption has been about 52,000,000 carbons, using some 275,000 pounds of copper. Silver, a better conductor than copper, probably could be applied very thinly and with great economy. It would be, to be sure, necessary to permit the manufacturers to buy cheap foreign silver, about 45 cents an ounce, since domestic silver is price-fixed and bought by the Government, for political reasons, if any.

MAILING LISTS

THE movement of Mr. Elmer Davis to curtail the flood of routine government publications and bulletins will be having the sympathetic approval of many an observer of the general field of publicity, in government and industry alike. Waste of millions goes into house organs founded on internal futilities and vanities and continued in sheer inertia or by the persistence of job holders. This desk is in receipt of documents and publications of divers sorts on mailing lists which have gone unrevised for a decade, as revealed by the obsolete addresses. The house organ fashion arose way back yonder when advertising agencies were inventing "services" to make themselves essential.

SEEING IT GROW

THE only completely adequate way to know the motion picture is to experience it. In the daily experience of the business this is demonstrated too often by publicity and press books written from scripts, and reviews written from pressbooks.

For the student of the art the problem of visualization from the pages of history is even more acutely pointed. The inadequacy of the volumes of discussions and comment on the development of the film has been made manifest in the writings of persons who can scarcely remember back of the sound picture period.

This makes especially important the availability of the pictures of the past, in the cycle of three hundred films, covering revolutionary steps from 1895 to 1940, now being presented in programs from October to May by the Film Library of the Museum of Modern Art in New York. The range is from "The Execution of Mary Queen of Scots," made for the peep show machines of the pre-screen period, through the progress of the drama into contemporary documentaries. Most of the tentative, adventuring steps of the screen's inevitable process of trial-and-error are recorded. The spectator with patience can be an eye witness to the growth of the screen from an arcade gadget to the competent medium which dominates entertainment in the theatre and shares importantly in the causes of our war.

Never before the compilation of this collection has such a study been possible. There is no substitute for seeing.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

DEBATED rules of U. S. picture censors are revealed Page 13

MAJORS to handle films here for British Government Page 15

U. S. tells talent: Show us you need deferment Page 16

IATSE leaders are indicted in $1,500,000 member levy Page 27

GOVERNMENT order cuts salaries of film talent, others Page 28

FUEL shortage brings new British theatre problem Page 29

THEATRES extend industry scrap drive indefinitely Page 32

INDUSTRY'S leaders map continuation of War Bond sales Page 37

SMPE discusses war films, elects Griffin president Page 43

WHOLESALE changes made in staff personnel in Canadian branches Page 48

FILM financing stimulates production in Mexican studios Page 54

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SERVICE DEPARTMENTS

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PRODUCT DIGEST, including Reviews and Release Chart Page 71

Two More Newsreels

TWO NEW NEWSREELS were projected this week: One by Warner Brothers, principally in behalf of the nation's war effort, the other by and for the United States Army.

There has not been a new newsreel since Universal, in June, 1931, entered the semi-weekly newsreel field, having previously, years before, produced a newsreel weekly.

A newsreel devoted exclusively to the war effort and with the cooperation of the U. S. Government, will be produced by Warner Brothers starting January 1st, it was reported at the Warner home office in New York this week. Executives of the company now are discussing policies for the projected newsreel which will be produced at the Vitaphone studio in Brooklyn, N. Y. Two and possibly three issues a week are being considered. Administrative and executive personnel for the project are not yet selected and it was indicated that reports of the release by the Government of any men now in the service of Government agencies or the armed forces was at least premature. Harry M. Warner, president, and Charles Einfeld, advertising and publicity director, have been conferring with Government officials in Washington for more than a month.

Concurrent with reports that Warner Brothers were entering the newsreel field the trade in New York heard rumors this week that the U. S. Army was about to launch a newsreel venture of its own. It would be a weekly issue, one report said, to be sent to Army camps and overseas.

High Army officials denied the report. They said that it probably had arisen through a misunderstanding of the nature of the film bulletin prepared periodically by the motion picture branch of the Signal Corps. This release has been described as solely a study of latest tactics and equipment prepared for the information and instruction of field commanders. It was declared to be in no sense competitive with regular entertainment reels.

Two former newsreel men are now working on the bulletin at the Signal Corps studio in Astoria, it was disclosed this week. They are Emanuel Cohen, one time editor of the Pathe and Paramount newsreels and an independent producer, who holds a commission as major in the reserves. Benjamin Miggins, previously European manager for 20th Century-Fox's Movietone News, is on his staff.

Oust Consent Decree

FEDERAL JUDGE Edward A. Conger, in York, on Tuesday ordered the deletion of all reference to the equity consent decree of the film industry and to the plea of *nolo contendere* in the criminal prosecution of the major companies from the anti-trust suit complaint brought by 167 theatres against the American Society of Composers, Authors and Publishers. The decision, passing for the first time on the question of the propriety of reciting the consent decree in an anti-trust suit, held that no evidentiary value could be placed upon the decree since it had been obtained without the submission of evidence.

Application of ASCAP for a dismissal of that part of the complaint was based on the contention that the decree recital might prejudice the defendant's rights on trial. Plaintiffs seek treble damages of over $600,000 claiming that ASCAP is a combine set up unlawfully to fix license fees for musical compositions played in conjunction with the exhibition of films.

In striking out all paragraphs referring to the decree Judge Conger pointed out that under the Clayton Act the decree would have been *prima facie* evidence of monopoly if it had been obtained after the introduction of evidence. A motion by ASCAP for a bill of particulars was granted in the same decision.

20th-Fox's "All-Negro"

TWENTIETH CENTURY-FOX is going to produce a feature with a full Negro cast. A company announcement issued this week to the press from the home office in New York said that it will be "a cavalcade of colored entertainment for the past 25 years," with music. Irving Mills, production assistant to William Le Baron, who will produce, leaves New York this week for a tour of the country to round up Negro performers.

The title: "Thanks Pal."

Allied Complains

DISTRIBUTORS should place a voluntary ceiling on their film prices, terms and conditions, Allied States Association declared this week in a statement from the office of Abram Myers, general counsel at Washington.

They should set controls, on what Allied termed "frequently exorbitant" terms, the statement said, in order to comply with Federal measures to limit high incomes. The association declared that with a substantial reduction in costs in the offing due to enforced cuts in high salaries, film rentals could be revised downward substantially while still allowing a fair margin of profit.

The Allied group again warned that Government regulation, and public condemnation, may be forthcoming if the industry does not place a voluntary limitation on profits. It predicted that earnings this year would be among the highest in the history of motion picture production. The bulletin also renewed the Allied attack on blind checking and asserted the practice "puts the whole industry on a low ethical plane," and is "sufficiently vicious to justify the exercise of the police power by the states in outlawing it."

Meanwhile there were reports of newly organized joint buying and booking combines from six centers of important Allied regional exhibitor associations. The new buying combines were being formed in Albany, Detroit, Chicago, Philadelphia, Boston and Pittsburgh. Minneapolis and several other western cities recently visited by the Allied caravan also were said to be considering buying groups.

Now Fir is Short

A SHORTAGE of Douglas fir and other types of lumber will make it necessary for film producers to resort to the use of pine and other types and to salvage as much of the preferred species as possible for re-use, it was brought out Tuesday at the monthly meeting of the film producers' advisory committee with Harold B. Hopper, chief of the motion picture section, and other War Production Board officials at Washington.

Problems arising under the film-allocation order was discussed at the meeting, and Mr. Hopper was asked to issue an interpretation showing whether producers would be given credit against their quotas for film stock used in the production of Victory shorts and Army pictures.

The whole materials situation was reviewed with the WPB, but there were no indications that the outlook for greater supplies for the film industry had improved. On the contrary, the producers were told that they should continue their efforts to reduce the consumption of scarce materials and salvage everything possible of re-use.

Drafting All

PRODUCERS, directors and writers whose gifts include vocality will be taking their turn alongside players in the promotion of War Bond sales henceforth if response to an invitation issued by the Hollywood Victory Committee on Monday meets expectation.

Mounting requests received by the HVC to supply talent for Treasury Department Bond drives, for functions of the Office of War Information, the Coordinator of Inter-American Affairs, the USO, Community Chest, Red Cross, various War Relief organizations and, steadily, the entertainment of the armed forces, are cited as explanation of the innovation.

Who Gets What

NEWSREEL CAMERAMEN are assured of adequate gasoline supplies under the nationwide gasoline rationing which is to go into effect on November 22nd, but others who have had like privileges under the present east coast rationing program for the transportation of non-portable photographic equipment are to lose the privilege.

The Office of Price Administration disclosed Monday at Washington that the additional gasoline granted for the transportation of non-portable picture equipment would be restricted to such equipment "used in making newsreels for dissemination of information to the public, by a person regularly engaged in such activity."

It also made clear that traveling salesmen, who have been protesting vainly against the refusal of the rationing agency to give them "C" books, will be given no such privileges and that, in fact, even those few salesmen who have enjoyed "C" books in the east because their activities were concerned with the national defense and welfare also will be eliminated under the nationwide plan.

The expansion of rationing, however, will not mean that film salesmen, theatre checkers or exhibitors will be unable to use their cars for business purposes. Such persons and all others who use automobiles for occupational driving will be eligible for "B" books which, with the "A" books that every car owner will receive, will enable them to drive as much as 470 miles a month, the actual mileage allowed, of course, being dependent upon the decision of the local ration board.

Any theatre operator, film salesman or other person needing his car in his work may appeal the refusal of a local ration board to grant additional gasoline. However, no such person will be entitled to a "C" book.

The situation with respect to tires is less settled. As of today, it is difficult for any business man to secure tires, but plans of Rubber Director William Jeffers call for the replacement or retreading of tires quickly.

Under Mr. Jeffers' program, the holder of an "A" book eventually will be able to have his tires retreaded, possessors of "B" books will be allowed to replace tires that cannot be retreaded with new tires made from reclaimed rubber, and holders of "C" books will be given new tires of virgin rubber. When this will be possible, however, depends upon the progress of the Administration's synthetic rubber program.

Filling the "Reservoir"

"OUR MOTION PICTURES have played an important role in building up . . . a gigantic reservoir of goodwill" for the United States among the free countries of the world, Wendell Willkie said last Monday night in his radio report to the nation on his recent world tour. One of the main pionts of the radio address, made by the former presidential candidate and chairman of Twentieth Century-Fox after he had visited the fighting fronts in Africa and Asia, was his emphasis upon the friendly feeling for the United States he had found among all peoples.

He contended, however, that unless some present policies were changed and failures remedied the "reservoir of friendliness" would fast be emptied. Continuing on the role of motion pictures, Mr. Willkie said, "They are shown all over the world. People of every country can see with their own eyes what we look like, can hear our voices. From Natal to Chungking I was plied with questions about American motion picture stars —questions asked eagerly by shop girls and those who served me coffee, and just as eagerly by the wives of prime ministers and kings."

'Navy Comes Through'

FIRST RKO production to be filmed completely under the studio direction of Charles Koerner, slid down the ways into exhibition on Tuesday, Navy Day, at San Francisco.

In downtown San Francisco, the picture packed the Golden Gate theatre at $2.20 top. Out on Treasure Island, once the site of a World's Fair and now a Navy base athrob to the rhythmn of a world war, the picture thrilled successive audiences of sea force personnel who placed upon it the seal of their expert approval.

To San Francisco for the double premiere had come a corps of Hollywood stars who added their stage entertainment to the ceremonies. Three radio programs notified the nation via airwave of what was going on and what about. Henry J. Kaiser launched a pair of ships in the course of proceedings, not exclusively in honor of the picture, naturally, and trade opinion around the city, on Wednesday was that the Koerner regime had been launched no less auspiciously.

WILLIAM R. WEAVER

20th-Fox, CEA at Peace

THE BRITISH exhibitors' dispute over rentals with Twentieth Century-Fox was settled Tuesday in London.

A joint statement was issued by officials of the Cinematograph Exhibitors Association and the film company announcing the settlement. They had conferred six hours. The CEA executives immediately recommended members withdraw cancellations of Movietone Newsreel contracts, and advised ignoring earlier suggestions to refuse to buy the March of Time reels, also distributed by 20th Century-Fox.

The joint statement cited the importance of cooperation between branches of the industry in wartime. However, it is understood some difficulties still confront the establishment of a satisfactory rental price formula.

Millions Are Coming

AMERICAN film companies this week expected quick remittances from Great Britain of between $40,000,000 and $50,000,000 in "frozen" film revenues. The money was released late last week, following agreement between the British Treasury and American representatives.

Continuing are negotiations for a new exchange agreement for revenues to be obtained in the 12 months from October 31st. New York opinion held these negotiations may not be concluded before the year end.

Industry executives, naturally, hope the agreement will be free of remittance restrictions; however, some believe withdrawals may be limited to specific amounts during quarterly periods, the balance at the year's end to be frozen.

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THIS WEEK the Camera observes:

■ FEATURED in RKO's "The Navy Comes Through," opening attraction of the Navy's new Treasure Island theatre at San Francisco's naval base on Navy Day, last Tuesday, Jane Wyatt is shown receiving a pass from Ensign John Christ.

LT. J. E. GRAINGER, of the U. S. Air Force, associate producer of "Flying Tigers," stopped off in Dallas en route to active duty, and was entertained by Lloyd Rust, Republic manager, at a Variety Club luncheon. At the far end of the table with the guest of honor are Mr. Rust; Raymond Willie of Interstate; R. I. Payne, Griffith theatres, and Ed Rowley and Harold Robb. Others are Bill O'Donnell, Frank O. Starz, Ray Beall, P. K. Johnston, Harry Sachs, Don Douglas, C. V. Jones, Lynn Stocker, Debs Hayle, Irving Rust, Victor Lowery, Andy Sisk, Bob Eulen, L. W. Conrow, Stanley Hand and Jack Underwood.

TESTIMONIAL. Managers of the opposition theatres in Lewistown, Pa., honored Lieutenant Harold D. Cohen, U.S.N., for 22 years the operator of the Embassy theatre, just before he left for active duty this week. Above, at the after the show dinner, are Joseph Nassau, manager of Station WMRF; Ike Berney, manager of the Pastime theatre; Preston Rittenhouse; Lt. Cohen; Ira H. Cohn, 20th Century-Fox Pittsburgh manager, and Paul O. Klingler of the Rialto theatre.

■ G. S. EYSSELL, managing director of the Radio City Music Hall, steps off the train in New York after a trip to Hollywood to see new product in the making and study possibilities for future Music Hall programs.

■ REPUBLIC'S candidate for saddle and spur honors, Roy Rogers, presents a pair of silver spurs to New York's Mayor Fiorello H. LaGuardia just before the star and the World Championship Rodeo left the city for an eastern tour after three weeks at Madison Square Garden.

CONTINUING its series of trade screenings for "You Were Never Lovelier," Columbia last week was in Cleveland where this picture of Howard Reif, Jack Essick, Perc Essick, James Scovill, Danny Stearns and Ray Essick of the Scovill-Essick & Reif circuit was taken.

Also in Cleveland, right, at the screening of Columbia's Fred Astaire musical, "You Were Never Lovlier," are Joe Lissauer and William N. Skirball of the Skirball circuit.

WING COMMANDER JOHN BARNES, author, songwriter and former member of the London staff of Quigley Publications, was a visitor in New York last week. Commander Barnes has been on active duty with the RAF since the war began in September, 1939.

■ ON THE RECORD praises for Hollywood's film contributions to the war effort were voiced last week by Captain Leland P. Lovette, U. S. Navy director of public relations, to 50 industry and press leaders at the Beverly Wilshire Hotel. Left to right at the speakers' table are James Cagney, William Goetz, Louis B. Mayer, Captain Lovette, Y. Frank Freeman, Commander A. J. Nolton, Captain Lovette's representative in Hollywood, and Harry M. Warner.

ALLIANCE theatre executives and managers of the circuit's houses in Indiana, Illinois and Wisconsin met last week in Indianapolis for their seventh annual autumn session. At right are R. H. Brandt, P. J. Dee, James Gregory, S. J. Gregory, John Doerr, Peter Panagos and L. A. Harris.

AND MY FLAG
FALL MEETIN
FREEDOM

JOSEPH H. HAZEN, right, Warner vice-president, has been selected by the War Department to take a four-week orientation course at the Command and General Staff School at Fort Leavenworth, Kan. On completion of the course he will be a liaison between industry and Army.

PREMIERE in London. Sir Alexander Korda talking to S. W. F. Smith, managing director of the British Lion Film Corp., in the lobby of the Gaumont Theatre, Haymarket, at the opening of the Noel Coward story of a destroyer, "In Which We Serve."

■ PRODUCER Harry Sherman, center, was welcomed to the United Artists fold by the sales department in plain view of the customers at last week's opening of the company's new Los Angeles exchange. Cresson Smith, branch manager, left, and W. E. Callway, district manager, greeted him.

FRIENDS of Nat Levy honored his promotion to RKO eastern division sales manager at a Variety Club dinner in Philadelphia last week. Here Alfred J. Davis, exhibitor, left, congratulates Mr. Levy.

DEBATED GOVERNMENT RULES OF FILM CENSORS REVEALED

New York Board of Review Standards Affect Screen Imports, Exports

Rules and standards which govern the censorship of imported and exported motion picture film by the New York board of review of the U. S. Office of Censorship were obtained for publication for the first time this week by Motion Picture Herald.

The codification, written by Richard R. Smith, board chairman, has been sent to newsreels and distributors. It was received initially, particularly in California, with surprise and protest and many producers interpreted the regulations as virtually excluding the export of such important recent war films as "Wake Island," "Mrs. Miniver" and others.

Subsequently, as a result, it was explained officially that the document was not a hard and fast set of rules of what could or could not be exported. Officials of the Office of Censorship told producers in Hollywood and the home offices in New York that it was intended rather as a guide to general principles of film war censorship.

The examples contained in the document also were said to apply principally to newsreels, and short subjects of a news or propaganda nature.

Colonel W. Preston Corderman, director of postal censorship, under whose jurisdiction the film review boards were placed by Byron Price, director of censorship, visited Hollywood last week to explain the censorship procedure to producers. He assured them that Mr. Smith's code was not intended to replace the general formula outlined for motion picture review by Mr. Price last June.

He explained that Mr. Smith's code was drafted primarily for newsreels and pictures passing through the New York board. Fiction films, he said, would continue to lie within the province of the Los Angeles board of review.

Newsreel executives report that to date relations with the New York board have been good. Several said that the board has enabled them to avoid any serious deletions of material by cooperating in advance of newsreel release by advising on whether or not given material is censorable.

Feature Censorship Proceeds Smoothly

Likewise, industry spokesmen said that proceedings for the censorship of feature pictures were progressing smoothly. The Los Angeles board of review passes on most current feature product, working closely with the Production Code Administration to check scripts in advance of production in order to guard against inadvertent infraction. This, the industry spokesman claimed, has saved producers many delays and losses of time and money which might have resulted if the board had ordered deletions from completed pictures.

The New York board reviews pictures produced before the Los Angeles office began operations. It also checks on the translations added to pictures in New York for the Latin American and other foreign language markets.

KUTTNER JOINS CENSOR BOARD

The appointment of Charles B. Kuttner to the New York board of review of the Office of Censorship was announced last week by Richard R. Smith, chairman of the board. Mr. Kuttner fills the third place on the board, formerly held by Captain George Ernst.

Mr. Kuttner is a former member of the National Board of Review staff and more recently has been engaged in commercial photography and research on a multi-lingual dictionary. Formerly in the exporting and importing business with offices in Europe and North Africa, he is an expert linguist.

All imported motion picture film is also subject to review by the boards. Most of the material, particularly that destined for the newsreels, clears through the New York board of review and Customs office. However, official Army and Navy releases from fighting areas are not submitted to the censor board, newsreel sources reported.

Following is the text of the New York board's circular, and supplementary list of examples, issued on September 8th and 9th. It is headed, "Basic information prohibited for wartime export or import in film or other photographic form":

Text of Censor Board Review Circular

"The purpose of film censorship is to keep information concerning possible bombing objectives, technical data, military or economic conditions, and adverse propaganda harmful to the war effort from leaving the country. Likewise, film censorship is designed to prevent enemy propaganda and information leading to subversive activities from entering the country.

"There is no hard and fast rule of thumb applicable to censorship. Interpretation and application of the following principles must be governed by the knowledge, understanding, intuition and judgment of those applying them.

"The final responsibility for wartime export and import film censorship rests with the Film Censorship Boards of Review of the Office of Censorship. Certain types of material also require written approval from the War Department, Navy Department, or other government agency having direct supervision over the subject involved. Written approval by any of these agencies, however, constitutes a release only insofar as that agency is concerned, and is not binding on the Board of Review, which must weigh all considerations vital to our many-sided war effort.

EXPORTS

"Photographic shots requiring such written approval include:

"1. All aerial photographs and detailed close-up air shots of war production plants, docks, shipyards, railroad terminals, dams, power plants, storage tanks, reservoirs, radio towers, arsenals, munitions dumps, forts and all other military installations, including air fields and military depots; detailed close-up shots or panoramic shots of civil as well as military air fields, cities, factories, or terrain showing distinguishing buildings or landmarks in relation to each other or to the general landscape; any pictures of new-type planes, tanks or guns.

"2. Detail photographs of identifiable beaches and coastlines which would aid enemy landing parties on any seacoast of the United States, its territories or possessions. This does not include conventional scenic views of coastline.

"3. Technical data of any kind (other than that which discloses well-known processes, installations and other information of no importance to the military, naval or economic war efforts of the United States) which could be used or adapted for use in connection with any process, synthesis or operation in the production, manufacture, reconstruction, servicing, repair or use of any article for any phase of warfare. The list is so comprehensive that all technical data should generally be prohibited except that contained in industrial films or other photographic material approved by the Board of Economic Warfare or a Board of Review.

All Shots of Military Movements Barred

"4. Movements of land, air or sea forces, and merchant ships, when identification, origin or destination is indicated.

"5. Views of Army, Navy, or Marine Corps activities and detailed views of equipment.

"6. Movement of naval or merchant ships in the coastal waters of the United States, its possessions, or naval bases which might be of value to the enemy with regard to attack, sabotage, or otherwise.

"7. Pictures of internment camps or of persons interned.

"8. Labor, class, or other disturbances which might be distorted into enemy propaganda.

"9. Undue emphasis on rationing of essentials or other information revealing economic preparations by this country for prolonged war effort.

"10. Derogatory pictorization or presentation of nationals of South or Central American countries or nationals of other United Nations and of India. These nations never should be placed on an uncivilized plane or one of inferiority to that of the Anglo-Saxon.

IMPORTS

"Censorship examination of photographic information and communications coming into the United States has the basic functions of preventing enemy propaganda from entering the country, and halting information which might lead to sabotage or other subversive activity.

"Photographic information prohibited for import includes subjects of propaganda or counter-propaganda character; details of United Nations' troop or ship movements, stations, or equipment (with the exception of newsreels or commercial films approved by the Boards of Review or news photographs passed by U. S. Postal Censorship authorities); and films or photographic material suspected of containing code messages.

"The foregoing list is not all-inclusive but is provided as a guide. It will be amplified from time to time."

The supplement to the circular on basic in-

(Continued on following page)

Debated Censor Regulations Revealed

(Continued from preceding page)

formation prohibited in film form contained was issued the following day, September 9th. It contained the following:

"Some applications and examples:

"1. In general, pictures of new types of military materiel, such as planes, tanks and special types of naval vessels should not be shown. If special permission is occasionally granted to show new types by the War or Navy Departments and the Board of Review, names or designations of these types should not be given in the commentary or dialogue.

"2. Don't give information regarding specifications, performance or use of tanks, planes, and other military materiel, particularly of newer types.

"3. Don't give names of manufacturers and/or locations of plants producing military materiel.

"4. Avoid comments overemphasizing defeats and losses or other events, situations and conditions—physical or psychological—unfavorable to the cause of the United Nations.

"5. Don't show American or allied armed forces defeated.

"6. Don't show destruction of American or Allied military equipment unless you can show simultaneously much greater destruction of Axis equipment and make this clear in the comment. Particularly to be avoided are shots of:

(a) Sinkings of, or extreme damage to, naval or merchant vessels and planes.

(b) Closeups of wounded or dead soldiers and sailors—either American or of the United Nations.

"7. Don't show American or Allied armed forces at a disadvantage because of lack of equipment or training.

"8. Don't show American or Allied forces in frivolous, unmilitary scenes or attitudes. This will apply also to feature comedy pictures, based upon the idea of burlesqueing or making fun of life in the armed forces.

"9. Don't show American or Allied colors in frivolous, undignified manner or in bad taste.

"10. Don't show pictures that reflect on the ability of our Government or indicate criticism of democratic processes.

"11. Don't show pictures questioning the martial ability or purpose of our Allies or holding them up to ridicule.

"12. Don't show pictures of unsavory aspects of American life—gangsters, slums, hopeless poverty, Okies, etc., and particularly violations of American wartime restrictions, such as rationing, gasoline and rubber rules, etc.

"13. Don't show pictures in which American characters are too boastful of our wealth and military power. Scenes showing our strength are acceptable, but not empty and vainglorious boasts.

"The foregoing applications are not all inclusive but provided as a guide. They will be amplified or modified from time to time."

The circular and supplement were signed by Mr. Smith. He said last week that no changes or modifications have been issued subsequently.

Air Raid Wardens Named

Inducted as Chicago air raid wardens last week were 150 employees of Balaban and Katz, after they had completed basic training in Red Cross, civilian and fire defense work. District managers, managers, assistants, operators, cashiers and janitors of the circuit voluntarily took the various training courses during the last five months under the guidance of Elmer Immerman, B&K personnel director.

Florida Sees Big Winter From Service Camps

Florida is expected to get a better break this winter in the shift of service camps. A large training center for WAACs now is being prepared at Daytona Beach and the movement of women to Florida is expected in November. Preparations have been under way for several weeks with small hotels, store and warehouse property leased for barrack purposes for the WAAC units.

Camp Blanding, some 30 miles from Jacksonville, has been active with arriving service men and it also is serving as an induction center. In Jacksonville, Miami, Orlando and several of the other larger cities of Florida the influx of service men over the weekend on leave has helped theatre attendance. The theatres have been doing capacity business from Saturday noon through Sunday night and midnight shows have been featured by some of the houses.

Record Mississippi Tax Collections

All monthly collections of taxes on amusement admissions in the state of Mississippi were broken in September when the State Tax Commissioner reported a total of $64,000 taken in as compared with $51,957 in the same month last year.

The presence of thousands of soldiers and air cadets at two large camps at Hattiesburg and Biloxi helped to swell attendance on weekends. Sunday shows at leading interior points, long banned by Sunday law, also helped to set the new mark, it was said.

Exhibitors Bar Minors At Late Showings

Neighborhood exhibitors of Indianapolis have adopted a program designed to clear their theatres of unaccompanied children at the end of the first night show. They will show trailers asking the cooperation of parents.

The program was launched in cooperation with Sheriff Al G. Feeney, who appeared before the War Activities Committee, headed by Kenneth Collins, manager of the Indiana, and suggested the move as a means of reducing juvenile delinquency.

Hit Games in Massachusetts

Beano and Bingo are under fire again in Massachusetts. In Springfield, Alderman Richard B. Anderson, president of the board, asked an investigation as a result of gang warfare and trouble over a new Penny Arcade. Mayor James Fallon of Pittsfield has banned Beano, Bingo and Bunco in his city. In Boston pressure is being brought to bear on Mayor Maurice J. Tobin to permit Beano games to resume with War Bonds as prizes.

Forbes in New Post

William E. Forbes, manager of WCCO, Minneapolis-St. Paul station of the Columbia Broadcasting System, is transferring to New York to assume the post of executive assistant to the CBS management. A. E. Joscelyn, manager of WBT, Charlotte, N. C., has been named to succeed Mr. Forbes. A. D. Willard, Jr., will become manager of WBT.

Donates Rental to USO

Edward G. Zorn, exhibitor in Pontiac, Ill., declined to accept free the War Activities Committees' OWI film, "The World at War." Mr. Zorn has sent a check equaling the usual feature rental to the USO.

Use Song for Short

RKO Pathe has taken "This Is America," a patriotic song written by Mickey Kipple, manager of Warners' Victoria theatre, Philadelphia, for use in a forthcoming short subject.

Documentaries Not Censored

The American Civil Liberties Union, and its affiliate, the National Council on Freedom from Censorship, this week accepted the declarations of the War Production Board and Bureau of Motion Pictures of the Office of War Information that orders freezing supplies of 35 mm. film would not in any way result in censorship of the contents of motion pictures.

The WPB, through A. I. Henderson, last week informed non-theatrical motion picture producers that film would be supplied as needed for all educational pictures. Only commercial and promotion films are barred, he said. Productions will be examined, Mr. Henderson and Lowell Mellett of the OWI said, only to determine whether they have commercial material in them.

A difference of opinion appeared this week, however, among documentary producers and Government officials as to the definition of educational films The *Film News,* published by the American Film Center, asserted that the WPB ruling applied only to classroom films, and that all documentary productions were subject to review of contents as commercial productions.

The American Civil Liberties union, through Roger N. Baldwin, director, interpreted Mr. Henderson's order as meaning educational films in the broadest sense. "There the matter stands until some documentary producer comes along to assert his right to produce without review," the *Film News* declared.

Miller Heads NBC War Program

William Burke Miller, eastern program manager for the National Broadcasting Company, will assume the additional duties of war program manager, C. L. Menser, NBC vice-president in charge of programs, has announced. Mr. Menser also announced the appointment of Bertha Brainard as his assistant in the program department. Miss Brainard will continue to handle package program sales.

Mr. Miller will be liaison between the program department and the various Government offices and will clear all shows connected with the war effort.

Waiver Request Considered

The council of the Dramatistics Guild in New York is considering the request of Allan Kenward, author of "Cry Havoc," for a waiver of the Guild's one-year ruling on plays sold for pictures in advance of stage production. The play has been sold to MGM and the author is seeking the concession because of the timeliness of the material, which concerns the activities of nurses on Bataan.

Attorney Joining Army

Benjamin B. Tepper, St. Louis attorney, who has represented exhibitors in arbitration cases, expects to be inducted into the Army late this month. He withdrew from the race for state representative of the Fourth District, for which he won the Republican nomination last August.

Run Red Cross Trailer

Theatres in Reading, Pa., will cooperate with the American Red Cross in publicizing Nurses Aid Week by running a special trailer. Theatres there also are showing a special trailer on nutrition.

Renew Joan Bennett Pact

Joan Bennett's contract for two films annually at Twentieth Century-Fox has been renewed.

MAJORS HANDLE FILMS HERE FOR BRITISH GOVERNMENT

Bernstein Completes Deal Paralleling Contracts with Independents

War films made by the British Ministry of Information, both features and short subjects, will be distributed in the United States as part of the regular programs of eight major American distributors under a transaction completed this week in New York by Sidney Bernstein of the British Information Services.

The arrangement, announced by Mr. Bernstein in an interview in his Hotel St. Regis suite just before his departure for England after a stay of five months here, is parallel to percentage deals made by distributors with independent producers, it was said. Net revenues will be turned back into new production by the British Ministry. The pictures will be allotted among the eight companies by arrangement among themselves apart from the War Activities Committee and apart from the Office of War Information which now handles some other Ministry of Information short subjects.

The companies associated with the plan are Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, Twentieth Century-Fox, United Artists, Universal and Warner Brothers.

Mr. Bernstein, throughout the interview, stressed the atmosphere of complete harmony which he said had marked the discussions and indicated that the agreement was an important step toward closer cooperation between the film industries of England and the United States and film divisions of their Governments. In this connection he announced that the Ministry would distribute the U. S. Navy film, "The Battle of Midway," in England and similarly would accept any future OWI pictures.

Eight Features, 16 Shorts Scheduled

At present eight features and 16 short subjects are planned for distribution under the deal, but Mr. Bernstein pointed out that any provision for an exact number of pictures would be impossible because of the difficulties of wartime production and particularly of production of war films of the type planned by the Ministry. Most of the footage of the picture is shot during actual battle and the films themselves are of an extended documentary nature.

"Young men are killed, equipment is lost or damaged, and film is lost," Mr. Bernstein said, explaining why some of the Ministry's ambitious plans were never realized.

The first picture to be released here under the new arrangement is expected to be the feature length "Coastal Command," now being shown in England. The second title will be "A-1 Priority," and others planned include features on the performance of England's fire brigades during the air blitz, on American troops in the British war area, and on the submarine service. The short subjects will include ones on the merchant marine, on women in industry and reenactments of special acts of heroism.

LOCATION HAZARDS IN THE MEDITERRANEAN

Much of the footage used by the British Ministry of Information in its films, some of which are to be released in this country under the arrangement announced this week by Sidney Bernstein, is taken under battle conditions, accounting for the uncertainty of the Ministry's production plans.

For instance, Mr. Bernstein said, a complete film record of one of the recent convoys to Malta was planned. Although most of the ships got through, the one carrying the film crew and equipment was sunk and the only record was a single reel saved by a Royal Navy lieutenant who held the film can under one arm while clinging to a life raft until he was rescued. The film, as is much of the topical material shot by the Ministry, was released to the newsreels.

The features will be distributed in Canada by those companies which handle them in the United States but the shorts will be distributed in the Dominion directly by the Ministry of Information as both features and shorts now are in England.

Mr. Bernstein emphasized the excellent audience reception accorded the Ministry's pictures so far at home and said that many of them had been outstanding box office successes. His release to newspapers announcing the new American distribution plan said, "The plan is in response to the growing desire of the people of the United States to know more about the British war effort through the medium of films."

No Connection with Money Agreement

The percentage terms for each picture will vary, Mr. Bernstein explained, according to the value placed upon it by the distributing company and the Ministry. Similarly the distributor will be free to make whatever terms with exhibitors it deems most advantageous. There is nothing in the deal limiting the rights of the distributors to make minor cuts or editorial changes in the pictures, because, Mr. Bernstein, said, "The question never arose."

The British representative denied that the new arrangement had any connection with the completion of an agreement two weeks ago between the American distributors and the British Ministry of Finance under which sterling balances of between $40,000,000 and $50,000,000, representing film revenue frozen in England, would be released and the companies would be permitted to withdraw their full British earnings in the future.

Short subjects brought here five months ago by Mr. Bernstein are now being distributed by state rights exchanges and it is understood that these arrangements will not be disturbed.

MOI Opens Offices In Four Key Cities

Mr. Bernstein's post as director of the British Information Services, the Ministry of Information's liaison in the United States, will be filled by George Archibald, former United Artists joint managing director in England, who is now recovering from an attack of pneumonia contracted on his way to this country from England several weeks ago. Offices have been established in New York, Washington, Chicago and San Francisco through which details of the new arrangement will be handled as well as the continuing exchange of films and material between the U. S. Office of War Information and the British Government.

Set Victory Shorts Release in Philadelphia

Distributors in Philadelphia, meeting with the War Activities Committee there, have approved a plan set up for the playing of Government and similar shorts on a clearance basis with the largest houses first and the others following in order to get the widest coverage. While the waiving of clearance is admitted, the order of houses will be in order of clearance and runs. Heretofore, the Government shorts were booked on a "first come—first served" basis. The WAC also will attempt to have information on the shorts available to the exchanges as early as possible to get playdates arranged earlier.

Finish Signal Corps Films

Major Robert Lord of the Army Signal Corps arrived in Washington last week with prints of "The First Patrol" and "We Fly for China." The films were made through the cooperation of the Signal Corps and the Academy of Motion Picture Arts and Sciences Research Council, using the facilities of Metro-Goldwyn-Mayer.

Hold Show for Soldiers

A free midnight show was given at the Indiana theatre, Indianapolis, last week for the soldiers of the Army War Show. The show was arranged by the Indianapolis Service Men's Centers, Inc., stagehands and operators' unions, and Kenneth Collins, manager of the theatre.

Goldwyn in New York

Samuel Goldwyn is in New York for conferences with Lillian Hellman on the Russian story she is now writing for him, and also to make final plans on the musical production he will produce starring Danny Kaye.

Lorch in RKO Exchange Post

H. S. Lorch has been appointed sales manager of the RKO Radio exchange in Chicago.

U. S. TELLS TALENT: SHOW US YOU NEED DEFERMENT

Classification as Essential Delayed Pending Proof to Manpower Board

Classification of talent and production employees in Hollywood as engaged in essential occupations and eligible for deferment from the war draft will be undertaken by the War Manpower Commission only when the industry itself presents the evidence on which to base determinations, it was said this week at the Commission in Washington.

Interest in the classification of the industry was aroused last week after the WMC, listing certain essential occupations in the communications industries, named seven categories of newsreel workers to whom, it recommended, local draft boards should give deferment from military service upon authenticated applications.

It is no secret in Washington that the film industry itself has been backward in presenting a "case," fearful, it is said, of publicity. The Government is making tremendous use of the industry's picture-making facilities for propaganda pictures and Government officials have repeatedly held motion pictures to be essential in the war effort.

Even the newsreel branch has been apprehensive of adverse public opinion, although its men carry cameras into the most dangerous spots and take all the risks that soldiers and newspaper war correspondents take—often more than the latter, whose employers consider them entitled to deferment. That certain categories of newsreel employees were listed as essential was due less to the efforts of the industry than to those of other interests, including Government agencies.

The major companies alone have sent more than 7,000 to the war services, a check last week revealed. And scores more are on their way. Several additional thousands have been sent by other industry branches, in production, distribution and exhibition, as these columns have been reporting weekly. Many of Hollywood's biggest stars already have gone.

WPB Considers Usher Reduction

War Production Board officials at Washington this week suggested that among the next steps in ordering civilian economy may be a reduction in theatre ushers and similar service personnel.

Donald Nelson, WPB chief, said that new and deeper curtailment of civilian services and goods production will be necessary, sloughing off all but the truly necessary ones.

Hundreds of exhibitors, laboring under the loss of thousands of theatre workers, have replaced large numbers with women and girls, in the posts of usher, manager and even projectionists. But in many territories it is almost impossible to get usherettes, because many are going off to the higher pay of war factories. Reports continuing from the field tell how many exhibitors have been forced to turn to boys and girls for after school employment, and to men beyond the age of active war service.

Films May Reduce Extras by 5,000

Reduction in the number of extra actors from the present approximately 6,000 to 1,000 or 1,200 and guaranteeing these a minimum of $150 a month were recommended in Hollywood Monday by L. L. Livingston, commissioner of the U. S. Conciliation Service, after weekend conferences with James Cagney, president of the Screen Actors Guild.

Mr. Livingston announced he will soon make his proposals to the Association of Motion Picture Producers. Mr. Cagney declared that "if the Government feels there are too many extra players for the amount of available work, the Government should absorb these people in war industries or activities."

SAG sources revealed that annual earnings for extras for the year ending July 31st approximated $600 as an average.

Mr. Livingston's recommendation follows the announcement in *Screen Actor,* publication of the union, as recently revealed, that actors whose earnings in films are small are being urged to train for war production work as the official policy of the SAG.

The Guild points out that more than 325 members of the union already have withdrawn temporarily from the organization to enter war industry employment. Extra actors were urged to train for factory jobs as the Manpower Commission program calls for far-reaching employment shifts.

Cartoonists Guild To Pool Talent

"In 1936 there were 20,000 extra players," a Guild statement said. "Through a series of moves since then, the guild and the producers have reduced the number to approximately 5,000. There are still too many extras for too little work."

The Screen Cartoonists Guild, in Hollywood, is making plans for pooling of talent and work so as to continue production of Government training films and other animated subjects for the war effort, believing approximately 50 per cent of its members will be lost to the armed services within the next few months.

The Guild is finishing a survey of manpower to decide what move should be taken to check loss of skilled cartoonists.

Johnson Film Set

Nunnally Johnson has been assigned to produce "Flarepath" for Twentieth Century-Fox. The story is from the London stage play of the same title.

Hazen Is Named Army Contact

Joseph H. Hazen, vice-president of Warner Bros., has reported to Fort Leavenworth, Kansas, for a four-week Army orientation course. He will return to Warner Bros. after completing the course.

Mr. Hazen, it is reported, will be the motion picture industry contact in its activities in cooperation with the Army.

He was one of 83 business and professional leaders selected by the War Department to represent their respective industries in consultant and liaison capacities. Among others chosen for the Army instructional course are H. Leslie Atlas, vice-president of the Columbia Broadcasting System; L. Myles Regottaz, RCA Manufacturing Company, and Roy E. Larsen, president of Time, Inc., publisher of *Time* and *Life* magazines.

The course of study in Army organization and procedure started Monday at the Command and General Staff School at Fort Leavenworth. It is designed to enable the civilian executives to understand more fully the conditions under which the Army operates, as well as to give them a general picture of the military forces, the functions of the War Department and the various Governmental and field agencies connected with the war effort.

Studio Labor Plans Individual Drives

Hollywood guilds, unions and crafts will organize their own Community Chest Drives and conduct their own campaigns individually this year, Y. Frank Freeman, chairman of the industry drive, announced this week. In other years, Community Chest drives have been on a studio basis.

New Welles Program

Orson Welles will launch a new radio program November 9th over the Columbia Broadcasting System network. The program, called "Ceiling Unlimited," will consist of a series of dramatic sketches which will tell the story of American planes and the men who fly them.

Golden Plans Trip

Edward A. Golden, who is producing "Hitler's Children," for RKO, plans to leave Hollywood shortly on a tour of exhibitor association meetings. The itinerary now calls for stops at Kansas City, St. Louis, Cleveland, Pittsburgh, Washington and New York.

Dworetsky in Signal Corps

Bernard Dworetsky has resigned as editor of *Sound Track* and as assistant eastern story editor of Universal to accept a post with the Army Signal Training Films Production Unit. He will be stationed at Wright Field, Dayton, Ohio.

Signs PRC Deals

Noah Bloomer, branch manager for Producers Releasing Corporation in St. Louis, has signed contracts with the Pirtle circuit in Southern Illinois and the Fox West Coast circuit in the same territory.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING DR. GILLESPIE'S NEW ASSISTANT
ALBANY	20th-Fox Screen Room	1052 Broadway	FRI. 11/13 10 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	FRI. 11/13 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	FRI. 11/13 10 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	FRI. 11/13 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	FRI. 11/13 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	FRI. 11/13 1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	FRI. 11/13 7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	FRI. 11/13 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	FRI. 11/13 10:30 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	FRI. 11/13 3 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	FRI. 11/13 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	FRI. 11/13 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	FRI. 11/13 9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	FRI. 11/13 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	FRI. 11/13 10:30 A.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	FRI. 11/13 1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	FRI. 11/13 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	FRI. 11/13 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	FRI. 11/13 10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	FRI. 11/13 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 11/10 9:30 A.M. Also 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	THUR. 11/12 10 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	FRI. 11/13 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	FRI. 11/13 11 A.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	FRI. 11/13 1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	FRI. 11/13 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	FRI. 11/13 10 A.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	FRI. 11/13 1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	FRI. 11/13 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	FRI. 11/13 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	FRI. 11/13 1 P.M.

"Dr. Gillespie's New Assistant"—*Lionel Barrymore*

Projectionists in Home Offices Get Wage Rise

A 10 per cent increase in wages was won last week by projectionists in the New York home offices of the distributors, in a contract with Local 306. Approximately 100 projectionists share the increase, and each will receive about $250 in retroactive pay for the past eight months. The two-year pact has been approved by the local's membership.

The next step is submission of the agreement to the War Labor Board, for study under the new Federal wage freezing laws. However, no difficulty was foreseen. The increase is less than 15 per cent maximum, and it is the first received by this category of projectionists this year. The operators are in charge of exchange and home office projection booths. The contract ends a dispute which almost erupted into a strike. The union waived a clause which would have prohibited distributors from servicing non-union theatres in New York, which was fought by the majors. They, in turn, eliminated a clause which would have permitted them to close any projection room. The servicing clause had brought an anti-trust suit by Loew's against the union, in the New York supreme court. The contract cancels the suit.

This week, contracts were signed by the distributors with the Screen Office Employees Guild, covering clerical employees of the Los Angeles exchanges, and giving them increases. These contracts, too, were to be sent to the War Labor Relations Board.

Leon Schlesinger, cartoon producer for Warners, reopened his studio this week, after the demand of 27 cartoonists that they be reclassified from breakdown artists to assistant animators closed it last week. The reclassification would have raised their pay from $45 to $55 per week.

The breakdown artists, members of the Screen Cartoonists Guild, walked out, according to the studio. Mr. Schlesinger said he then asked the SCG for experienced replacements, that they were not supplied, and that "therefore it has become necessary to close the studio." The disputed settlement this week was reported to include a new contract.

In New York, consolidated hearings were to be held at the local National Labor Relations Board office Wednesday morning, in the petitions by the Screen Office and Professional Employes Guild and the International Alliance of Theatrical Stage Employees for representation of clerical workers in the New York exchanges of Twentieth Century-Fox, United Artists, and Loew's.

Heads Warner Club

Rosalee Birenboim has been elected president of the Warner Employees Club in Kansas City. Other officers elected are Nelly May Dahlin, first vice-president; Bessie Buchhorn, second vice-president; Helen McCoy, secretary; Henrietta Spinoza, treasurer, and Marg Zimmerman, reporter. Evelyn Miller of the Warner Kansas City exchange has left to join the WAAC.

Gable Is Lieutenant

Clark Gable, former actor, on Tuesday became a second lieutenant in the Army Air Corps. He completed 90 days of training at the Corps Officers Candidate School at Miami Beach.

Cooper Joins Republic

Joseph Cooper has been named publicity representative for Republic in the Seattle area. He formerly was manager of the Northwest Film Club.

PLEDGES HOLLYWOOD TO MEET ANY CONDITION

The production branch of the industry was pledged to meet "any condition necessary to aid in winning the war," in a speech last week before the Optimists Club in Hollywood by James S. Howie, counsel for the Association of Motion Picture Producers.

He said that many adjustments have been made with difficulty, but they have been completed speedily and the result has been an improvement in the quality of films. Mr. Howie commended the Hollywood guilds and unions for their cooperation in the effort, and said that the high quality of product has been due to the ability of technicians and craftsmen to "meet the challenge of wartime handicaps."

Good Films on Way: Eyssell

Gus S. Eyssell, president and managing director of the Radio City Music Hall, returned to New York Monday from Hollywood, where he had conferred with studio executives and production heads.

He reported that pictures now in work look good and among them will be some top product. "The studios are all working hard," he said, "and they are all trying to make good pictures. There is a lot of activity and they are exerting themselves to establish a solid basis for the future.

"Everyone is contributing something toward the making of as good pictures as they can, but everyone is working under very trying circumstances. The executives, producers, directors and others are devoting themselves to their jobs wthi energy."

It was Mr. Eyssell's first trip to the coast since his arrival in New York 12 years ago. He formerly was a theatre executive in Los Angeles.

Variety Club Honors Young

Commissioner J. Russell Young, president of the Board of Commissioners of the District of Columbia, was guest of honor at a special luncheon of the Washington Variety Club when he was elected an honorary associate member of the organization. With John J. Payette, Warner Bros. Theatres zone manager, and Carter Barron, Loew's Theatre division manager, presiding, the luncheon attracted a capacity crowd to the Willard Hotel ballroom.

Lesser Signs Wynn

Sol Lesser has announced that he has signed Ed Wynn for the role of a bus boy in his forthcoming picture, "Stage Door Canteen." It will be released by United Artists. Mr. Lesser also has signed a long-term contract with Harry Wild, cameraman, whose first assignment will be "Stage Door Canteen."

Sears to Hollywood

Gradwell Sears, vice-president in charge of distribution for United Artists, left New York last week for Los Angeles, where he was to discuss a deal with the Fox West Coast circuit, and confer with company executives in Hollywood.

Indiana Group Holds Meeting

The theatre's place in the war effort was the predominant theme of the annual convention of the Associated Theatre Owners of Indiana at the Indianapolis Athletic Club Monday.

Marc J. Wolf, chairman of the Indiana War Activities Committee, urged the exhibitors to show all Victory films, make complete reports on War Bond and Stamp sales, and conduct scrap matinees. Mr. Wolf and Don R. Rossiter, executive secretary of the association, joined in saying that Indiana theatres have not cooperated sufficiently in showing the Victory films.

Roy Harrold was reelected president on Wednesday. Other officers are: H. H. Johnson, vice-president; Mr. Wolf, treasurer, and Mr. Rossiter, secretary.

James F. Frenzel, representing the Marion County war savings staff, asked the theatre men to do something to help reach unorganized and unaffiliated persons, who, he said, are the ones who are not buying War Bonds. "Theatres can reach the unorganized groups that nobody else can," he said. Mr. Frenzel added he had no definite plan, but asked the exhibitors to work out a solution of their own.

Cincinnati Forum Held

Independent exhibitors representing approximately 100 theatres in the Cincinnati exchange territory attended a meeting of the Indignant Exhibitors Forum, in Cincinnati recently, to outline a progressive plan for the continuing of their fight against excessive film rentals, better availabilities and "a determined policy to have distributors recognize their responsibilities to the movie-going public."

The independents are unifying their efforts to "obtain better relationships between distributors and exhibitors, with protection of the public's interest as a factor," a spokesman for the group said.

Allied Theatres of Michigan will hold its annual convention at the Pantlind Hotel, Grand Rapids, November 9th and 10th.

General Precision Net $319,194 in Quarter

General Precision Equipment Corporation and subsidiaries, excluding Cinema Building Corporation, report for the three months ended September 30, 1942, consolidated net profit of $319,194 after deducting estimated Federal income and excess profits taxes (calculated on the basis of the present law with no allowances for possible post-war refund, but after adjustment of excess reserve of $78,456 for the first six months of 1942).

This compares with net profit of $393,304 reported for the corresponding quarter last year.

Buy Newark Theatre

Waters and Merritt Company, operator of circuit of theatres in Birmingham, has purchased the Mosque theatre, Newark, N. J. and will use it for stage shows, ice carnivals musicals and similar entertainment. Plans ar being considered for conversion of the large lower hall as a dine and dance spot, where nam bands will be featured.

Fire Ruins Warner Set

A fire in the Malibu Hills area, Hollywoo last week endangered scores of homes an reached into the Calabasas ranch of Warne Brothers. Flying embers caused a blaze whic destroyed the set to be used in "Edge of Dark ness."

Stromberg Signs O'Shea

Eddie O'Shea, now appearing on Broadwa in the play, "The Eve of St. Mark," has bee signed to a seven-year contract by Hunt Stron berg, United Artist producer.

HE'S THE LEADER OF THE INDUSTRY

and

THE LEADER OF THE BANDS!

Look ahead with Leo ➔

130 MILLION FOLKS ARE
BAND
CRAZY!

"I've got the best bands in the land!"
MGM's
TERRIFIC
TWELVE

LEO DOESN'T REST ON HIS LAURELS!

While you're enjoying his TERRIFIC TWELVE you'll be delighted to hear of his new showmanship scoop!

When you see what's coming you'll agree
That your pal Leo is a showman
Who never stops figuring
How to keep *your* screen
Alive with the nation's pulse-beat!
With up-to-the-minute appeals for
Mr. and Mrs. Public and Family!
As usual, it's Leo who does it FIRST!
To his powerful star and production
Resources he now adds BAND POWER!
Read about it in following pages—
And reach for an M-G-M contract!

GET ON THE M-G-M BAND WAGON!

Here are PLUS qualities that go with M-G-M's power-house of Star Values, Top-flight Directors, Fabulous Story and Play properties! Here's *extra* showmanship! Here's *extra* zing to make America sing M-G-M! Here are the bands you'll see in M-G-M's pictures!

(arranged alphabetically)

LOUIS ARMSTRONG

BOB CROSBY AND BAND

JIMMY DORSEY AND BAND

TOMMY DORSEY AND BAND

DUKE ELLINGTON AND BAND

HARRY JAMES AND BAND

DICK JURGENS AND BAND

GENE KRUPA AND BAND

KAY KYSER AND BAND

VAUGHN MONROE AND BAND

(And more to come! But meet the boys face-to-face on the next page. They're the idols of America!)

LOUIS ARMSTRONG

"Trumpet King of Swing"

"He's the 'Trumpet King of Swing.' Lou will be seen in the cast of 'Cabin In the Sky' which features Ethel Waters, 'Rochester,' Lena Horne, Lou himself, Rex Ingram and a screenful of talented entertainers. Plus Duke Ellington shown below and Hall Johnson Choir."

BOB CROSBY

and his "Danceable Dixieland Music"

"Bob and his 'Danceable Dixieland Mus will assist Judy Garland, Van Heflin and troupe of topnotch players in making t great screen show 'Presenting Lily Mars

JIMMY DORSEY

"World's Greatest Saxaphonist"

"The 'World's Greatest Saxaphonist' and his famous lads will be in there with the hot licks when Red Skelton puts on his big show 'I Dood It'."

TOMMY DORSEY

"Sentimental Gentleman of Swing"

"Tommy Dorsey, that 'Sentimental Gentleman of Swing' and his Orchestra will make those Cole Porter tunes echo across America in 'Dubarry Was A Lady.' What a cast! Lucille Ball, Red Skelton, Gene Kelly and a host of beauty and talent."

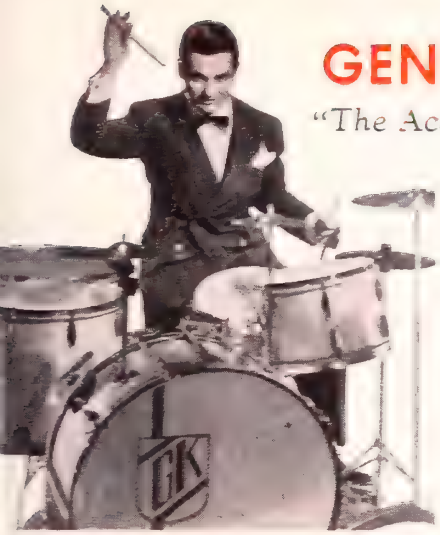
DUKE ELLINGTON

"America's Aristocrat of Jazz"

"The Duke, 'America's Aristocrat of Jazz,' is in the cast of headline entertainers who make 'Cabin In the Sky' (*see top of page*) one of the screen's real treats!"

GENE KRUPA

"The Ace Drummer Man"



Watch for the name of famed Gene Krupa, The Ace Drummer Man' in connection ith any one of these big, coming M-G-M usicals 'Girl Crazy,' 'Best Foot Forward,' Anchors Aweigh.' These musicals are pos- bilities likewise for the talents of Harry ames, Dick Jurgens, Vaughn Monroe who ppear below."

KAY KYSER

"The Ole Professor"

"You'll see that popular music-man Kay Kyser, 'The Ole Professor' in the big M-G-M musical 'Right About Face'."

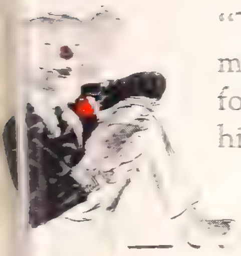
HARRY JAMES

"The No. 1 Trumpeter"

"The celebrated Mr. James will trumpet to his nation-wide fans from the screen under the trademark of Leo the M-G-M showman."

DICK JURGENS

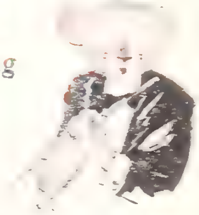
"Here's That Band Again"



"That's the magical phrase that millions wait for. And they'll wait for good-looking Dick Jurgens in his M-G-M debut."

VAUGHN MONROE

"Handsome Singing Maestro"



"Vaughn Monroe is a great screen bet. His band is one of the most talked about in America and it's headed for M-G-M customers."

THE BEST BANDS IN THE LAND IN BIG M-G-M SHOWS!

– and here's the box-office rhythm the industry
is dancing to right now! Swing on to next page!

ASK THE POST OFFICE BOYS!

"It's easy to tell when a new Movie Season starts. M-G-M gets more mail than anybody on Film Row. It happens year after year. The gents who run the theatres know their business!"

MUSIC OF THE CASH-REGISTER!

No wonder those M-G-M contracts are pouring in!

LOVE!
Clark Gable
Lana Turner in
"Somewhere
I'll Find You"

JOY!
Red Skelton
Ann Sothern in
"Panama Hattie"

HOWLS!
Mickey Rooney
in
"A Yank At Eton"

DELISH!
Mary Roberts
Rinehart's "Tish"
with Marjorie Main

ROMANCE!
Kathryn Grayson,
Van Heflin,
Marsha Hunt in
"7 Sweethearts"

ACTION!
"Apache Trail"
a great Western in
the M-G-M manner

SONG!
Jeanette MacDonald
Robert Young
in "Cairo"

WOW!
Hedy Lamarr
Walter Pidgeon
in "White Cargo"

SUSPENSE!
"Eyes In the Night"
Edward Arnold
Ann Harding

WILD WEST!
"Omaha Trail"
"For the action fans"
says Daily Variety

TIMELY!
"The War Against
Mrs. Hadley" with
Edward Arnold
Fay Bainter

ASTOR!
Judy Garland in
"For Me and My
Gal" sets new all-time Astor record!

A wealth of entertainment!
Happy hold-overs everywhere!

M-G-M's TERRIFIC TWELVE!

TAKE IT OFF AND ENJOY SECURITY WITH M-G-M!

There's no guess-work about an M-G-M contract!
You know that this outfit is always PREPARED!
You can rest assured that your future is our concern
Because your future and ours are one!
We're fortifying that future day and night—
There is no organization more actively looking ahead!
Only M-G-M is able to act on such a scale!
That line-up of the nation's top music-makers
Is a comforting sight to far-seeing showmen.
It means that M-G-M, acknowledged tops in musical hits,
(*For instance "Ship Ahoy," "Panama Hattie," "For Me And My Gal"*)
Will have even bigger fun-and-melody shows coming
To delight a nation eager to buy entertainment!
And here's an invitation—set to box-office music—

(whistle as you turn!) ➡

"COME INTO MY PROJECTION ROOM!

Pictures to watch for!
Pictures that are the
Talk of Hollywood!
Great as the M-G-M
Season has been thus far,
Here are just a few of
Many more Big Ones
On the way from

Metro-
GOLDMINE-
Mayer

Ronald Colman, Greer Garson
"Random Harvest"

•

Red Skelton
"Whistling In Dixie"

•

Robert Taylor, Charles Laughton, Brian Donlevy
"Pacific Task Force"

•

Joan Crawford
John Wayne, Philip Dorn
"Reunion"

•

Spencer Tracy, Katharine Hepburn
"Keeper of the Flame"

•

"Andy Hardy Steps Out"
Mickey Rooney, Lewis Stone and the Folks

•

Lana Turner, Robert Young
"Nothing Ventured" (*temp. title*)
with Walter Brennan

•

"Dubarry Was A Lady"
starring
Lucille Ball, Red Skelton
Gene Kelly

•

Wallace Beery
"Salute To The Marines"

•

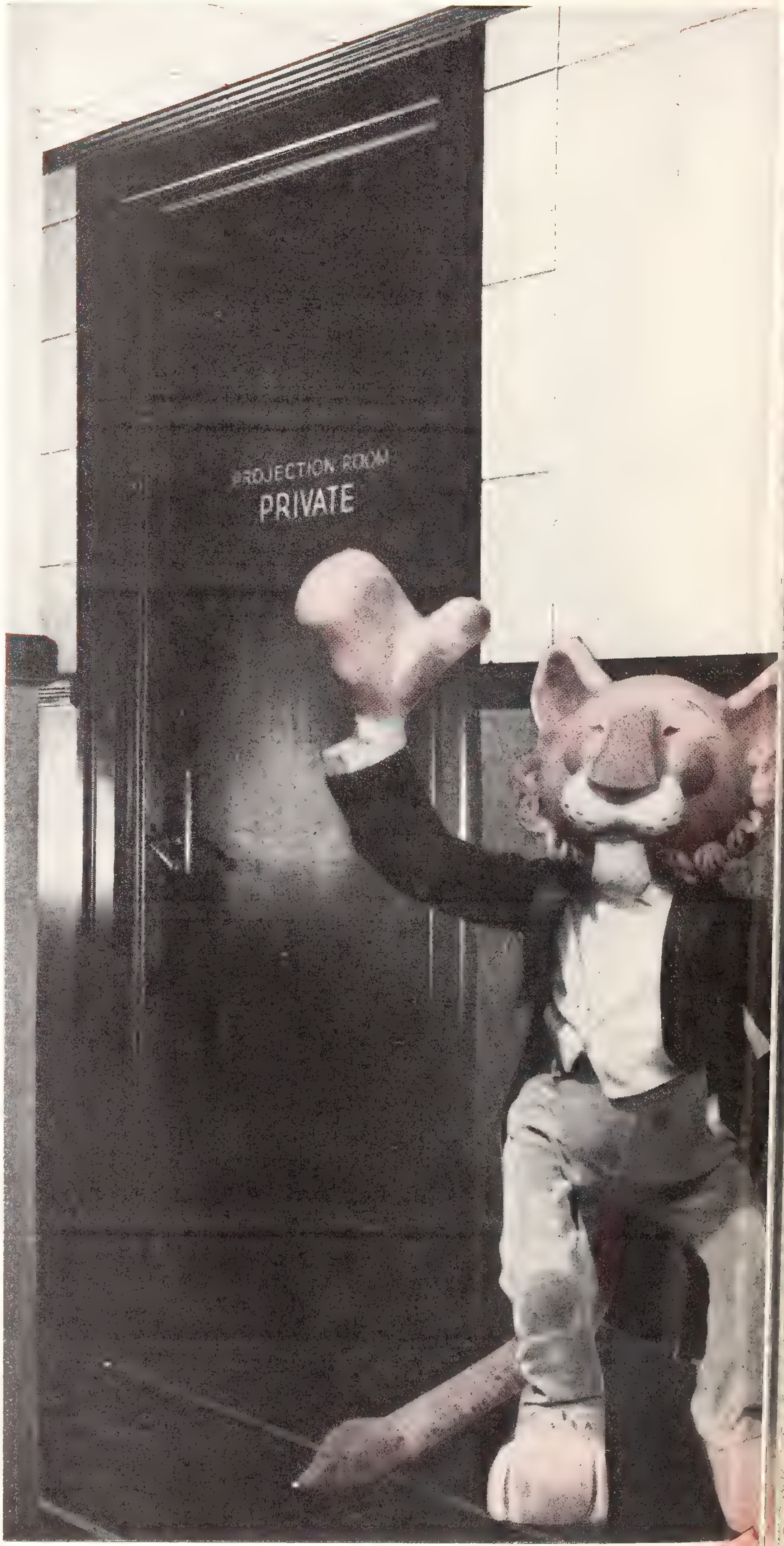
Judy Garland, Van Heflin
"Presenting Lily Mars"
with Bob Crosby and Band

•

Ann Sothern, Melvyn Douglas
"Three Hearts For Julia"

•

And More GOLDMINE
Hits coming!



Uncle Sam needs
BOND
LEADERS
too!

U. S. INDICTS IATSE AIDES ON $1,500,000 MEMBERSHIP LEVY

Two Charged with Perjury; Incumbent Officials Are Brought Into Inquiry

The two-fold inquiry conducted by United States Attorney Mathias F. Correa, in New York, into the affairs of the International Alliance of Theatrical Stage Employees to determine, first, the final resting place of a $1,500,000 levy on 32,000 IATSE union members by former president George E. Browne and special representative Willie Bioff, and second, the identity of the Chicago gangsters behind Bioff, continued to unfold with the indictment this week of Isadore Zevin, Chicago secretary to Browne, and Martin A. Hirsch, self-styled tax consultant, on charges of perjury.

Browne and Bioff now are serving terms in Federal penitentiaries for extortion and conspiracy in obtaining money from film industry heads.

For the first time in the year and one-half in which the Federal Grand Jury has heard testimony in the case, the names of incumbent officials of the IATSE were connected openly with the investigation by the Government. Filing of the indictment against Zevin disclosed that the Government contends that Richard A. Walsh, president, William P. Raoul, his assistant, and vice-presidents James J. Brennan and Floyd M. Billingsley mailed vouchers to Zevin for Browne on the assessment funds and also enclosed currency.

As indicated in a release issued by Mr. Correa upon presentation of the indictments to Federal Judge John Bright, part of the missing fund was paid out to the 40 or 50 union representatives in the form of checks for purported salaries and expenses with a system of kick-backs enforced for the greater part of the amount distributed. This money, the Government alleges, was returned to Browne via Zevin and the U. S. mails.

Zevin Charged with False Testimony

In regard to this phase of the Grand Jury's nvestigation, Zevin in the nine-count indictnent is charged, among other things, with alsely testifying that mail from the four ATSE officials did not contain currency; that e did not know that some of the individuals o whom the checks had been issued had not een allowed to retain the major portion of the roceeds of the checks, and that he did not eceive large sums of currency representing roceeds of the checks issued from the two er cent assessment fund.

Mr. Correa disclosed that his attention had en turned towards Hirsch, the second dendant, when the latter came forward and sted a $25,000 bond for Nick Circella, alias ick Dean, who subsequently pleaded guilty a charge of conspiring with Browne and off to mulct the film industry. Specifically, rsch is charged with failing to account thfully for his disposition of the bail money en it was returned to him.

In regard to Hirsch, Mr. Correa explained that the Grand Jury has been seeking to learn the names of Bioff's superiors ever since Harry M. Warner, president of Warner Bros. Pictures, testified during the Bioff trial that the latter demanded extortion money in the name of the "boys from Chicago." The Government maintains that the assessment fund was set up so that it could be diverted to the personal use of "divers persons whose identity is unknown to the grand jurors."

TESTIMONIAL DINNER HELD FOR WALSH

A testimonial dinner to Richard F. Walsh, president of the IATSE, was to have been held on Thursday, at the St. George Hotel in Brooklyn. The dinner was to have been given by Local 4 of the Stagehands Union. Thomas Murtha, president of the Central Trades and Labor Council, was chairman of the affair. Matthew Woll, vice-president of the American Federation of Labor, was chairman of the reception committee.

Investigation of the IATSE, the longest on record in the New York District, started in May, 1941. The Grand Jury conducting the inquiry will be discharged following the two indictments. Mr. Correa, however, made it clear that the investigation would continue with the November jury in charge.

Hirsch this week appeared before Judge Bright and pleaded not guilty to the indictment. He was liberated on $5,000 bail. A warrant has been issued for the arrest of Zevin who faces maximum penalty of 60 years imprisonment and $42,000 in fines. A third indictment was handed up to the court under seal.

It is reliably reported that further indictments will follow shortly. According to reports, the four IATSE officials will be subpoenaed as witnesses at the perjury trial.

Push Legislation Aimed at Petrillo

With the investigation of James Caesar Petrillo, president of the American Federation of Musicians, stalled in the Interstate Commerce Committee, and the Department of Justice's anti-trust suit against the Federation to force the lifting of the ban on recordings halted by a court decision against an injunction, Senator D. Worth Clark of Idaho, author of the investigatory resolution, said this week he would press for immediate action on a bill he introduced last week.

The measure would remove from the Federation the protection conferred by labor legislation against prosecution of unions for conspiracy to restrain trade. It was on the basis of this legislation that Federal Judge Barnes ruled against the injunction in Chicago last week.

Senator Clark held that Petrillo's ban on the making of records for radio broadcast use, if adopted by a group of business men would make them liable to prosecution for conspiracy to restrain trade. Under the anti-trust laws and supreme court decisions, however, such suits cannot be maintained against labor organizations and his bill would lift that cloak of protection. The suspension of the law would be limited to the matter of records, and there would be no handicap to normal union activities.

Although Senator Clark's original resolution for an investigation of Petrillo was approved by the Senate September 24th, Senator Burton K. Wheeler of Montana this week had not called his Interstate Commerce Committee together to determine the manner of conducting the inquiry, nor had he given any explanation for his inaction. There were suggestions, however, that Senator Wheeler did not believe the investigation should be undertaken until after the elections, but whether this was due to the absence from Washington of members campaigning for reelection or to political considerations was not developed. There were reports, too, that Petrillo had been in communication with Senator Wheeler seeking a formula for settlement of the controversy and consequently the quashing of the investigation.

Proposes Compromise In Record Dispute

Senator Wheeler on Monday denounced as "anti-strike" Senator Clark's bill to lift the anti-trust law protection from the Federation for the purpose of prosecution of the Department of Justice's conspiracy suit. He warned, however, that unless the dispute was settled soon the Federation would be subjected to an investigation.

Dr. Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., this week proposed a compromise solution to the controversy which arose when Petrillo ordered his musicians to stop making recordings for broadcast use and also forced, under threat of a musicians' strike, the abandonment of student orchestra broadcasts.

In a written statement Dr. Hanson, a well known conductor and composer, suggested that "every station broadcasting commercially should be asked to employ a group of professional musicians of a size corresponding with the station's power and relative importance. Stations which include in their annual budgets a reasonable sum for employing professional musicians should be allowed to broadcast records or student music at will," Dr. Hanson added, "so long as these broadcasts are not used as an excuse for withholding legitimate employment from professional musicians."

Sixty-five delegates to the New England Conference of the Federation in New Britain, Conn., early this week unanimously adopted a resolution endorsing Petrillo's stand in the fight to limit the manufacture of recordings for radio broadcasts, juke boxes and phonographs. Commenting on the recent court victory in Chicago, the resolution added, "This was a wonderful victory against great odds, not only for our Federation but for organized labor as a whole. We rejoice with you and for you, President Petrillo."

20th-Fox Moves McCabe

Thomas McCabe, who has been handling exploitation kits for the field staff at Twentieth Century-Fox, will take over the exploitation writing assignment of Robert Condon, who has joined the Army.

Rascoe Succeeds Brown

Burton Rascoe has succeeded John Mason Brown as drama critic for the New York *World Telegram*. Mr. Brown has joined the Navy.

GOVERNMENT CUTS SALARIES OF FILM TALENT, OTHERS

Byrnes Sets $25,000 Limit, Effective Jan. 1st; Bars Unapproved Increases

by FRANCIS L. BURT
in Washington

Hundreds of executives and artists in the motion picture industry received announcements in their newspapers Wednesday morning that their salaries would be cut on January 1st, next, many of them to a drastic extent.

Upon that date, it was announced by Director of Economic Stabilization James F. Byrnes, new regulations would go into effect to limit the salary earnings of all persons to $25,000 after payment of Federal income taxes.

In the meantime, Mr. Byrnes prohibited any increases in salaries without the approval of the United States Government.

He ordered that no employee receiving less than $5,000 a year may be given an increase or cut in salary without the approval of the War Labor Board. He listed only six exemptions to this freezing order. Also, salaries between $5,000 and $25,000 may not be increased without the approval of the Treasury Department's Bureau of Internal Revenue.

This order clarified the responsibilities of the War Labor Board and Treasury in administering the wage and salary controls voted by Congress on October 2nd. The WLB has jurisdiction over all persons receiving not more than $5,000 a year, except bona fide executive administrative and professional employes, unless the latter group is represented by a certified bargaining agent.

The Treasury has supervision over all salaries over $5,000 a year and over the salaries of administrative, executive and professional workers.

Will Cut Hollywood's Donations to Charity

No industry in the country will be as broadly affected by the salary limitation as the film industry. Its effects could not immediately be visualized, either upon the industry itself, the charities which members of the industry support, or the War Bond program in which members of the industry have been heavy investors.

The regulation effectively controls all earned income by providing that where a person works for more than one employer, all his salaries are to be totaled to arrive at the $25,000 limit.

The order will put a ceiling of about $67,000 a year on gross salaries, with all allowable exemptions for insurance, taxes and charities included, "the *Wall Street Journal* estimated. The figure is based on the Federal tax schedules in the 1942 revenue bill passed by Congress last week.

No exceptions were made for persons whose annual earnings expectancy is limited, as in the case of many of Hollywood's actors and actresses. The *New York Times* reported that at a press conference on Tuesday, Mr. Byrnes, when asked if any special provision had been made for Hollywood talent, replied that there was no exception from the order.

PRESIDENT ALSO TAKES SALARY CUT

The new wage regulations apply to public salaries as well as private ones, except for salaries specifically fixed by Federal or state statute. The President is the only Federal employee with a statutory salary exceeding $25,000, and, while he is thus exempt, Mr. Byrnes announced that the President had written the Secretary of the Treasury asking that future payments of his salary be made in compliance with the regulations. The salary of the President is fixed by law at $75,000 a year.

He added that he considered it sufficiently broad to cover the earnings of lawyers, doctors and other professional workers who are paid principally on a fee basis.

Six Exceptions To Rule Are Cited

The six exceptions to the order barring wage increases are only in the cases of "an increase made in accordance with the terms of a salary agreement or salary rate schedule and as a result of (A) individual promotions or reclassifications; (B) individual merit increases within established salary rate ranges; (C) operation of an established plan of salary increases based on length of service; (D) increased productivity under incentive plans; (E) operation of a trainee system; (F) such other reasons or circumstances as may be prescribed in orders, rulings, or regulations, promulgated under the authority of these regulations."

The term salary or salary payments, as defined by the order, means all forms of direct or indirect compensation which is computed on a weekly, monthly, annual or other comparable basis—except a wage basis—for personal services of an employee irrespective of when rendered. It includes bonuses, additional compensation, gifts, loans, commissions, fees, and any other remuneration in any form or medium whatsoever (excluding insurance and pension benefits in a reasonable amount).

The Treasury estimated that in 1939 approximately 24,000 persons received salaries over $25,000. They estimated that at least 750,000 wage earners received $5,000 or over.

No other exceptions whatever are made in the regulation. But there is a provision that the Stabilized Board and Commissioner of Internal Revenue Bureau may make exceptions for salaries "which are deemed necessary for effective administration of the act and these regulations." No explanation was given as to how those exceptions might be applied.

Limit Applies Only To Salaries

The regulations also outlined the control of salaries between $5,000 and $25,000 which are to be regulated by the Treasury.

The $25,000 limit applies only to salaries because that is the extent of the board's power under the act. The control of income from other sources, such as investments, rents, etc., it was pointed out, could be effected only by taxation, which requires an act of Congress.

In definite terms, the regulations prohibit the payment to any employee of an amount of salary which, after deduction of the Federal income taxes on the whole salary, would exceed $25,000. This provision throws the burden of state income taxes directly upon the $25,000 which may be retained.

Additional payments of salary may be made to take care of customary charitable contributions, but only where the recipient of the salary has no other sources of income which can be utilized for this purpose without undue hardship.

Additional payments of salary also may be made to take care of payments on life insurance policies and fixed obligations which were in force on October 3, 1942, and past income taxes due. But these cases apply only where the recipient of the salary has no other source of income which can be utilized for such purposes and only when he can show that he is unable to meet the payments without disposing of assets at a substantial loss, involving undue hardship. No allowances will be made for life insurance policies or fixed obligations entered into after October 3, 1942.

Violation of the regulations by a company will subject it to tax on the full amount of salary paid, and not simply the amount in excess of the $25,000. Both payer and recipient of violating salaries may be punished under the penal provisions of the Second Price Control Act.

Law Provides Penalty For Violations

This law provides penalties of one year in jail and $1,000 fines for both parties, on conviction by a court trial. Other indirect penalties, such as disallowing the entire amount of an illegal salary from income tax deductions, may be imposed by the executive branch of the Government without court review.

Director Byrnes explained that for administrative reasons it would be impracticable to put the limitation on salaries into effect before January 1st next. However, he ordered that in the meantime increases in salaries at this level be made only with the approval of the Treasury.

FUEL SHORTAGE BRINGS NEW BRITISH THEATRE PROBLEM

Lower Temperatures Are Expected to Cause Cut in Attendance

by AUBREY FLANAGAN
in London

It is no secret that the Britisher, increasing the sum total of his sacrifice on the altar of war, this forthcoming winter is likely to be colder than he has been for years. Rigid economies in fuel are the order of the day, and although a national system of fuel rationing has not been operated, although machinery exists which can be set in motion at a brief notice, less coal, fuel oil, gas and electric power will be available throughout the whole of Great Britain.

Sharing this burden of nationally imposed frigidity, the picture house, it would seem, almost certainly must operate at a lower temperature than at any time hitherto—save in the earliest and most elementary days of the business. Already with the chill hand of autumn settling on the civic shoulder, a prohibition has been made against central heating; already picture house patrons and the picture house operator are, so to speak, feeling the breeze in more ways than one.

In force, too, are restrictions on the amount of fuel to be consumed, whether it be coal, coke or oil. That conditions may well affect the business is almost certain.

This week exhibitor spokesmen in the form of a technical deputation from the Cinematograph Exhibitor Association have approached the Ministry of Fuel in the hope that they would persuade from that chilly body an exemption for picture houses from the October ban on central heating. They have met with a flat refusal. The prohibition stays—for the time being. Censorship bars any comment upon the relations of this bar to current temperatures, but national newspapers this day of writing—October 9th—record that last night there was a northerly wind and that it was colder in the Straits of Dover!

Some Concessions May Be Made

None the less, a certain elasticity is permitted the Ministry of Fuel and it has been promised the CEA that they will share in any benison bestowed by the Ministry if the weather gets appropriately cold. Scotland and England have been divided into three areas, North, Midlands and South, and a watch will be kept on conditions. If cold creeps down from the frozen north, an official permission will be broadcast by the Regional Commissioners in affected areas for central heating to be turned on.

As it is, coal and coke are restricted greatly, not only in their distribution and sale, but in their issue fo such consumers as cinemas. The exhibtor is having to carry on with a greatly reduced fuel store. Oil, too, is being restricted. Theatres whose normal annual consumption of oil for the air conditioning plant has been [illegible],000 gallons, have been restricted to 23,000 gallons. The reduction means an obvious reduction in the heating of the picture house; it means, too, an even greater reduction in the efficiency level at which the air conditioning plant operates and is maintained.

In view of this prospect of a colder winter and lower temperatures in the theatres, British exhibitors are not unnaturally somewhat perturbed. Lower temperatures mean inevitably smaller audiences. Whereas yesterday many working class patrons found the picture houses warmer on a winter's night than sitting at home, now it is likely that a percentage of the public may prefer the public house (saloon) or walking the streets to sitting in a low temperature.

Restrictions Also on Use of Paper

Already the certainty exists that private houses and working class homes will have to content themselves with a greatly depleted fuel ration. Already Ministers of the Crown and medical advisers to the Government are priming the public to wrap themselves up thoroughly, to pad their clothes with cotton waste and sit at work and at home in mackintoshes and overcoats! Whereas escape from these conditions would lead normally to the picture house, it is not likely to do so if the theatre has to bring down its winter minimum temperature.

CEA advocates already have stressed the place of the cinema in maintaining morale, have even pleaded a case for bulk heating on grounds that it is as economical as bulk feeding via the British restaurants. If the theatre cannot provide this, then there is likely to be an increased demand for fuel on the home front with possible social and political disaffection.

In the case of film houses not using a Plenum system of air conditioning it may be possible, by rigid economy, to achieve a 10 per cent cut in the use of fuel.

The danger lies in the possible further restriction of the amount of fuel used during the winter—if not a restriction, then, no less unpleasant, a shortage.

Transportation Problem Affects Theatres

Fuel is not the only material becoming short in its relations to the picture theatre. Paper, both that used for posters and that used for stills, has been the subject recently of further restrictions. The size of posters has been further cut, as has also the number which may be displayed at any one time. Window bills are limited. The dimension of stills (sensitized paper) for display, has been reduced further by Government order, although not considerably. Gradually the exhibitors' display vehicles are being abbreviated.

Such worries as paper, the prohibition of ice cream and the bringing of confectionery into the class of rations are not, of course, as keen as the worry over fuel. Nor are they as big a headache as the recent cuts—first of many, no doubt—made in the name of fuel economy in late evening transport. All over England and Scotland evening traffic is being condensed and cut in order to save petrol and rubber, and, in most areas, from London to the most northerly part of Scotland, last buses, a key to successful local showmanship, are being put forward to an earlier hour. Here again the effect has already been felt on attendance.

From Central London in a few days last buses will go at 10:30 P. M. This will not affect West End houses, most of which close before 10. In any event, there are trains and tubes available, although these, too, are being cut. In the suburbs and in the country towns, in the provinces, in the industrial areas where patrons have been wont to travel in to the center for their films and then back by bus to the dormitory areas, it will have, and is already having, a drastic effect.

An earlier close down of traffic all over Great Britain is now a matter of course. It may well mean an earlier close down for many cinemas, and, as a net result, a shorter operating day. Patrons who want to stay after 10 or 10:30 P. M.—9:30 to 9:45 in some districts—will have to walk.

Repercussions, objections and open rebellion are inevitable. But under the present circumstances any alleviation hardly can be expected.

Further Raw Stock Cuts Anticipated

Getting shorter, too, is raw stock. The matter already has been considered fully on these pages and although no formal consideration has yet been given the matter in trade circles, it is redhot as a problem. Changes in release systems or in program lengths—or even both—are inevitable. The increasing demand on the laboratories and raw stock companies made by the Services, coupled with the gradual restriction of the raw stock available, can have only one logical result.

Consumption of raw stock has risen by 50,000,000 feet in Britain since the war—the vast majority of it going, of course, into Government service. One laboratory, Olympic—Paramount affiliate—which incidentally processes all the U. S. Army training films, and does most of the sub-standard work for the entertainment of the U. S. forces—in 1939 was printing an average of 750,000 feet weekly. The average figure today is 1,600,000 feet weekly.

Goldberg Left Bequests To Theatre Employees

The will of the late Aaron Goldberg, dean of independent exhibitors in the San Francisco Bay area, who died in September, made bequests to 14 employees from an estate exceeding $200,000. Mr. Goldberg, operator of two newsreel houses, in San Francisco and Oakland, as well as four feature houses, provided that each employee who had been with him 15 years or more would receive $250. Those with 10 years' service were left $100 each, and five-year employees $50. The bulk of the estate was left to his wife, Rita, who will aid in administering the estate and operating the theatres.

Joseph in New York

John Joseph, Universal's national director of publicity, advertising and exploitation, was in New York this week for conferences with home office executives. While there he will set final plans for campaigns on "Arabian Nights," "Nightmare" and "Who Done It?"

Schaeffer with Paramount

John Schaeffer, who operated his own independent exchange in Philadelphia for many years, has joined the Paramount exchange there as salesman. He was assigned to the southern New Jersey territory, succeeding Ted Aber, now with the Air Force.

Robinson in London

Edward G. Robinson has arrived in London. The actor said his visit there was to help the war effort but "not by making films."

THUN
SCRAP WILL SHORTEN THE SCRAP!

DER
BIRDS
nother TECHNICOLOR hit from 20th
CENTURY-FOX

THEATRES EXTEND SCRAP CAMPAIGN INDEFINITELY

Drive in Film Theatres on Semi-Permanent Basis at WPB Request

Motion picture theatres throughout the country which marshalled forces to help in the nation's scrap drive, following a month of intensive War Bond selling in September, will not terminate their salvage activities on October 31st, but will continue indefinitely, according to an announcement this week from headquarters of the War Activities Committee.

The scrap campaign will be pushed in film houses on a semi-permanent basis, with special emphasis on "scrap matinees," following a proposal from Donald M. Nelson, chief of the War Production Board, to the War Activities Committee. Tabulations received by Mr. Nelson's office from exhibitors who already have held this type of show, convinced WPB officials that "free admissions" could be translated into thousands of tons of scrap, it was said.

Major distributors have agreed to extend their offer of free film for special scrap matinees at the rate of one a month for any of the 16,000 or more theatres participating in the drive. The free offer includes current regular percentage releases or special programs. Computed on a six-month basis, it is estimated by WAC that the industry-wide agreement makes available to exhibitors more than $1,000,000 worth of gratis celluloid entertainment. As in the past, any revenues accruing to theatres from the sale of the collected scrap will be turned over to local or national charities.

In a letter to WAC's exhibitor state chairmen last week, the WPB, through Monroe Greenthal, declared that "beyond doubt the motion picture industry is making a great contribution to the national scrap campaign." Reports from various sections of the country showed that in some instances the scrap was coming in at a rate exceeding 115 pounds per capita.

Home Offices Launch Own Scrap Drives

During the week, meanwhile, home office executives and personnel launched scrap drives to spurt the national campaign. At Warner Bros., employes were asked to turn in all scrap items from their departments and homes at salvage depots set up on each floor of the home office building. RKO, Twentieth Century-Fox and other film companies also are conducting office scrap drives with employee cooperation. Proceeds from the sale of the scrap will be donated to charitable groups designated by the WAC.

According to the American Industries Salvage Committee, the Eastman Kodak Company in Rochester is high on the list of industrial organizations contributing heavily to the mounting scrap pile the country is accumulating. The company has collected and disposed of approximately 10,000,000 pounds of various materials needed in the war effort, the AISC reported last week. Obsolete machines, such as coating wheels and spooling machines, have been scrapped. Four tons of scrap rubber have been given to the Rochester salvage committee by Eastman, with proceeds of the sale going to the city's war fund.

MANUAL OUTLINES COPPER SALVAGE

The War Activities Committee has sent a manual of instruction to the more than 16,000 pledged theatres, to augment recent trade paper stories on arrangements for the collection of copper drippings and strippings from carbons in projectors.

The letter, signed by Arthur Mayer, WAC salvage director, warned the exhibitor of the necessity of recording accurately the weight of salvaged copper, in the event that it might become necessary to negotiate with the WPB regarding the future supply of carbons. Designated agencies will sell the "precious metal" to junk dealers and the resulting revenue will be turned over to the Red Cross. The WAC also pointed out the necessity for complete cooperation with the amusement section of the War Production Board and its chief, Christopher J. Dunphy.

Reports this week from the field indicated the efficiency with which exhibitors took the initiative in their communities to help in collecting the nation's scrap for much-needed war materials. Several hundred theatres in upstate New York, Westchester and New Jersey collected approximately 3,000 tons of materials last Saturday at special matinees, it was estimated by Fred Schwartz and Sam Rinzler, WAC co-chairmen for the area. Approximately 25 tons of scrap were garnered by Loew's theatres in Westchester County, according to Lawrence Beatus, division manager. At a meeting of Allied Theatre Owners of New Jersey, held Monday, members pledged cooperation with the War Production Board in sending copper drippings through the designated channels.

3,000,000 Pounds Los Angeles Goal

The campaign in Los Angeles got under way last week with a goal of 3,000,000 pounds. Campaign workers enlisted 300,000 school children in the collection drive and 400 special scrap matinees will be given for them on November 7th and 14th. In addition to running trailers which call attention to the vital need for metal, rubber and rags, theatres in the area posted 550 24-sheet posters in prominent locations in greater Los Angeles.

Free scrap matinees in Buffalo's 71 theatres have yielded 4,945,340 pounds, approximately 2,473 tons of scrap, or an average of 48.18 pounds per child, it was reported this week. Exhibitors provided the theatres and distributors the films for about 150 such matinees, attended by some 103,000 school children. Admission was 10 pounds of scrap turned into the schools' salvage depots.

Al Rosecan, operator of the Princess, South St. Louis, collected 18,000 old keys in two days of special shows held at his theatre to aid in the current drive. Patrons were offered the choice of paying the regular admission or of donating five old keys. The 600-seat house played to capacity both nights. Cash receipts one night were only $20, he said. More than 3,400 children helped to raise 15,316,431 pounds of scrap at matinees held by 95 local theatres during the last two weeks.

All Indiana Houses Plan Matinees

Charles W. York, manager of the Granada, Spokane, put on a special scrap matinee last week. So great was the response and so large the various items brought to his theatre, including boilers and dynamos, that he was compelled to call on the Spokane fire department to move the pile with block and tackle.

In Indianapolis, another exhibitor, William Elder, manager of Loew's, discovered that the pile of scrap he salvaged from his theatre yielded 2,956 pounds, all needed for Uncle Sam's war effort. Every theatre in Indiana will give a scrap matinee in the campaign under way, Marc J. Wolf, WAC state chairman, announced last week.

Old theatre arc lights in use in the RKO Temple, Rochester, more than 25 years ago, were added to the scrap pile the theatre is collecting. Included in the collection are four large rheostats which go with the lights, each rheostat containing 400 pounds of metal.

Approximately 75 tons of salvage material were collected by 15 downtown houses in Boston during the week. Receptacles were placed in front of theatres and only those who delivered 10 pounds of scrap or two pounds of rubber were admitted.

Key Matinees Are Held in Akron

Twenty-six film houses in Akron, O., held "key matinees" on Monday, at which three or more old keys served as the price of admission, to be added to the scrap pile. About 16,000 pounds of salvage were brought to 12 Rochester theatres last Saturday at special matinees. A matinee of this kind staged last Saturday at the Newman theatre in Kansas City netted something over 5,000 pounds of varied metal items. More than 1,000 Indianapolis children attended a scrap matinee at the Ritz last Friday and brought enough material as their "tickets" to fill four large trucks. Downtown theatres in the city planned special matinees for this Saturday.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

They say 9,000 Nazi spies, under orders to Dr. Karl E. Haushofer, President of the German Academy in Munich and master planner of Nazi world conquest, collaborated on the script of "Hitler's Plan," latest short film of "The World in Action" series, United Artists.

On the findings of their espionage, 73-year-old geography professor Haushofer, least publicized and rarely photographed member of the Nazi hierarchy, based his so-called new science, Geopolitics or the Military Control of Space, exposed in "Hitler's Plan," which shows how the Nazis, following the geopolitician's scheme, intend to conquer the world for Germany, not by fleets or seapower, but by armies operating on land, to make the first world empire of two continents: Eurasia with Africa and the Americas. The film concentrates on the current German drives, southwest and southeast across the Mediterranean towards the heart of Africa and Asia, for military control of the entire Old World seacoast.

The film also tells how the United Nations are upsetting the geography professor's new charts of empire in the Mediterranean, in the near East, and in Africa, where U. S. service troops and assemblymen from Detroit production lines are now rushing to beat the zero hour.

▽

Oregon pickle-pickers are in a pickle. So F. H. Haskell writes from Portland, Ore., to size up their troubles thusly: "Pickle packers' prospects of getting pickle pickers to pick pickles for pickle packers to pack are poor."

▽

Another reason why photographic supplies out of Eastman Kodak's plants at Kodak Park, Rochester, are slowing down is attributable to the company's new manufacturing line of fire-control and target aiming gadgets for Uncle Sam's big and little field guns.

▽

Someone in Lancaster, Pa., has started a rumor that the Government is going to ration marriage licenses. Just a rumor.

▽

First thing Mrs. President Roosevelt did after flying the Atlantic to London, and eating a big royal dinner as the guest of the King and Queen, was see a movie—Noel Coward's "In Which We Serve." screened in bomb scarred Buckingham Palace.

▽

M. H. Greenwald tore out $25,000 worth of pipe organ from his Capitol Theatre, at Elyria, Ohio, to throw on the war-scrap pile.

▽

With solemnity, Band-leader Jimmie Lunceford announces to the press and the country that for next Tuesday's meetless day his air orchestra will render a patriotic li'l program composed of "*Meet* Me Tonight in Dreamland" "Till We *Meet* Again," "*Meet* the Beat of My Heart," "A Little Street Where Old Friends *Meet*," and "*Meet* Me in St. Louis, Louis." Such patriotism.

▽

Eddie Rivers, former publicity director for Hamrick-Evergreen Theatres, Seattle, and more recently connected with the exploitaion forces of RKO Radio in the midwest, eturned to his former home in Walla Valla to join the Never-Leak Roofing Comany, and, during his first week in his new ob, fell from a roof and broke two ribs.

▽

The Bombay, India, Board of Censors is required to inspect pictures in the language of English, Hindi, Bengali, Tamil, Telugu, Pushta, Gujarathi, and Marathi.

The Last Stanza

It took another World War and 130 years to start recognition a-rolling for the last stanza of "The Star Spangled Banner."

The Writers' War Board, in New York, as sponsor, and Kate Smith, as singer, have taken the National Anthem's last stanza's lyrics to the air waves for purposes of patriotic popularization. And they both have a job ahead, as attested by inquiry among a score of persons around Broadway revealing that not one of them knew the lyrics. But, then, Broadway, is not America.

The last stanza:

O, thus be it ever when free men shall stand
Between their loved homes and wild war's desolation,
Blessed with victory and peace, may the Heav'n rescued land,
Praise the power that hath made and preserved us a nation.
Then conquer we must when our cause it is just.
And this be our motto, In God is our Trust
And the Star-Spangled Banner in triumph shall wave
O'er the land of the free and the home of the brave

No hablo espanol, meaning no speak Spanish, were the three overworked words run off by Walt Disney's group just before last year's tour of South America for local color for the new feature, "Saludos Amigos," which RKO will release. They worked the phrase to a fine polish.

Disney's entourage was stymied in a small town of North Argentine. Not an English-speaking native in the place. Rushing into an inn with his cronies from a downpour, Charles Wolcott, musical director of "Saludos Amigos," called the innkeeper and drew an umbrella, to signify his desire of borrowing this article. The innkeeper nodded understandingly and disappeared. Twenty minutes later he reappeared with a steak covered with mushrooms.

Taking advantage of this semantic mishap, Disney and his crew fell on the steak. But, the steak consumed, they started to give Wolcott drawing lessons—not on mushrooms, but on how to draw an umbrella.

▽

Russ Barrett, manager of Warners' Strand Theatre, at Woburn, Mass., reports the behavior of a steady male patron, well up in his sixties, who, once weekly waves the aisle usher to the side, pulls a flashlight from his pocket and proceds down the dark aisle, lighting the way to his own seat.

▽

Into the Last-Straw Department goes this headline from the New York *World-Telegram:*

OFFICE OF WAR INFORMATION
TIGHTENS CHECK ON TALKS

Electric lighting, indoors and out, has become so normal a part of life that we're likely to be somewhat bewildered when completely deprived of it. This bewilderment would seem to be shared by the animal kingdom, too, if we correctly interpret an incident which occurred atop the Eastman Kodak Office tower during Rochester's last blackout.

To the lofty perch, various Air Raid Protection officials had gone to observe the effectiveness of the city-wide blackout. As sirens and "light bombs" broadcast their warning of the alert, the lights of the city below blinked out like fireflies suddenly caught in the hand.

Even to these observers, prepared for this plunge into total darkness, it was an experience. But to the pigeons which inhabit that Kodak skyscraping spot, the unexplained darkening of the world below seemingly produced a scare.

One frightened bird took off for a brief turn around the spire and, in returning, failed to get his bearings. Choosing what seemed to be the likeliest landing spot, he plumped down upon the hatless head of a preoccupied ARP Kodak official and, we're told, successfully resisted several frantic attempts to dislodge him from his emergency landing field. Brushed finally from his perch, the persistent bird hovered menacingly like a feathered helicopter just above the hapless official's head until the all-clear sounded and pigeon life returned to normal.

And you know pigeons.

▽

And from Sacramento, Cal., via INS, comes word that the immortal bard probably would turn over in his grave should he learn Lieutenant William Shakespeare is producing such plays as "Curse You, Jack Dalton."

▽

The scholastic powers at New York University, New York City, last week suddenly cancelled a speaking appearance which Margie (Stripper) Hart was scheduled to deliver before students at a recreational program.

She complained, but bitterly, that she had intended to talk about farming only and that she wanted to unveil "only my views."

▽

Veronica Lake is Constance Keane.

▽

Charles Spencer Chaplin, arriving in New York the other day to make a public speech to urge a second front in Europe against the Axis, remarked to reporters that he was 53 years of age, still a Britisher, but "a citizen of the world."

"I am here," he continued, "under the hospitality of the United States, as a paying guest, to the extent of $10.000.000." Could he mean $10.000.000 in taxes?

▽

Wendell Willkie, world traveler, statesman, Presidential emissary, lawyer, politician, board chairman for Twentieth Century-Fox Film Corporation, and farmer, is brushing up on his Hoosier farming at Rushville, Ind., since his round-the-world tour for Mr. Roosevelt.

Caught by a reporter hanging around his pig lot, the 1940 Presidential candidate observed, "But you ought to smell Cairo."

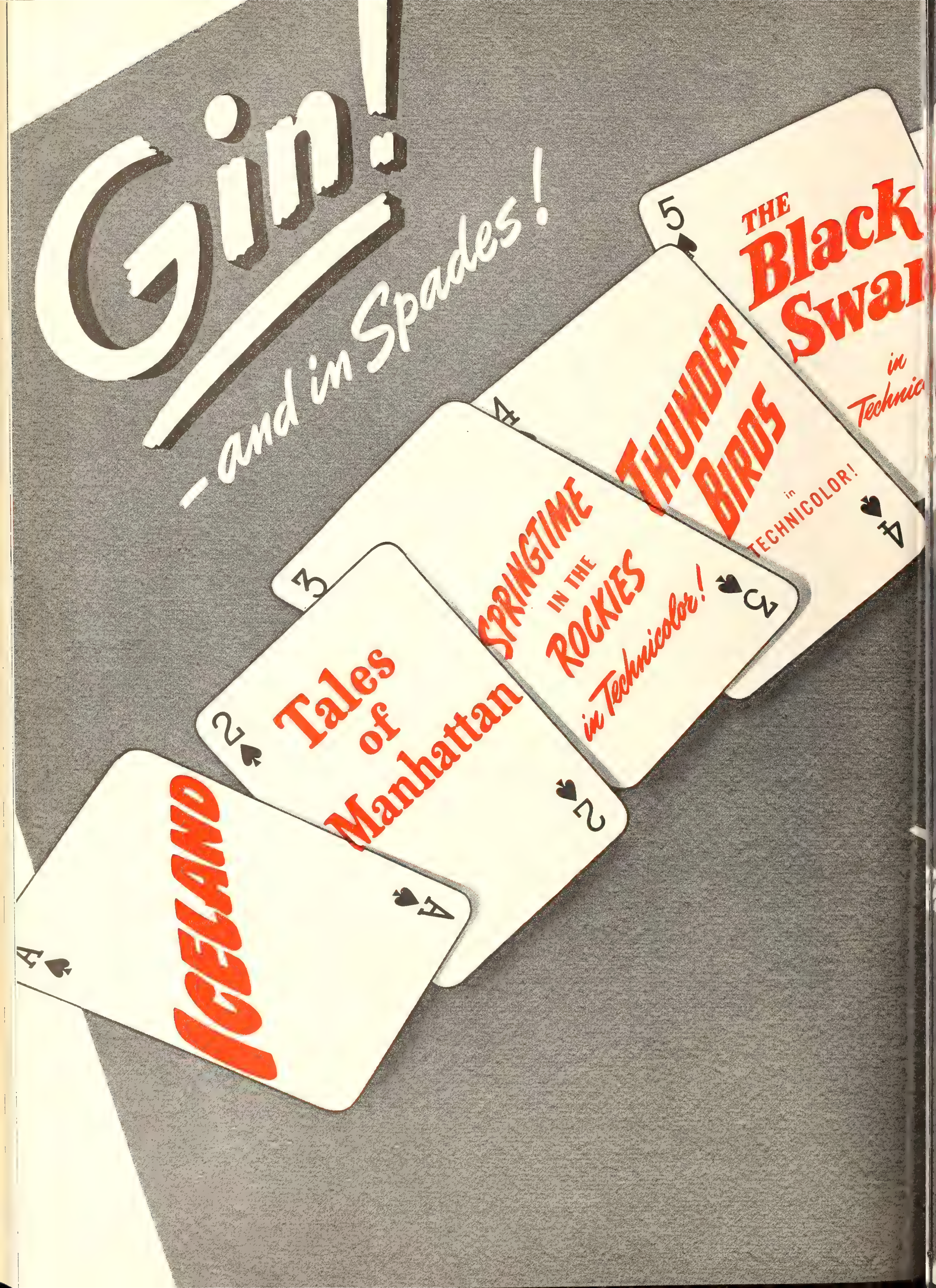
▽

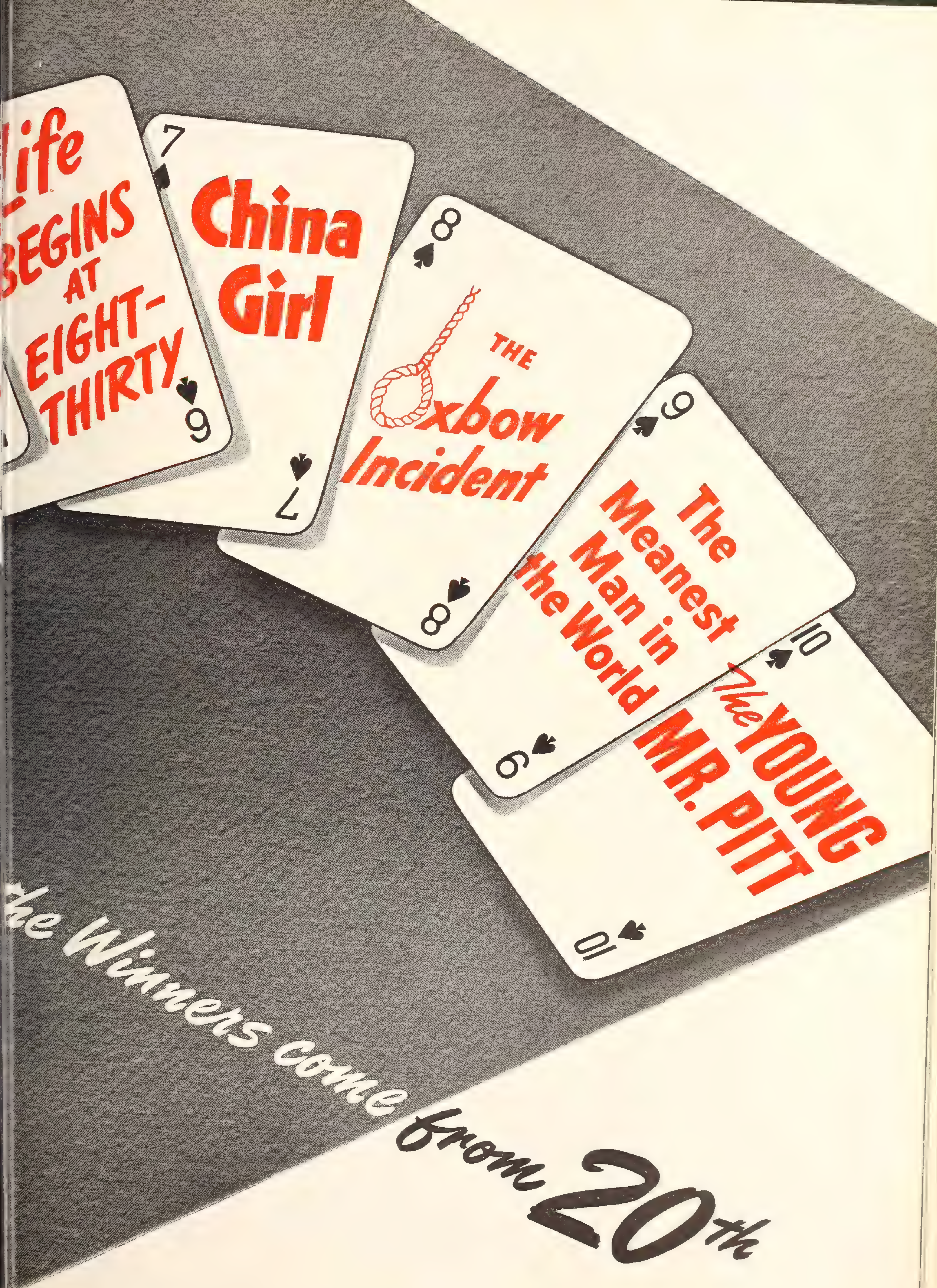
It took President Roosevelt to get Sigmund Clayton, shipping clerk with Warners' Cleveland office, into the Army.

Rejected because of a blind crossed eye and two dentures, upper and lower, Clayton, having been turned down by every branch of the armed forces, appealed direct to the President.

Ten days later, Cleveland draft officials advised him to try again. Immediately accepted by the Army, he was sent to Camp Perry where an operation restored normal vision to his afflicted eye.

He's on active duty now.


Gin!
— and in Spades!
5
THE Black Swa
in Technic
4
THUNDER BIRDS
in TECHNICOLOR!
4
3
SPRINGTIME IN THE ROCKIES
in Technicolor!
3
2
Tales of Manhattan
2
A
ICELAND
A


Life BEGINS AT EIGHT-THIRTY
9
7
China Girl
7
8
THE Oxbow Incident
8
9
The Meanest Man in the World
9
10
The YOUNG MR. PITT
10
he Winners come from 20th

SCRAP WILL SHORTEN THE SCRAP!

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

With September 30, 1942, crossed off the producer's calendar yet another exhibitor quota year has gone on to the records—a year which undoubtedly will prove to have been the nadir of them all. At this stage it is of course impracticable to record actual figures of footage shown and registered. That must await a later and more official analysis. That there are already defaulters well above the four figure mark is as certain as certain can be.

During the last renters quota year—set back six months before the exhibitors quota year—April, 1941, to March 1942—the year from which the exhibitor normally would have drawn his 12 months' supply for October, 1941, to September, 1942, the depressingly low figure of 44 British films registered.

For the renter the figure is not quite so bad, for some of these were multiple quota films counting, because of their quality and cost, as two or three films. For the exhibitor the figure is a basic one, to be distributed among some 4,300 picture houses. As one authority has summed it up they face "a 15 per cent quota with a nine per cent supply."

Exhibitors, faced with this insoluble problem, have protested to the Board of Trade, pleaded for some alleviatory machinery, suggested shorts—in a boom era these days—be countable against foreign footage and that they be allowed to count double and treble quota films as double and treble footage. To this the president of the Board of Trade, with an evasive technique which has impressed many but satisfied none, has replied that exhibitors can still take their quota films from any British films registered in the past four years.

Theatres Annoyed By Suggestion

At this gratuitous suggestion exhibitors have been something more than exasperated, have spotlighted Hugh Dalton's ignorance of industry conditions, of the local picture houses' trading entanglements, reminded him that the KRS have long been protesting about showing old films on a Sunday or any other time, scarified him from trying to bolster up the Quota Act by such a device.

Naturally, producers, too, take what is colloquially known as a poor view of this, do not interpret it as the protection and stimulus which it is the duty of the Board of Trade to offer the industry. None the less, they go on, against the worst possible difficulties, producing pictures of various grades and calibres, and displaying an enterprise in the face of apparently insuperable conditions which might well inspire leaders of the nation in other branches of the war effort.

Recently Two Cities' "In Which We Serve" has been shown and has scored the greatest critical and public success of any British film in many years. It is considered miraculous by the discerning that such a quality film could have been made in Britain under the grievously depressed and entangled war conditions which face the British studio.

There is not likely to be an "In Which We Serve" every production season. None the less the immediate and less immediate future promises more than one quality picture from Britain, it is clear from a survey of films on hand at the moment of writing. More than a round dozen of films are in active production on the floors of British studios or temporarily on location elsewhere. They vary in dimension and appeal. All in all they present an interesting pattern of wartime showmanship.

From the frankly modest—modest in cost and presentation—but aptly designed, "Thursday's Child," which John Argyle is making at Welwyn for Pathe release, to the more expensive and ambitious Donat film Metro is making at Shepherds Bush, the Archer's "Colonel Blimp" and Two Cities A. T. S. film, there is catering discernible for many tastes and interests. The gradually increasing tendency to relieve the stress on the accent of war is notable. The majority of films being produced are war subjects, but the proportion of escapist or purely entertainment film grows higher.

Entertainment with no tendency towards realism and no usage of the war because it is the war, is, for instance, the note of John Baxter's "Old Mother Riley, Detective," which he, with Arthur Lucan, is making for Anglo-American at Elstree. Aimed at the lowest common denominator of audience appeal, the Mother Riley films are probably among the greatest commercial successes—proportionately—from British studios. They have no interest in the war.

Beatrice Lillie Has First Film Role

Nor is there any war flavor about Priestley's "When We Are Married," which is also on the floor at Elstree with comedian Sydney Howard in the lead. Here again Baxter produces—with an eye on the box office rather than the front page.

Far from the war too is "On Approval" which with Sydney Box producing is being made under the paternal banner of Two Cities at Denham, with Beatrice Lillie in her first film role. The picture, written by Terence Young from Lonsdale's play, is a comedy with a period setting. Brian Desmond Hurst is director.

Just concluding at Shepherds Bush is another comedy with an escapist flavor, the screen adaptation of Tommy Handley's "It's That Man Again," which is once again restored to the air as the BBC's topline weekday listening spot. With this gone to the Movieola, the floor will be handed over to director Val Guest for yet another subject without a documentary bias—"Miss London Limited" in which moneymaker Arthur Askey will star, and in which music and comedy will be principal ingredients. Guest, one of the most active of British screen writers, takes his first directorial chair here. Maurice Ostrer, of course, is in charge of production with Edward Black.

Making his bow at Denham, Box Office Champion George Formby is being directed again by Marcel Varnel in another comedy, "Get Cracking."

"Colonel Blimp" Still In Production

Link between these purely pacific subjects and the more serious or realist war dramas is "Colonel Blimp" which Michael Powell is still working on in all the glories of Edwardian, Georgian and contemporary Technicolor. This odyssey of a British diehard has already taken in an extensive and colorful canvas. Recent settings recorded by the Technicolor camera, and backgrounds for Robert Livesey and Anton Walbrook and Deborah Kerr have included a German prison camp, a convent and—without Miss Kerr this time—a typical Blimpish Turkish bath.

Thus to the war itself, direct and unequivocal, to, for instance, Metro's "Sabotage Agent" at Shepherds Bush, in which Robert Donat is working under producer Irving Asher and director Harold Bucquet, with Czecho-Slovakia and the Skoda Arms Works as a characteristic background for the action of the drama. To add a note of authenticity many German and Czech refugees here have been given roles in the film.

Ealing Plans New Sound Stage

To the war also, in its more British and uniformed settings, and to "We're Not Weeping" which Leslie Howard is directing for Two Cities at Denham, with his seven women stars, all in the garb of Britain's feminine army, the A.T.S. . . . To the same firm's latest creation "Flemish Farm," a Jeffrey Dell story being directed by Mr. Dell, and which is based on the true life story of a Belgian airman who made his way back to his Motherland under the noses of the Nazis to recover the flag of his Air Force—a war story in spite of the producer's apologia that it is not so in the accepted sense, being concerned with emotions and adventures rather than events. Clive Brook, Clifford Evans and Phillip Friend are in the cast.

Ealing Studios has "The Bells Go Down," documentary drama of the wartime Fire Service and its work during the Bombing of Britain, with Tommy Trinder as its star attraction. . . . To Brecon where the same company's "Chetnik" unit is on location translating the Welsh mountains into passable substitutes for the Guerilla country of Yugoslavia. . . . Further South in Wales, to Porthcawl, and to Harry ("Target for Tonight") Watt and another Ealing Studios unit, that making "Umpity Foo," Gerald Kersh's story of the Guards in wartime. . . . Indeed, so many items have Ealing on their plate that they have launched forth into a new sound stage; no small indication that even the apathy and disinterest of Government departments cannot dim the determination of British producers under the clouds of war.

Delay Is Reported In GB Stock Deal

Stock control of the Metropolis and Bradford Trust, which controls Gaumont British, has not been formally transferred yet, it is reported in London financial and trade circles.

Speculation as to the reason for the delay in transferring the 5,100 voting shares of Metropolis and Bradford to J. Arthur Rank, the reported purchaser, revolves about the possibility that Loew's and Twentieth Century-Fox, who together hold the remaining 4,900 shares, may not have given their approval to the transfer. It is said that such approval would be necessary to complete the deal.

Arthur Lurie Enlists

Arthur Lurie, New York motion picture correspondent for the *Egyptian Mail*, of Cairo, has enlisted in the U. S. Army and has been assigned to Fort Dix. He is a British citizen.

Film on Finucane

"The Flying Irishman," based on the life of Paddy Finucane, one of the first RAF heroes, will be produced by Twentieth Century-Fox. Bryan Foy will produce.

INDUSTRY'S LEADERS MAP CONTINUED BOND SALES

Meet Treasury Officials in Kansas City; Graves Lauds Cooperation

Leaders of the motion picture industry's September War Bond drive met in Kansas City Monday with members of the Treasury's War Savings Staff and Bond committee men from other industries to discuss means of sustaining the pace of Bond sales set by the theatres last month.

In September motion picture theatres set a record of War Bond and Stamp sales of $838,250,000. The motion picture industry exceeded its qutoa by more than 63 million dollars to sell Bonds and Stamps worth well over a billion dollars in redemption value during its "Salute to Our Heroes" campaign.

At Kansas City Harold N. Graves, assistant to Secretary of the Treasury Henry Morgenthau, paid tribute again to the industry for its participation in this special drive. But he reminded theatre and distribution representatives that Bond selling must be a continuing effort.

The national War Activities Committee was represented by Si Fabian, director of the September Bond campaign, and Oscar Doob, Loew theatre exploitation executive, who directed publicity for the Bond drive. Francis Harmon, executive vice-chairman of the WAC, ill in a new York hospital, was unable to attend.

The question of another all-out industry drive for War Bond sales, possibly in January, was discussed at the meeting but no plans in this direction were reported to be in work. Mr. Fabian and Mr. Doob said that while the industry had pledged itself to continue to assist the Treasury through theatres, there had been no discussion of the specific time for another all industry drive.

Other film delegates to the meeting included Richard C. Patterson, chairman of the board of RKO and director of the New York State War Savings Staff; Arthur Lucas, Atlanta circuit executive and chairman of the Georgia War Savings Staff; Carlton Duffus, motion picture and special events director of the Treasury's Bond staff, who is on leave from MGM, and Ted R. Gamble, Portland, Ore., exhibitor, who is serving as a special assistant to the Secretary of the Treasury. The Hollywood Victory Committee was also represented.

Cites Use of Theatres As Bond Agents

Mr. Graves called attention to the greatly increased number of issuing agents affected by the designation of theatres and radio stations as special outlets for the securities. He said that the public must be reminded constantly that they can purchase Bonds through these outlets.

Promotion drives by the motion picture and radio industries and by retail merchants have been highly effective, he said, and urged a coninued program to publicize the importance of public saving and investment in War Bonds.

On Tuesday night the Treasury conference ttended a special showing of War Savings hort subjects and a new Twentieth Century-Fox feature as guests of Elmer Rhoden, head f the Fox Midwest circuit. The picture was onated by Spyros Skouras, president of 20th Century-Fox.

Southern California exhibitors received the official thanks of the United States Treasury for their participation in the September Bond drive at a luncheon last Wednesday in the Cocoanut Grove of the Hotel Ambassador at Los Angeles.

Treasury officials and members of the exhibitors' Bond drive committee exhorted the more than 400 theatre operators at the luncheon to continue their Bond sales and to remind the public that many theatres are issuing agents for the Treasury "This a campaign for the duration and the drive has just begun," they were told.

Howard D. Mills, Treasury representative for Southern California, conveyed commendations from Washington. David Bershon, director of exhibitor participation, presided. Other speakers from the Bond drive staff included Marco Wolff, chairman of the coordinating committee; Robert Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners; Charles P. Skouras, and chairmen of drive committees.

TREASURY PAPER LAUDS INDUSTRY

The entire October 26th issue of the Treasury Department's *War Savings Staff News* was devoted to an account of the motion picture industry's "Salute to Our Heroes" Bond drive during September. The eight-page, full size newspaper recounted the efforts of stars, theatre men, newsreels, exchange staffs and distributors which resulted in a record $838,250,000 Bond sale last month.

Copies of the paper were distributed at the War Savings Staff conference in Kansas City Monday and mailed to exhibitors and committee members who worked on the drive. Although many exhibitors were pictured in the photographs of the campaign, only star names were included.

"To name each individual who contributed hard work and effective leadership to the September drive would require pages and pages" the *News* said; "to name some and not all would be unfair."

New England Bond Stunts Continuing

The Hollywood Victory Committee is asking industry personalities, both players and production workers, to volunteer as speakers for public rallies in the continuing Bond sales effort. The demand for players has exceeded the number available, it was said. Therefore, directors, writers, producers, musicians and others have been asked to aid.

War Bond programs continue in New England communities with theatre men cooperating. Private Allan J. Reddy, United States Marine Corps, and a hero of the *Yorktown,* was honor guest at a rally at the Bellevue theatre in Roslindale, Mass., when $2,300 in Bonds were sold. Mayor Maurice J. Tobin presented Reddy, former doorman at the theatre, with a $50 check from his friends. Manager John Collins headed the committee in charge.

Manager Albert E. McEvoy of the State and Union theatres in Attleboro, Mass., contributed one-year passes to both houses for the Bond rally in Attleboro, October 22nd. The passes sold for $100 Bonds. After the rally, at which $131,075 in Bonds were sold, Mr. McEvoy invited all Bond purchasers to see a showing of "Battle of Midway," free at the Union. At a Medford, Mass., public victory rally at which $158,475 in Bonds were sold, a two-month pass to the Medford theatre was auctioned off to Rose Cara Donna, 12 years old, in spirited bidding. Representing the film industry was Howard J. Burkhardt, Boston theatre man.

The "Victory House," erected in Springfield, Mass., to serve as headquarters for the September Bond drive, which accounted for more than $500,000 in sales in the area, was itself put on the auction block for Bonds this week. The temporary structure in Springfield's business section was to be sold to the highest bidder.

Manager Awarded Minute Man Flag

Edwin W. Smith, Bond drive committee chairman at Westfield, Mass., on Thursday awarded a Minute Man flag to the Strand theatre. In presenting it to Ernest Whitford, manager, he noted that the Strand staff subscribed 100 per cent to regular Bond deductions from payrolls and had promoted the sale of more than $20,000 worth of Bonds.

Most of the 110 theatres in St. Louis are still engaged in selling Bonds and Stamps. The daily newspaper directory still carries the "Salute to Our Heroes," slogan of the September drive. Fanchon and Marco houses are continuing awards to those who buy Stamps and Bonds in the houses—and trailers and newspaper ads publicize the fact Bonds are on sale all the time including evenings, which is not the case with banks and other agencies.

The theatres of Reading, Pa., since they began cooperating in the Bond sales campaign have sold over $374,634 in War Bonds and Stamps. The houses are continuing their efforts in furthering the sale. During September alone. the theatres are credited with $196,480 worth of Bonds and $17,972.15 in Stamps.

Members of the Motion Picture Film Editors Guild at New York this week voted to purchase a $100 War Bond every month from union funds for the duration of the war. John E. Michon, president of the union, recently disclosed that 19 new members have been admitted to the New York editors guild.

Canada Theatres Aid Loan Drive

Canadian theatres and other branches of the industry in the Dominion this week were in full swing in their campaign to publicize the Third Victory Loan campaign. Theatres are showing special government trailers and advertising the drive in lobby displays, newspapers and by special presentations.

In Canada bonds and stamps are not sold directly by theatres, the Government maintaining its own issuing system.

J. J. Fitzgibbons, president of Famous Players Corporation, and chairman of circuit participation in the drive, said that all circuit theatres in Canada had been made available for bond rallies and special shows to promote subscriptions to the Victory Loan.

Circuit in New York Loses Run Appeal

Board Upholds Arbitrator Verdict in Specific Run Complaint Review

The Waverly theatre, in New York's Greenwich Village, won a specific run decision from the Appeal Board on Tuesday when the arbitration "supreme court" affirmed a decision by Roscoe S. Conkling, arbitrator of the 24th New York case.

In decision number 43 the Appeal Board upheld the ruling by Mr. Conkling that the Waverly had no clearance or some run case against the three defendant distributors, RKO, Warners and 20th Century-Fox.

But, in an extensive review of the facts of the case and the conditions imposed by Section X of the case, they declared he was warranted in directing the distributors to license the intervening Art and Playhouse theatres by separate contracts, rather than on an "either or" agreement. In considering the provisions of Section X, the board remarked: "It would be a decided under-statement to characterize Section X as merely technical. It is in fact involved in expression and confusing in form."

The Luxor-Bleecker Amusement Company charged that its Waverly had enjoyed second run in Greenwich Village after the Playhouse and ahead of the Art theatre until autumn, 1941. Then it asserted, the distributors, by selling the first run to "either the Playhouse or the Art," in effect moved the Art's run ahead of the Waverly. Distributors contended that the Waverly still had second run behind one or the other of the two theatres, not both.

The board found that competition having been established between the Waverly and Art, its extent was immaterial to Section X. They ruled also that the Art and Playhouse, as members of the Rugoff and Becker circuit, and affiliates with the Century Circuit in a buying combine, were clearly members of a circuit of 15 or more theatres.

Board Calls Case Typical Example

"The situation presented by the facts in this case is in our opinion a typical example of what Section X was intended to alleviate," the Appeal Board wrote.

"A theatre, operated by an independent exhibitor, meeting all the onerous conditions cedent specified in Section X, and an older and longer established theatre, has a run from each of the defendants ahead of another similar independent theatre, built some years later. The operation of the latter is taken over by a circuit and immediately the runs are changed, and the theatre operated by the circuit is given the prior run under circumstances which lead to the conclusion that the reason for the alteration in the playing positions of the two theatres was the superior buying power of the circuit."

"The Arbitrator made the award prescribed by subsection D of Section X. In negotiating future licenses the distributors must deal with the two theatres, Waverly and Art, solely on their merits as theatres. They must in good faith disregard the fact that Art is a circuit theatre and that the operator of Waverly operates another theatre," they added.

"This may seem inadequate relief, but it is all that the limitations of the Decree permit. It has a distinct advantage for the distributors, however, in that they may in good faith negotiate future licenses on a strictly business basis free from any other considerations whatsoever. Nearly a year has elapsed since this proceeding was commenced.

"The distributors may well find that this additional year's operation of the Art has proved, what the Arbitrator has indicated in his opinion might perhaps be the case, that the competiton between the Art and the Waverly, in view of the fact that they apparently draw largely from different sources, is so slight that it does not warrant any priority between them either in run or clearance," they said.

Costs were assessed against all parties equally.

The J-J Theatres circuit and Kingsbridge theatre, New York, on Friday appealed a recent award dismissing their combined clearance action against RKO, Warners, 20th Century-Fox and the Skouras Valentine. William P. Cavanaugh arbitrated the cases, Nos. 25 and 26.

Dallas

A combined some run and specific run case was filed at Dallas against the five consenting distributors on Friday. Emil Heinen and Louis Forshage, operators of the Capitol at New Braunfels, Texas, named the Brauntex theatre, operated by Griffith Consolidated Theatres, and G. A. Cole's Cole theatre as interested parties. They charged that the first run in New Braunfels had been sold away from the Capitol to the Griffith circuit. It is the seventh action in Dallas.

Los Angeles

The Eagle theatre, Los Angeles, on Friday filed a clearance action against all five consenting distributors. The neighborhood theatre asserted that it was unreasonable to license Los Angeles first runs at 63 days ahead of the Eagle and the Glen theatres, and to license the Glen theatre seven days ahead of the Eagle. The Eagle asked elimination of the Glen's clearance and a 49-day availability after first run, equalling the clearances held by the Dale and other suburban houses charging 30 cents admission. It was the 11th Los Angeles case.

Boston

An amended award was filed in the tenth Boston case by Garrett S. Hoag, arbitrator, on Monday. He corrected his ruling made in late August because of an inadvertent error. At that time he dismissed the clearance action of the Princess Amusement Company for the Middleboro theatre, Middleboro, Mass., against all five distributors.

In the new decision he found that insofar as Paramount was concerned clearance of Boston first runs over Brockton, and over Park-Taunton, was reasonable. But he found the clearance of the Middleboro after Brockton and Park-Taunton was unreasonable. He set a maximum of 14 days after Brockton or 28 days after Boston first run.

Chicago

Following a series of delays, the Ken theatre clearance case at Chicago last week was dismissed by agreement of the parties. They included 20th Century-Fox, RKO and the intervenors, H. Schoenstadt Sons circuit.

By agreement the Ken won the right to play in second week of general release. A formal award is being prepared by arbitrator Alexander Eulenberg. It was Case No. 20.

The Ken theatre filed and lost the first complaint of the Chicago Arbitration Board in 1941 for "some run." The Appeal Board upheld the arbitrator's decision. A $300,000 suit was filed in the U. S. district court, Chicago, last summer, under the Sherman anti-trust act, naming most of the film distributors, and the theatre's attorneys, Landis & Landis, filed their second complaint on clearance, last August in addition to the Federal suit. The award ends months of litigation, and dismissal of the anti-trust suit will be asked by the Ken theatre, a spokesman declared.

St. Louis

Hearing of clearance and some run complaint at St. Louis of the Webster Groves Theatre Corp., operators of the suburban Ozark theatre, against RKO, Paramount, 20th Century-Fox, Warners, adjourned last Thursday, to give parties chance to make outside settlement.

John Siepker, manager and president of the corporation, was on the stand when a decision was made to adjourn to give attorneys a chance to work out a settlement. Arbitrator Harry G. Erbs agreed. It is the 14th case.

Intervenors are the St. Louis Amusement Company. Four of their theatres—Hi-Pointe, Shady Oak, Richmond, Maplewood—are named in complaint. Ozark is seeking day-and-date run with Hi-Pointe and clearance ahead of other three, contending it is playing three and four months behind Hi-Pointe.

Hearing on the Marre Theatre Corporation —owner of the downtown Rivoli—complaint against the same distributors ended October 21st. Witnesses were Sam Komm, owner of the nearby Whiteway, intervenor; Mrs. Edith Price, former Whiteway owner; Charles Goldman, co-owner of Lyric and Senate, intervenors, and all branch managers. The managers said the Rivoli was offered some run, but refused by complainant. Mr. Komm said he should have clearance over the Senate and Lyric. Mr. Goldman insisted the two houses always had clearance and should continue to have it.

Albany

William Smalley won a clearance victory over the five consenting distributors and the Schine circuit in the seventh Albany case on Tuesday, when Harold S. Slingerland, arbitrator, found the 30-day margin of the Schine Oneonta, N. Y. theatre over the Smalley theatre in Delhi, was unreasonable. He set a maximum of 14 days' clearance, and divided costs equally.

PRC Signs 4 More Circuits for Product

Four additional circuits have signed for the Producers Releasing Corporation 1942-43 product, it was announced this week by Arthur Greenblatt, vice-president in charge of sales.

The circuits are: E. M. Loew, New England; Publix-Great States, Illinois; Lichtman Circuit, Washington, D. C., and Virginia, and Schoenstadt Theatres, Chicago. The number of circuits which have booked PRC product the first two months of the current season is more than double that for the corresponding period last year, Mr. Greenblatt said.

Close Toronto House

The Pape theatre in Toronto has been ordered closed by the Ontario Government and an official investigation is under way on the accident Saturday in which scores of children in an audience of 450 were rendered unconscious by coal gas fumes, 32 requiring medical treatment. Authorities reported a small gap in the furnace permitted gas to escape. The Twentieth Century circuit operates the house.

Abeles in Uruguay

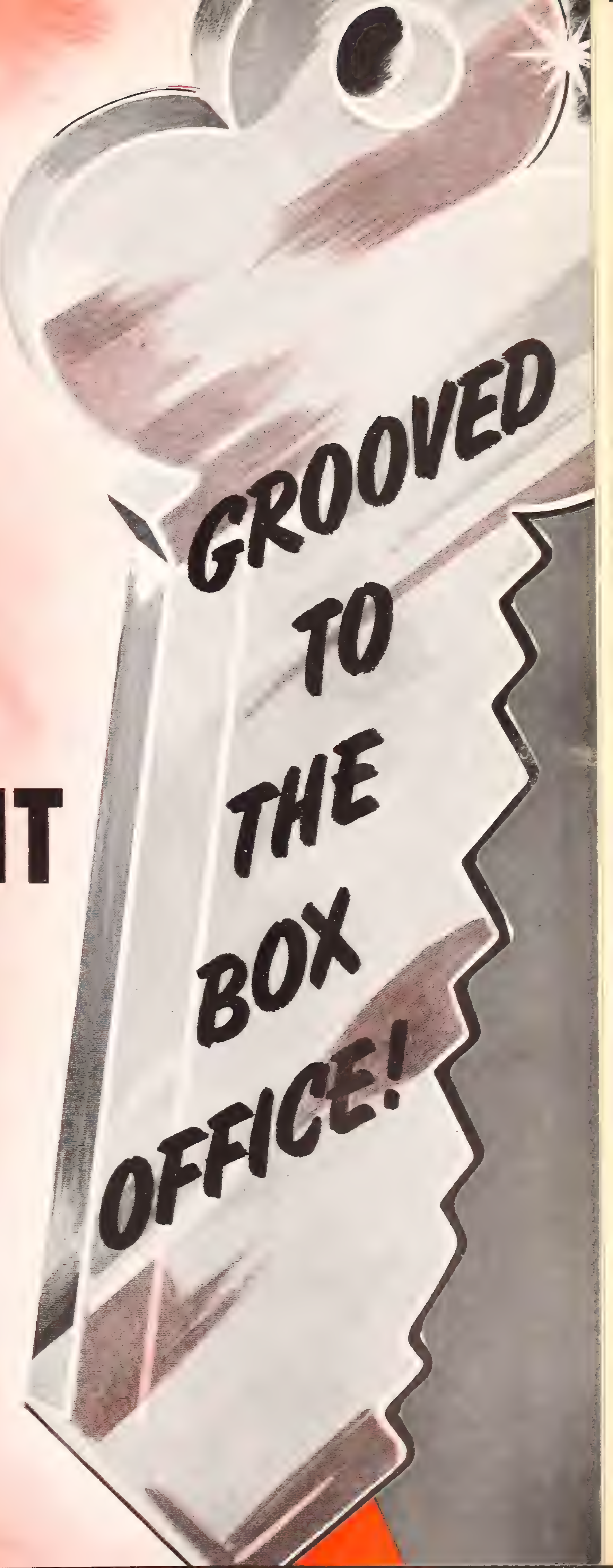
Arthur S. Abeles, Jr., at one time with Warner Bros. in Trinidad, but associated with Universal in Brazil, has been appointed manager of the Warner office in Montevideo, Uruguay, which formerly was headed by Natalio Bertolin.

YOUR PASS KEY TO PROFIT

FROM

THE ARAMOUNT COMPANY

Paramount Pictures


GROOVED
TO
THE
BOX
OFFICE!

"THE GLASS KEY" -Every A

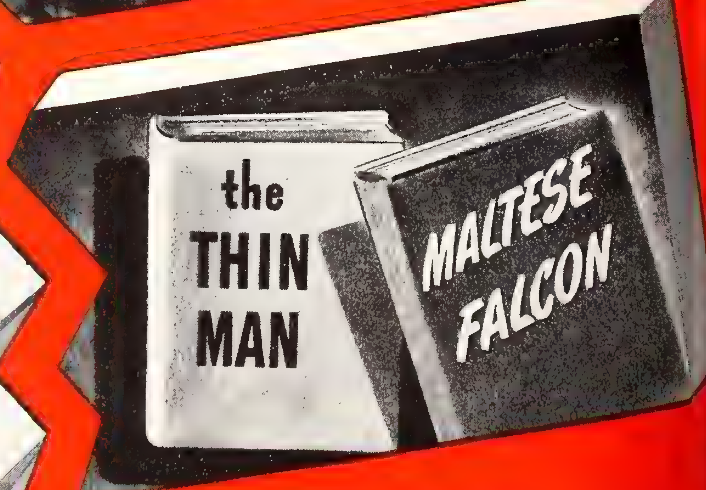
and how it click

THE STARS

of "WAKE ISLAND"—Brian Donlevy and William Bendix; two names red-hot at the box-office RIGHT NOW!

THE TEAM

of "THIS GUN FOR HIRE"—Alan Ladd and Veronica Lake—this year's most exciting b.o. romantic combination!



THE AUTHOR

of "THE MALTESE FALCON" and "THE THIN MAN"—Dashiell Hammett—turned out his most suspense-filled best-seller in "Key"!

le Keyed to the Boxoffice...

HELD OVER in New York after rolling up grosses just under the house record at the Times Sq Criterion—and winning rave reviews from Manhattan's hard-boiled newspaper critics! Opening at Little Rock tops "This Gun for Hire" by TWENTY PER CENT for the first two days!

NEW YORK REVIEWERS UNLOCKED THEIR FANCIEST GILT-EDGED ADJECTIVES — READ 'EM!

WANDA HALE, N.Y. DAILY NEWS:

"For sheer entertainment you can't beat 'The Glass Key'! Spellbinding best describes this murder melodrama featuring Brian Donlevy, Veronica Lake and Alan Ladd, the comparative newcomer who made an indelible impression on us as the dead-pan killer in 'This Gun for Hire.'

"Paramount has given this Dashiell Hammett story the best in every department of production. The pictures move smoothly and the players react like real human beings under Stuart Heisler's tight and intelligent direction. The performances by all the players are first rate, but it is Ladd, in a sympathetic role this time, who has most to do and does it with an hypnotic influence upon the audience. . . .

"Fortunately, this thriller doesn't forget comedy. Even in some of the tense moments, you are relieved by a good laugh furnished by William Bendix. Comedy pops at just the right time, and it ends on a comic note.

"Ladd's performance will gain him more fans and more good roles. Miss Lake is especially good . . . Bonita Granville does her bit well . . . Donlevy is well suited to his role . . . Calleia makes his Nick Varna particularly repulsive and Frances Gifford gives a neat performance!"

ARCHER WINSTEN, N.Y. POST:

"The best thing of its kind to hit town since the last John Huston-directed, Bogart-Greenstreet-Astor blood and torture epic, and may remain so until the next—even though that might be a long time.

"Taken from the well-known toughie novel by Dashiell Hammett, it guarantees characters and action of the more abrasive sort. An element of positive sadism, neatly portrayed by New York's own favorite gorilla, William Bendix, brings the gentle art of unmodified mayhem into clear focus. Brian Donlevy repeats his Great McGinty chore with well-practiced authority, and Alan Ladd as the tight-lipped henchman proves that the Ladd publicity furor is not to be a flash-in-the-pan.

"All of this, brought together in a commendable screenplay by Jonathan Latimer and directed by Stuart Heisler with emphasis on underemphasis, adds up to a very exciting picture. The plot contains more than a little suspense and surprise on its own. You can pat yourself on the back if you finger the murderer before the confession is made.

CORBY, BROOKLYN EAGLE:

kly a thriller, and a good
Alan Ladd repeats in this
icture the splendor of his
performance in 'This
r Hire.' Veronica Lake,
being her usual deco-
elf, gives a fine per-
e. William Bendix fur-
lenty of laughs as a
m man, to ease the
f the fast-moving

ALTON COOK, N.Y. WORLD-TELEGRAM:

"'The Glass Key' certainly has an impressive cast to escort it to Loew's Criterion screen. The long retinue of notables is headed by Alan Ladd, Brian Donlevy, William Bendix and Veronica Lake.

"Alan Ladd (remember 'This Gun for Hire') makes it clear once more that he is to be the very darling of the people who like to be scared right out of their seats. There is a sinister, cold menace to this slight youth as he kicks a man in the knee and follows with a jagged beer glass to the face. He qualifies as George Raft's successor as the boss politician's henchman.

"The whole cast qualifies—and very well."

Want the boxoffice slant?

THE TRADES GO FOR "KEY" LOCK, STOCK AND BARREL!

"Chalk up another triumph for new-star Alan Ladd in the best screen version of a Dashiell Hammett mystery yarn to date. If you want a top A mystery, loaded with boxoffice—you have it in 'The Glass Key.' Play it high, wide and fancy—satisfaction guaranteed!" —*The Independent*

"The kind that thrills them, chills them, and sends them out raving. Lake, Donlevy and Ladd will get them in and the picture should keep them coming. Entertainment—plus throughout!" —*Showmen's Trade Review*

"Above par! Starring combo is okay marquee voltage, with Donlevy especially bright where 'Glass Key' will follow 'Wake Island.' Vigorous writing . . . Ladd clicks solidly . . . Miss Lake catches attention as the come-hither girl . . . support is top-notch . . . direction deft." —*Variety*

"Highly melodramatic . . . realistic and gripping . . . combines mystery and gangster elements in a well-told yarn . . . Heisler has succeeded in capturing audience interest and maintaining it . . . critics and public alike will have only praise for Donlevy, Ladd, and Bendix. Should be a strong draw in action houses." —*Film Bulletin*

"One of the better hard-boiled stories of the year . . . Ladd has developed into a first-rate menace . . . pace and excitement . . . action and toughness . . . should be well-received." —*The Exhibitor*

"Packs a dramatic wallop for the audience; the wallop should ricochet for the showman." —*Boxoffice*

"There's a real boxoffice wallop in Fre
Kohlmar's production! Will hold
audience from start to finish!" —*M. P.*

FROM THE PARAMOUNT COMPANY

BRIAN
DONLEVY · VERONICA **LAKE** · ALAN **LADD**
in Dashiell Hammett's
"THE GLASS KEY
with William Bendix · Bonita Granville
Richard Denning · Joseph Calleia
Screen Play by Jonathan Latimer · Based on the novel by Dashiell Hammett
Directed by STUART HEISLER

PRINTED IN U. S. A.

ENGINEERS TALK WAR FILM, ELECT GRIFFIN PRESIDENT

SMPE Meeting Hears of Use to Which Films Are Put by Allied Nations

by GEORGE SCHUTZ
Editor of Better Theatres

Descriptions and demonstrations of how the motion picture has become a valued instrument of modern warfare distinguished the 1942 autumn meeting of the Society of Motion Picture Engineers at the Hotel Pennsylvania in New York this week. Reduced to three from the usual four days, the convention which opened Tuesday, nevertheless had an approximately normal attendance of 200.

Upwards of one-third of the papers presented, and one full evening session, were devoted to the applications being made of motion pictures to the war effort, and the technologies developed in those applications, not only by the U. S. Government and armed services, but by Russia and China. Attention to normal interests of production, processing and exhibition was accordingly less than usual, and fully half of the time given them was taken by a session Thursday exclusively concerned with developments in 16 mm. methods.

Herbert Griffin is the new president of the society, succeeding Emery Huse. War work prevented both from attending the convention, and E. A. Williford, past-president, presided in their absence. Mr. Griffin, vice-president of the International Projector Corporation, has been executive vice-president of the society for the past two years.

Other results of the election named Loren L. Ryder, director of recording for Paramount, executive vice-president; E. A. Williford, National Carbon Company, secretary; M. R. Boyer, E. I. Du Pont de Nemours & Company, treasurer; William A. Mueller, Warner Brothers, and H. W. Remershied, Bell & Howell, governors.

Arthur C. Downes of National Carbon, was re-elected editorial vice-president, while William C. Kunzmann, also of National Carbon, was returned to the post of convention vice-president which he has held for the past 12 years.

The manifold uses to which the U. S. Government is now placing the motion picture to teach fighters and industries and inform the public was traced at one of the special events of the convention by John G. Bradley, director of the motion picture division of the National Archives. His talk was part of a program Tuesday evening at the Museum of Modern Art, where John Abbott and Iris Barry demonstrated the development of production technics from the tricks of George Melies to the talking picture, screening pertinent clips from pictures collected in the Museum's film library.

It was perhaps the paper read by T. Y. Lo of China, however, that most dramatically attested to the significance of the motion picture in modern all-out war. A member of the Chinese government's Military Affairs Commission in Washington, Mr. Lo told a regular session on Tuesday how the motion picture industry of his embattled country has contrived to turn out pictures to help the Government and army inform and, as best may be, entertain both soldiers and civilian population to keep up the spirit of resistance against the Japanese invasion.

Russians Employ Films Widely

Since 1937, when the Japanese attacked Shanghai, films have been so employed, said Mr. Lo, and after the fall of Shanghai and Nanking, production staffs had to set up processing laboratories in dugouts, into which they also could carry their production equipment in the event of an air raid. The films are shown not only in theatres, but by means of equipment on trucks which tour every section of the unoccupied country, reaching even the remote villages of Inner Mongolia.

Russia's prodigious use of films for the training of soldiers and civilian defense organizations was described by Gregory L. Irsky of the U. S. S. R. Cinema committee, and some of the recent films, brought from Moscow by way of London, were screened.

Mr. Irsky has been in the United States for over a year, buying equipment as it became available and otherwise seeking means of supporting the farflung film establishment of the Soviet Government, not only for its continued war work, but for post-war development. For war purposes, he said, more than a million feet of film have been exposed by Russian cameramen since the German army crossed the Russian border, while from 1940 to 1942 a million and a half feet of film were used for scientific and general educational subjects. These films are closely related, he explained, to the subjects taught in the public schools.

Methods used by the American armed services in training men were described in two papers. In one, H. C. Brecha of the War Department's Training Film Production Laboratory, told how the use of motion pictures had greatly accelerated the training of the 2,000,000 men needed as quickly as possible for the Air Corps. Training films were cutting weeks, he testified, from the courses at Wright Field in Dayton, Ohio.

The Navy's use of training films was similarly described by Lt. William Exton, Jr., of the Navy Department's Bureau of Investigation.

Delegates Visited Army Film Center

The U. S. Signal Corps entertained the convention Thursday evening at its new photographic center in Astoria. At this special session, presided over by Col. M. E. Gillette, the uses of both 35- and 16-mm. motion pictures in war industries as well as soldier training were described by specialists stationed at the center.

In two of the limited number of papers devoted at this convention to practical projection, E. K. Carver, R. H. Talbot and H. A. Loomis of Eastman Kodak reported their investigation of the effect of high film gate temperatures on film. Using super-high-intensity light sources at 170 amperes, they caused embossing and in-and-out-of-focus effects with characteristic indicating that these conditions are largely caused by the moisture remaining in the base as well as the emulsion of prints.

Another of their conclusions was that the use of cardboard boxes for shipping film from laboratories to exchanges set up ideal conditions for the unequal edgewise shrinkage of prints, which causes one form of buckling. As to film gate temperature, they recommended that it never be allowed to rise above approximately 1200 degrees F.

The report of the Theatre Engineering Com-

(Continued on following page)

New Officers of the Society of Motion Picture Engineers

Herbert Griffin, president of SMPE

Arthur C. Downes, editorial vice-president

William Kunzmann, convention vice-president

E. Allen Williford, secretary

M. Richard Boyer, treasurer

Engineers Study Use of Screen In Wartime

(Continued from preceding page)

mittee, made by the chairman, Dr. Alfred N. Goldsmith, announced the formation of a new sub-committee to deal with the civilian defense and air raid problems of theatres. It is planned to develop data on blackout devices, fire-fighting equipment and related protective methods, for issuance in bulletins available to theatres. This sub-committee is composed of F. E. Carlson, chairman; H. Burnett, E. R. Geib, Sylvan Harris, W. F. Little, W. B. Rayton, C. Tuttle, H. E. White and A. T. Williams.

Because of the relative inactivity of other sub-committees due to the war the rest of the report consisted mainly in an outline of the efforts that have been made to foster maintenance of projection standards despite wartime restrictions on equipment.

The usual banquet was held Wednesday evening for induction of officers and announcement of the society's awards. Only one award was made this year, the Journal Award, which was presented to Walter J. Albersheim and Donald MacKenzie, now of Bell Laboratories, for their analysis of sound film drives, published in the SMPE *Journal* in 1940, when the authors were associated with Electrical Research Products. No Progress Award was made this year. Honorable mention was won by the Committee on Non-Technical Equipment, of which John A. Maurer is chairman.

The principal speaker at the luncheon on Tuesday was Claude Lee, director of public relations for Paramount.

See U. S. Using Film's Full Power

In the period since the Wheeler-Nye investigation of the motion picture as a potent instrument of propaganda, the Government has come to make broad and intensive use of the motion picture for this as well as other purposes, John G. Bradley, director of the motion picture division of the National Archives, observed to a gathering from the Society of Motion Picture Engineers convention Tuesday evening at the Museum of Modern Art in New York.

During that period the country has gone to war, and the power of the motion picture to convey an idea agreeably and effectively, asserted in criticism of it by the Senatorial investigators, is now being made in full use of by the Government itself, Mr. Bradley said.

Pointing to the varied peoples in our population, he declared that under those circumstances "it is necessary to get wide acceptance of announced policies and appointed leaders quickly if we are to compete with the enemy."

"This means," he continued, "that heterogeneous groups must be made homogeneous and that common territory must be discovered. This does not mean, of course, that I must start combing my hair as you comb yours, or that John Doe must listen to the same radio program that John Smith likes. It does mean, however, that we must have a crystallized community of interest, capable of abnormal effort."

Motion Picture Is Proving Its Value

The motion picture, he said, is an instrument which is now proving most valuable in accomplishing this. "The Senators were right," Mr. Bradley agreed. "A motion picture is a powerful thing. The recognition in this respect was well deserved."

Confronted with the urgent need of organizing the country in an all-out war effort, the Government quickly found use for this power, he continued.

"The Government answered: We will use it. We will organize and utilize it in every possible way consistent with war effort policy. We will marshall it, direct its energies and send it to serve on many fronts—pictures which tell of our way of life, of our resources and of our faith in the pattern of things to come."

The National Archives, he said, "is a beehive of activity in the present crisis. A Government agency asks, What have you on Franklin Roosevelt in Europe during the first World War? Newsreel companies inquire, What have you on shipbuilding 25 years ago?" Film material to meet these interests and many other kinds are sought from the Government's library of films.

Some of the pictures made to meet these demands are "keyed" for specific groups, he pointed out, but others, including pictures sponsored by the Government and produced independently, will be shown throughout the country and even the world.

Equity Voting Privileges Proposed for Servicemen

A proposal was made to Actors' Equity Council at a meeting in New York this week to permit members in good standing when they enter the armed forces to retain their voting privileges in Equity for the duration of their service. Another proposal would allow for time played in the USO Camp Shows circuit to count toward qualification of Equity senior membership. Both are under consideration.

A petition by 20 members was submitted in protest of a request by Jasper Deeter, proprietor of Hedgerow theatre near Philadelphia, for deferment of three of his executives on the ground that they are actors. This request had been reported in a daily newspaper. In response the council said that its record of more than 600 members in the service was an answer to any such request from an individual.

Members of Actors' Equity were ordered to refrain from playing at or patronizing Leon and Eddie's New York night club while the night club is on the "unfair" list of the American Guild of Variety Artists. A resolution to that effect was endorsed at the meeting. The dispute is over a proposed agreement.

WAC Alters Victory Film Release Schedule

In an effort to coordinate the nation's screens with the needs of the war effort, the national release schedule of the Victory Films has been changed, according to the War Activities Committee, under whose auspices distribution of this product is effected.

The new schedule is as follows: MGM, "Magic Alphabet," October 15th; Paramount, "We Refuse to Die," October 22nd; WAC, "Manpower," October 29th; 20th-Fox, "Everybody's War," November 5th; WAC, "Japanese Relocation," November 12th; Universal, "Keeping Fit," November 19th; WAC, "Colleges at War," November 26th; RKO, "Conquer by the Clock," December 3rd; WAC, "Troop Train," December 10th; Columbia, "Weapons from Waste," December 17th; Warners and WAC, "This Is Your Enemy," December 24th; Paramount, Wallace short, December 31st.

Charter Newsreel Theatre

The Newsreel Theatres of Connecticut recently was incorporated at the office of Secretary of State Frederic W. Cook in Boston, Mass., by Frederick E. Lieberman of Brookline, Mass., Morton T. Lieberman of Boston and William Alperin, with capital of $10,000.

Golden Joins MGM

Edward Golden, formerly with United Artists at Indianapolis, has joined MGM at Kansas City as salesman, succeeding Woody Sherrill, now in the Army.

Lorentz Sues RKO on Pact

Pare Lorentz on Tuesday filed a suit against RKO Pictures, Inc., in Federal court in Los Angeles, for total damages of $1,619,147 for, the suit claims, abrogation of his contract to write, direct and produce two pictures.

The action charged that RKO was at fault because of delays in obtaining permission to photograph defense plants for "Name, Age and Occupation," and that a statement made by the RKO administration upon abrogation of his contract reflected on his ability. The other picture was to have been "The Good Neighbor," the complaint stated.

Mr. Lorentz asked punitive damages of $500,000 for such statements, $500,000 actual damages and the remainder as his salary and estimated profits from the films. He said he was to have received $50,000 for each picture and $1,250 weekly salary should the productions run over a certain period of employment. He also stated he was to have received 10 per cent of the net profits of the films.

Disney Plans Trip To England

Walt Disney is planning a trip to England, where he will gather information on the RAF for a feature length cartoon about the "Gremlinland," it was announced this week by his New York office. The "Gremlinland" is a mythical country above the English Channel inhabited by creatures who plague combat flyers.

It also was announced that Mr. Disney has signed a deal with Flight Lieutenant Ronald Dahl, assistant air attache to the British Embassy in Washington, for his story on the "gremlins." The RAF Benevolent Fund is to profit on the story's royalties, it was said.

"Gentleman Jim" Opens Nov. 26 in New York

Warner Bros. has set Thanksgiving Day, November 26th, as the opening date of "Gentleman Jim" at the Strand theatre in New York. The film is a dramatization of the life of heavyweight champion James J. Corbett, starring Errol Flynn. It was trade shown on Thursday, October 29th, for national release on November 14th. Glen Gray and his Casa Loma Orchestra have been booked with it for the Strand stage show.

The picture follows a scheduled four-week run of "George Washington Slept Here," starring Jack Benny.

Delay "Tigers" Booking

Nat Steinberg, St. Louis manager for Republic, announced last week no bookings of "Flying Tigers," will be set in the territory until after its premiere there at the Fox on November 5th and in Springfield, Ill., November 11th.

Seeks Schedule Changes

The Springfield, Mass., War Transportation Board has made an appeal to downtown theatre managers that their shows not break between 5 and 5:30 p.m. or at 6 p.m., as a step in the effort to relieve the peak load on the city's transportation facilities.

Monsky Joins Universal

Mayer Monsky of Omaha has joined the Universal Des Moines exchanges as salesman, replacing Robert McConnell.

Alfred Rigali Dies

Alfred L. Rigali, 56, New York theatrical manager and at one time associated with Mae West, died in Cincinnati October 23rd.

Stocks Reflect Prosperity of Film Industry

Activity of motion picture stocks on the New York Stock Exchange continues to reflect the general over-all prosperity of the film industry, which is playing a major role in maintaining morale of a nation at war.

Among the most active film stocks are Twentieth Century-Fox and Warner Bros., with Columbia, Loew's, Paramount, RKO Radio and Universal holding about the high levels of the motion picture group in the market, in sharp contrast to some industrial stocks which have suffered as a result of the shifting war economy since Pearl Harbor.

In the case of Twentieth Century-Fox, Wall Street brokers were reported last week to have gone "bullish" with a spurt of buying interest prompted, it was said, by the company's good financial position and its future outlook.

MOTION PICTURE HERALD reported last January 10th that the country's plunge into an all-out war economy, sending industrial production, employment and payrolls to high levels, augured well for film company earnings. Third-quarter earnings for the major producers and distributors in 1942, it is understood, may far exceed those of the same period for 1941, although tax deductions under the new legislation enacted by Congress last week are expected to cut heavily into company profits.

In 1941, motion picture shares listed on the New York Stock Exchange gained $28,956,797 in market valuation, according to a financial survey published in MOTION PICTURE HERALD on January 10th, even though the trading fell off to the lowest level in years. Total valuation at the end of the year was $580,986,464 compared with a valuation of $551,939,485 at the end of 1940, and according to present indications, the total valuation at the end of 1942 will exceed the 1941 figure.

A comparative study of film stock trading on the New York Stock Exchange, of major motion picture companies, based on closing prices as of December 31st, 1941, and closing prices as of last Saturday's trading, will be found in the adjoining columns.

Stock Rise Ranges Up to $10.50

Performances of motion picture stocks on the New York Stock Exchange compare as follows:

	Closing Price as of Oct. 24, 1942	Closing Price as of Dec. 31, 1941	Net Change	1942 High	1942 Low
Columbia Pictures	11	5¼	+ 5¾	11½	5¼
Columiba Pictures (pf)	34½	24	+10½	34¾	24
Loew's, Inc. 2	44½	36	+ 8½	45½	37
Paramount Pictures	17	14½	+ 2½	17½	11¼
Radio-Keith-Orpheum	3½	3¼	+ ¼	3½	2
20th Century-Fox (¼e)	14⅝	6¾	+ 7⅞	15	7¼
20th Century-Fox (pf)	25½	18⅝	+ 6⅞	25½	19½
Universal Pictures (pf)	150	152	— 2	159	147
Warner Bros.	6⅝	5½	+ 1⅛	6¾	4½
Warner Bros. (pf)	78⅜	68½	+ 9⅞	80¼	65

Maryland Admission Tax Revenue Shows Gain

Amusement admission taxes in Maryland, expected to yield only $165,000 after the reduction from one per cent to one-half of one per cent, brought in $275,580 during the fiscal year 1941-42, the State comptroller reported. The amount represented an increase of $9,825 over collections during the previous fiscal year.

Officials said that war conditions, new amusement tax sources and greater film patronage probably accounted for the unexpected increase in revenue. Gasoline taxes dropped $534,136 during the year.

Rivers Leaves Industry

Edward Rivers, former publicity director for Hamrick-Evergreen theatres in Seattle, and more recently connected with the exploitation forces of RKO Radio in the midwest territory, has returned to his former home in Walla Walla, eastern Washington. He is now vice-president and general manager of the Never-Leak Roofing Company of that city.

Named Test Director

Gene Martel has been appointed test director for Paramount in New York, Russell Holman, eastern production manager, has announced. During the past six months Mr. Martel has been a member of the Paramount talent department.

Nutrition Film Now Available in 16 mm.

"Hidden Hunger," an official film of the National Nutrition Program, starring Walter Brennan, will be released for non-theatrical showings in 16 mm. size with sound track, on November 1st. A reel of straight nutrition material has been added to the film for the educational showings. Swift & Co. sponsored the film.

The additional reel, prepared especially for nutrition classes, tells what foods make a balanced diet; how to choose them; how to store them and how to prepare them. Specific information on meal planning is given and meals comparing the food requirements of a child, a factory worker and a white collar worker are shown. A Teachers' Nutrition Manual and Quiz has also been prepared to accompany the film. This manual, together with the three-reel film (running time 30 minutes) can be used as the basis for a brief nutrition course or as supplementary material. Libraries are supplied with prints.

Extend Air Express Service to Mexico

Additional air express service direct to Mexico from more than 250 U. S. airport cities is now in operation, according to the Air Express Division of Railway Express Agency. The new service, an extension of airline schedules to Monterrey and Mexico City, is expected to facilitate the heavy flow of materials between U. S. production centers and Mexico. The new service is in addition to that provided previously through gateways at Los Angeles, Brownsville, Tex., and Miami.

Operating directly from El Paso and Fort Worth, this additional service gives air express shippers complete transportation between production centers in the United States, Canada and Mexico, the company said.

Has Films on Latin America

Films on Latin America for free showing before schools, clubs and other organized groups in New Jersey, will be distributed by the State Department of Conservation and Development, acting for the Coordinator of Inter-American Affairs. Fifteen titles, on 16 mm. film, with sound, are available through the State Museum in Trenton.

Delay Welles Film Release

Orson Welles will film a new ending for his mystery drama, "Journey Into Fear," an RKO release. This will postpone the picture's release, originally scheduled for October for a few weeks, RKO has announced.

Named Republic Booker

Margaret Matthiesen has been named booker for Sheffield-Republic in Portland, Ore.

Monogram Has $57,370 Profit

Monogram Pictures Corporation announced in New York Tuesday the company's gross profit was $57,370 for the 13-week period ended September 26th, after provision for employees' bonus, but before provision for Federal taxes.

This followed last week's report by Samuel Broidy, vice-president and general sales manager, that sales and revenue of the company are at a record peak, with the increase in some situations as high as 25 per cent. Mr. Broidy attributed the progress in large part to the concentration of all domestic home office departments at the studio which, he said, makes for an integrated, smoothly functioning organization and results in quicker decisions and action. He called a regional sales meeting of the company's 10 eastern offices at the Hotel Warwick on Tuesday and Wednesday to discuss selling and merchandising plans for "Silver Skates" and "Beyond the Great Divide," a Buck Jones special. Mr. Broidy plans a similar meeting for Midwest branch managers. He intends to remain in New York about two weeks. Harry H. Thomas, eastern sales manager, headed the delegation.

Monogram, according to Mr. Broidy, has decided not to make its pictures available in 16 mm. versions in the future, because the company desires to eliminate a source of competition to exhibitors. Another reason for the move, he said, was that some of Monogram's current product and those scheduled for future release, are superior to the general run of pictures which are reduced for 16 mm. distribution.

Pierong City Manager's Aide for Evergreen

H. W. Pierong, formerly manager of the old Pantages theatre, Spokane, and Fox theatres, has been appointed assistant city manager of the Evergreen theatres there, including the Fox, State Orpheum and Liberty, according to announcement of City Manager E. W. Baker.

Several Evergreen managers in Spokane received their early training under Mr. Pierong: Oscar Nyberg, of the Fox; Willaird Seale, of the Orpheum; James Keefe, of the Liberty, and Cecil Miller, operator of the Ritz.

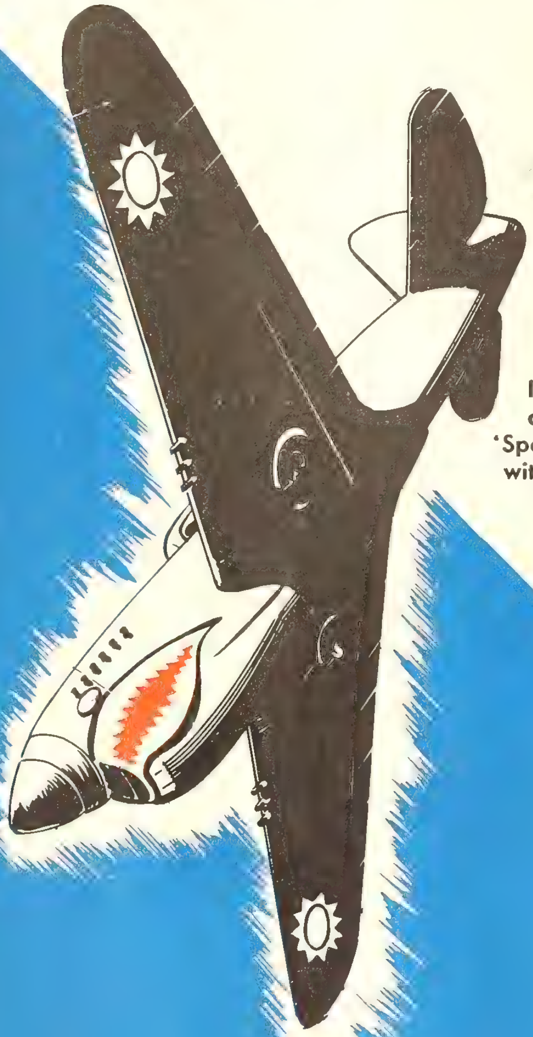
Bid for Theatre

Famous Players Canadian Corporation and Odeon Theatres of Canada are bidding for rental of Loew's theatre, Montreal. Offers from both sources will be considered by the theatre's holding company at a meeting next Tuesday. An increased rental offer has been made by Famous Players.

VERY GOOD! DEFINITELY A BOXOFFICE PICTURE

Republic comes to the fore with this well-presented film extolling the American Volunteer Group. The picture will appeal to the masses, not only because of its merits, but because it glorifies a group of men who have endeared themselves to all freedom-loving people . . . direction and performances are fine. The air battles are spectacular and thrilling. It is definitely a boxoffice picture—one that would make any major studio feel proud. *Harrison's Reports*

UNPRECEDEN



BIG-TIME STUFF ALL DOWN THE LINE

Add another to the list of this comp
important money films. Probably the
ambitious production the studio ha
dertaken, this drama of fliers,
and death in the few m
before Pearl Harbor is
time stuff all down
line — performa
story, timel
production
Box

WILL STRIKE HARD AT AUDIENCE IMAGINATION

In "Flying Tigers," Republic has its best picture, and one that certainly justifies its rating as a 'Special.' The title alone spells ticket sales, but coupled with it are daring air battle sequences that match any heretofore seen on the screen. Each is a thrill that gives ample return for a ticket purchase. With vivid reality, David Miller socks over the air sequences and puts high drama into every scene to earn a most valuable directorial credit. Edmund Grainger's production guidance realizes on every showmanly phase to give Republic a boxoffice picture.

Daily Variety

NO THEATRE IN THE LAND SHOULD HESITATE ABOUT PROUDLY PLAYING IT

Smashing triumph for Republic lot. As an inspiring
combat screen adventure, "Flying Tigers" is tops, and
there is nothing but praise for Edmund Grainger,
producer; David Miller, its director; Kenneth Ga
and Barry Trivers, writers of the screen play;
every member of its sincerely hard-work
cast. It will be a record grosser in all
gagements, and no theatre in the l
should hesitate about proudly play
it. The aerial shots the picture bo
are stunning thrillers.

Hollywood Repo

John **WAYNE**
John **CARROLL**
Anna **LEE**

FLYING

A REPUB

D PRESS PRAISE!

STIRRING, EXCITING AND ACTION PACKED FILM

ng with the famed Flying Tigers, whose burning exploits
bulged so large in the news, this production is an ex
ition natural that should capitalize handsomely on the
interest. This film, timely as the very moment,
nore to lean on than the publicity value of the
Tigers' name. It offers a generous portion
id popular entertainment in which heroics
the stage in a vast drama of life and
, with the air over China as the
arena. Thrills and excitement
no moderation in "Flying
." No vividness has been
d to make the film
ad-rouser.
Daily

SHOULD RESULT IN EXCEPTIONAL RETURNS

A well-handled, finely performed adventure story that will thrill and enthrall all who see it. High interest in the exploits of the intrepid band of flyers around which the story is woven should result in exceptional returns. Set to tempos suitable to the widely publicized activities of the American Volunteer Group, whose thrilling and daring exploits it chronicles with dog-fights, machine-gun chatter, ack-ack fire and bursting bombs punctuating the entire footage like corn popping on a hot griddle, this is absorbing fare . . . the kind of entertainment that thoroughly satisfies the masses.

Showmen's Trade Review

THRILLS ABOUND IN THE PICTURE REVIEWER'S RATING: EXCELLENT

The first tribute to the American Volunteer Group, or the "Flying Tigers" as they are better known, has a timeliness about it that should make it popular. Previewed at the Normandie Theatre in New York before a special audience of reviewers, circuit buyers and the National Board of Review, as well as certain interested groups, the picture was received with a great deal of interest.

Motion Picture Herald

PLAY "FLYING TIGERS" FOR ROUSING, COURAGEOUS FILM-FARE

Besides being a scoop on a title that should draw crowds, "Flying Tigers" is a Class A picture in its own right that will keep the crowds glued to their seats during an exciting, tense film, which has a unique combination of realism and pathos. The story is convincing throughout. The direction of "Flying Tigers" is clean cut, the story exciting.

The Independent

CAL AVIATION PICTURE IS MMED WITH SELLING ANGLES

tion stuff in this is aces, and the dog fights,
plane flight "hedge hopping" through
ntains, the bombings, etc. are top thrill
rroll steals honors but Wayne, Kelly
es keep right on his heels. It's a
from Republic.
The Exhibitor

TIGERS

PICTURE

WITH

PAUL KELLY ★ GORDON JONES

BILL SHIRLEY ★ MAE CLARKE

AND A CAST OF THOUSANDS

Associate Producer
EDMUND GRAINGER

Directed by DAVID MILLER

Screenplay by
KENNETH GAMET & BARRY TRIVERS

Original Story by KENNETH GAMET

Wholesale Changes In Canadian Staffs

War Causing Turnover of Distribution Personnel as in Theatres

by VICTOR SERVICE
in St. John, N. B.

War conditions are causing frequent changes in the staffs of the distribution branches in St. John, N. B. New faces are appearing, disappearing and reappearing, duplicating what is happening at theatres throughout the eastern provinces. The St. John distribution bases cover the provinces of New Brunswick, Nova Scotia and Prince Edward Island and also Newfoundland.

Never in the history of the Canadian trade have the exchanges been so subject to staff alterations. RKO is without a manager and there is no immediate indication of a successor being named to Leslie Plottel, who resigned after several years at the helm. He returned to Toronto and left RKO in favor of Empire-Universal, doing sales duty out of the Canadian headquarters.

Hyman Miller, attached to the Montreal branch of RKO, has been assigned temporarily to the St. John branch for road duty. After three months, he will be back at Montreal. United Artists have had three shippers in recent months. Delbert Buckley, son of a deceased Empire-Universal branch manager at St. John, is the current U. A. shipper. Edward Cox is off the Empire-Universal sales staff, after many years in distribution. A number of changes have been made in the feminine help, including stenographers, cashiers and bookkeepers. William Guss has been transferred from St. John to Toronto by Regal, and continues on the road.

Monogram representation has been taken over by Eastern Films, managed by Sam Jacobs. Monogram sales formerly were handled by Regal, but recently were acquired by Oscar R. Hanson, of Toronto. Eastern Films has added Pioneer and Alliance within recent months, and last year tied up with Producers Releasing Corporation. Eastern had been the only independent exchange in St. John, functioning about a dozen years.

Patrons Use Flashlights To Study Lobby Ads

More than three years of continual dimout except during the test blackouts find maritime provinces exhibitors growing accustomed to the wholesale focusing of flashlights around the fronts of their theatres. Now, each night, it is not uncommon for hundreds of the pocket lights to be trained on the billboards, photo cabinets and frames, lobby art and entrances. Around many of the theatre fronts, there is no illumination whatever, due to the war restrictions, including early closing of stores, and ban on exterior lighting of all kinds, except street lamps.

Theatre customers flash their lights on the lithos and stills and other advertising at the theatre entrances, in order to ascertain the current bills and coming programs. The off-again-on-again beams lend a spooky atmosphere to the fronts in the darkness, but the novelty is wearing off for the theatremen. Very often, the atmosphere typifies what is being presented on the screen inside, for an abundance of chillers and semi-chillers, including crime and sleuth stories, is being offered in Atlantic Canadian picture houses, and with no immediate indication of abating. Comedies, crime films and outright horror pictures are very popular.

To Dramatize Canada Militia Regiment

T. J. Courtney, manager of the Casino, Halifax, N. S., has been commissioned to picture the history of the Halifax Rifles, one of Canada's oldest militia units. This involves color photography, in which Mr. Courtney is skilled. He has won many prizes through his proficiency with his battery of still and motion picture cameras, and in developing and finishing. He has been a winner in amateur photographic competitions open to the U. S. as well as Canada, and has screened numerous events of current news importance at the Casino in recent years.

▽

Chairman for Nova Scotia and Prince Edward Island industry participation in the third victory loan campaign of Canada is A. J. Mason, of Springhill, N. S., active for more than 30 years as an independent exhibitor and in organizations for exhibitors, chiefly independents. He has operated the Capitol at Springhill for over three decades, is chairman of the national council of the Independent Exhibitors of Canada; president and organizer of the Maritime Cooperative Film Exchange, past president and a founder of the Allied Exhibitors of Nova Scotia; chairman of the arbitration board for disputes between exhibitors and distributors in Nova Scotia. Chairman of the bond drive for New Brunswick is R. G. March, of St. John, N. B., for many years in distribution and manager of the Twentieth Century-Fox branch at St. John, catering to the maritime provinces and Newfoundland.

Wetmore a Native Of New Brunswick

Burton O. Wetmore of Boston, who died recently at 78 and who was connected with picture exhibiting and distributing in Massachusetts, chiefly eastern, for over a half century, was born and raised at Springfield, N. B. He went to Boston when in his early twenties. He was a veteran church and concert singer and for over 50 years sang as a featured vocalist in some of the leading churches in metropolitan Boston. He had been financially interested in a number of theatres, and continued so up to the time of his death.

Two Plays Open On Broadway

Two new plays opened this week on Broadway. They are "Little Darling," the Eric Hatch comedy starring Leon Ames, Karen Morley and Barbara Bel Geddes, on Tuesday at the Biltmore, and "Rosalinda," an operetta based on Johann Strauss's "The Bat," at the Forty-fourth Street theatre, on Wednesday. The cast include Dorothy Sarnoff, Ernest McChesney, Oscar Karlweis and Virginia McWatters.

The Theatre Guild announced two openings for the week of November 9th. "Mr. Sycamore" has been set definitely for November 13th, with Enid Markey replacing Claiborne Foster in the cast. Philip Barry's "Without Love" is scheduled for November 10th.

John Golden will revive Elmer Rice's "Counsellor-at-Law," in which Paul Muni will play the role he created in the original 1931 production. Ethel Merman will have the starring role in "Something for the Boys," the Cole Porter-Herbert and Dorothy Fields musical comedy, rehearsals for which start November 9th.

November 25th has been set as the opening date for "The Pirate." John Patrick's "The Willow and I" opens on December 7th, with Martha Scott, Katherine Locke and Gregory Peck in the cast. "The Skin of Our Teeth" will arrive on Broadway November 18th instead of November 16th, as previously announced.

RKO Is Negotiating for Oriental Theatre, Chicago

Negotiations are under way for control of the Oriental theatre, large Chicago independent house, by the RKO circuit. Its acquisition would give RKO two theatres in Chicago's district, the other being the Palace. It was indicated by the visit of Edward L. Alperson, general manager of RKO Theatres, to Chicago last week that the deal is nearing completion. While no details are available at present, Tom Gorman, division manager for RKO, said that negotiations are being conducted, but Harold Costello, operating head of the Oriental theatre, refused to comment on the situation.

The Oriental, a 3,200-seat house, was operated for several years by the Balaban & Katz circuit. Following the loss of their lease it was taken over for a short time by Jones, Linick & Schaefer and is now being operated by the Iroquois Management Corporation. A combination stage and picture policy is being used.

Dinner for Brooks

Ollie Brooks of the W. S. Butterfield circuit was given a farewell bachelor dinner at the Detroit Variety Club last week. Speakers included Earl Hudson, United Detroit Theatres; Charles Perry, Adams theatre, and Ray Branch, Allied Theatres of Michigan. Mr. Brooks was presented with a silver service. About 150 attended.

Warners Promotes Frye

Jack Frye has been promoted to head booker in the Charlotte Warner office, and Warren Wallace and C. E. Kinsey have joined the exchange as bookers. They replace Stanley House, Paul Hargette and Jack Bailey, who left for Army service.

Walsh Leaves PRC

John Walsh, formerly city salesman for Producers Releasing Corporation in St. Louis, has resigned.

"Tigers" Opens Theatre

A new 1,000-seat Army theatre at Mitchel Field, L. I., was opened Sunday with Republic's "Flying Tigers," as the initial attraction.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	ARMY SURGEON		SEVEN MILES FROM ALCATRAZ		THE GREAT GILDERSLEEVE		ONCE UPON A HONEYMOON		CAT PEOPLE	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Mon. 11/9	8:15 P.M.	Mon. 11/9	9:45 P.M.	Tues. 11/10	8:15 P.M.	Tues. 11/10	9:30 P.M.	Thur. 11/12	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Indianapolis	Fox Projection Room	326 No. Illinois Ave.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Milwaukee	Warner Proj. Rm.	212 W. Wisconsin Ave.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
New York	RKO Projection Room	630 Ninth Ave.	—	—	Mon. 11/9	11:00 A.M. & 2:30 P.M.	Tues. 11/10	11:00 A.M.	Mon. 11/2	11:00 A.M. & 2:30 P.M.	Thur. 11/12	11:00 A.M. & 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 11/10	11:30 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:30 A.M.	Thur. 11/12	2:30 P.M.	Fri. 11/13	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st St., So.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Seattle	Jewel Box Preview Rm.	2318 2nd Ave.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 11/9	11:00 A.M.	Mon. 11/9	2:30 P.M.	Tues. 11/10	11:00 A.M.	Tues. 11/10	2:30 P.M.	Thur. 11/12	11:00 A.M.

Publicity Group May Expand Activities

Proposals for an expanded program of public relations work in behalf of the various wartime activities of the motion picture industry were expected to occupy the attention of the eastern branch of the Public Relations Committee of the Motion Picture Industry, at a scheduled meeting on Thursday at the Hays office in New York.

The committee of advertising and publicity heads was expected to draft into a concrete plan several recommendations for a coordinated publicity approach to the place of the industry in the war effort. This, it was reported, will be submitted within a few weeks to the heads of the major distribution companies.

It was considered probable that the public relations committee would recommend that the industry embark upon a joint campaign to inform the public of the manner in which the motion picture industry is performing many special wartime missions, as well as continuing to supply an uninterrupted flow of entertainment and informational films. The companies, a committee member predicted, will be asked to underwrite a compilation of figures and facts on all aspects of the industry's war effort.

This report on the work of the War Activities Committee, Hollywood Victory Committee, film people in service, the production of special reels for Government agencies and other wartime endeavors will be distributed to newspapers, columnists and other media, and used as an authentic source for publicity material on the war effort, it was said.

The publicity committee was also expected to consider proposals for a combined effort to attract new patrons to theatres. Campaigns have been suggested to attract audiences from predraft age and over 40 groups to offset lost attendance by men now in the services.

In California the studio branch of the public relations committee is considering a suggestion by John L. Johnson that a central preview theatre be used by all companies. The committee is also reported to be considering showing two or more pictures at one preview and combining foreign and domestic press screenings to reduce reviews transportation difficulties.

Levy Heads New York Universal District

David A. Levy has been appointed the New York Metropolitan district manager for Universal, William A. Scully, vice-president and general sales manager, announced this week. Mr. Levy has been in charge of the Big U exchange for Universal for the past three and a half years.

Prior to joining Universal he was New Jersey branch manager for Metro-Goldwyn-Mayer. He has served in the sales department of Educational and Paramount and at one time held an executive post with Cosmopolitan Pictures. Mr. Levy has been in the industry for 28 years.

Held Prisoners by Japs

Arthur Doyle, former Far East representative for Twentieth Century-Fox, and Don Lederman, former manager in the Philippines for the company, are being held prisoners by the Japs at Santo Tomas University, P. I., according to word received from the American Red Cross by Twentieth Century-Fox foreign department home office executives.

20th-Fox Signs Preminger

Otto Preminger has been signed by Twentieth Century-Fox to a contract calling for his services as writer, director and actor.

20 MILLION PUT 8% OF SALARY IN BONDS

There are now approximately 20,000,000 persons in the nation who are putting an average of 8 per cent of their pay into War Bonds each month, according to Ted R. Gamble of Portland, assistant to the Secretary of the Treasury, who operates four theatres in Portland and Hood River, Ore.

In September, he said, the aggregate withholding from pay checks for Bond purchases amounted to $265,000,000, and the total is increasing steadily. Present intentions are to intensify the payroll savings plan throughout the nation from November 15th to December 31st, he said.

20th-Fox Launches Plan To Offset Star Shortage

With 15 features cut and ready for release, six now before the cameras and another five being prepared for shooting within the next three weeks, Twentieth Century-Fox is far enough ahead in product to concentrate on important buildup for male players to replace the name players who have left or will leave soon to join the armed forces, it was announced by the company this week in New York. The Twentieth Century-Fox backlog also gives the studio opportunity to carry the names of departing stars on marquees at least six months after their departure, it was said. In addition, the company plans to carry on a steady, institutional campaign to keep these names before the public while they are in the service.

In an effort to rebuild its acting manpower, Twentieth Century-Fox will concentrate during the next three months on extensive buildup campaigns on John Sutton, Dána Andrews, James Ellison, Kent Taylor, Anthony Quinn, John Sheppard and Cornel Wilde. Among the marquee names from the studio who have joined or shortly will enter the armed forces are Victor Mature, Henry Fonda, Tyrone Power, John Payne, Cesar Romero, George Montgomery and John Howard.

Six Films Set at Columbia This Month

Six new films were scheduled to go before the cameras at the Columbia studio during October. The six include an untitled Humphrey Bogart-Rita Hayworth co-starring production which Sam Bischoff will produce; "Destroyer," co-starring Edward G. Robinson, Glenn Ford and Janet Blair, which William A. Seiter will direct for Producer Louis Edelman from a script by Lieut-Commdr. Frank Wead; and "Reveille with Beverly," musical which will feature a cast headed by Freddie Slack and his orchestra. Charles Barton will direct for Producer Sam White.

Also scheduled for October production are: "Outlaw Busters," with Russell Hayden and Bob Wills heading the cast; "Deadline Guns," and a comedy which Harry Edwards will direct for producer Hugh McCollum.

Ona Munson Retires

Ona Munson, character actress, this week in Hollywood announced her retirement from the screen to devote her time to producing radio shows. Miss Munson portrayed "Belle Watling" in "Gone With the Wind." She recently joined the Columbia Broadcasting System.

Paramount Sales Show Increase

Paramount sales to independent circuits are running far ahead of last year and compare favorably with some of the company's busiest years under the old method of selling, Neil Agnew, vice-president in charge of sales, said this week.

"At this date," Mr. Agnew said, "the Paramount sales staff has concluded deals with more than 55 leading circuits," adding that "these contracts assure us of extended playing time in approximately 1,120 theatres throughout the country."

A partial list of some of the independent circuits which have been signed by Paramount follows:

Interstate Theatre Corporation, New England; Lockwood & Gordon, New England; E. M. Loew; Snider Circuit, New England; M. A. Shea Circuit, Boston; Schine Circuit, Albany; Comerford Independent, Buffalo; Skouras; Century Circuit; Fabian Circuit, Albany; Smalley Circuit, Albany; Walter Reade, New Jersey; Brandt Circuit; Cinema Circuit; Wilmer & Vincent, Philadelphia; Hunts Circuit, Philadelphia; Thalheimer, Washington; Katz Circuit, Pittsburgh and Cleveland; Dolle Circuit, Indianapolis; Affiliated Circuit, Indianapolis; Gregory Circuit, Indianapolis; Neth Circuit, Columbus; Alpine Circuit, Cincinnati; Semelroth Circuit, Cincinnati; Mutual Circuit, Detroit; Martin Circuit, Atlanta; Pal Circuit, Atlanta; Lam Circuit, Atlanta; Manning Circuit, Atlanta; Neely Circuit, Atlanta; Nat Williams Circuit, Atlanta; Collins Circuit, Atlanta; Orr Circuit, Atlanta; Anderson Circuit in Charlotte.

Also Everett Circuit, Charlotte; Theatre Service Corporation, New Orleans; United Theatres, New Orleans; Dubinsky Circuit, Kansas City; Commonwealth Circuit, Kansas City; H. J. Griffith Circuit, Kansas City; St. Louis Amusement Co.; Rogers Circuit, St. Louis; Farrar-Turner Circuit, St. Louis; Frisina Circuit, St. Louis; Keiler Circuit, St. Louis.

The Griffith-Long Circuit, Los Angeles; George Hunt, Portland; Robb & Rowley, Dallas; R. E. Griffith, Dallas; K. Lee Williams Circuit, Oklahoma; Associated Circuit, Minneapolis; Miner Circuit, Minneapolis; Baer Circuit, Minneapolis; Hainline Circuit, Chicago; J. Rose Circuit, Chicago; Bailey Circuit, Chicago, and Delft Circuit, Milwaukee.

AGVA and Equity Merger Deferred

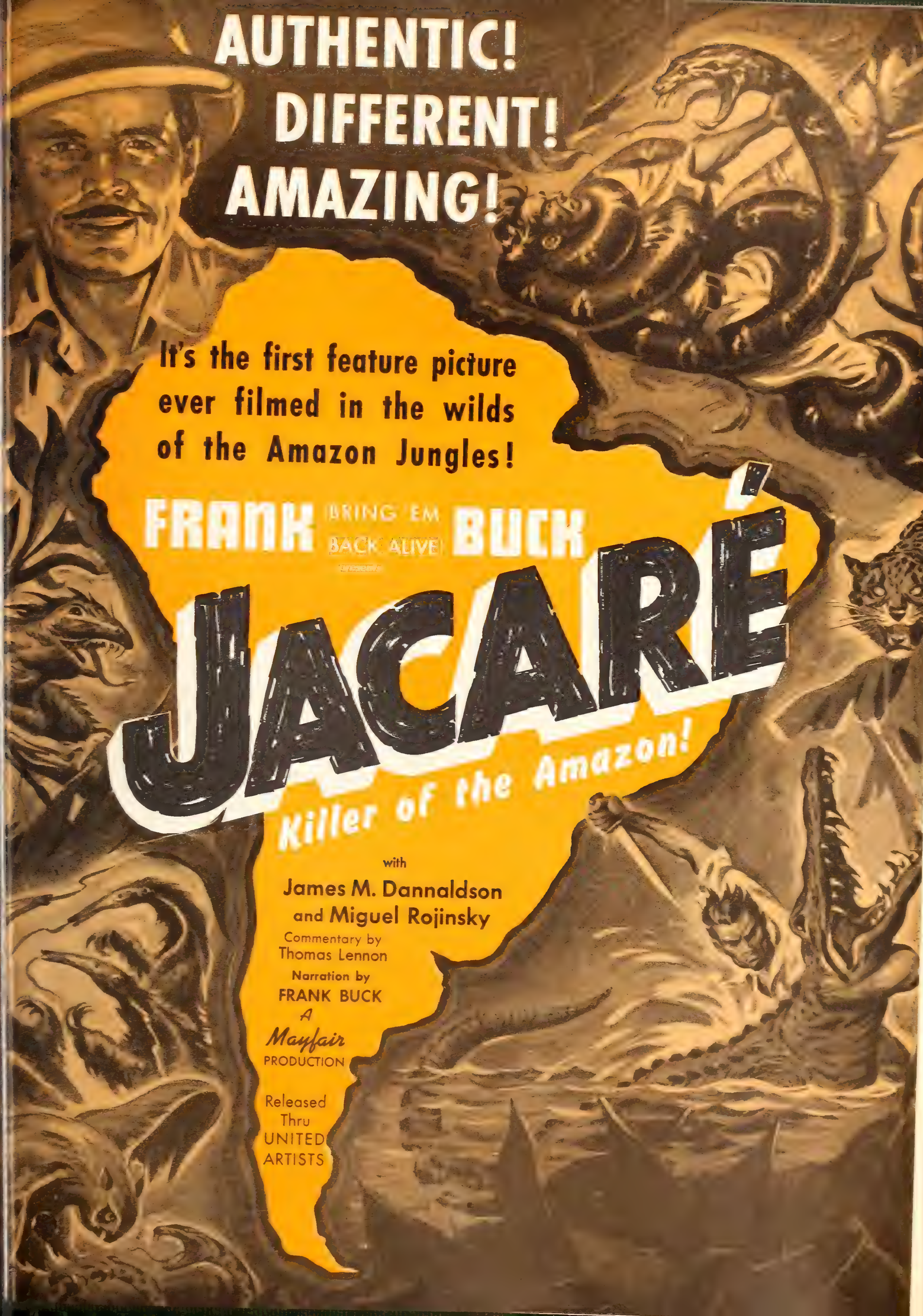
No further action will be taken for a time in the matter of the amalgamation of the American Guild of Variety Artists and Actors Equity Association, according to a resolution adopted last week at a meeting of the international board of the Associated Actors and Artistes of America at Equity headquarters, New York.

"The board took this action," Paul Dullzell, executive secretary of the Four A's said, "to allay a flood of rumors which had swept the memberships of both AGVA and Equity and had disturbed relations between officers of both organizations."

The resolution was adopted on the recommendation of a committee which had been studying a report submitted by Walter N. Greaza, national administrative director of AGVA.

Lehman Benefit Speaker

Governor Herbert H. Lehman of New York will speak at the opening of the ninth annual "Night of Stars," show for refugee aid and Palestine resettlement, to be held at Madison Square Garden on Tuesday evening, November 24th. This will mark the first time that Governor Lehman, an honorary chairman of "Night of Stars" since its inception, has been able to attend the show. All proceeds of the affair will go to the United Jewish Appeal.



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DIFFERENT!
AMAZING!

It's the first feature picture ever filmed in the wilds of the Amazon Jungles!

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JACARÉ

Killer of the Amazon!

with
James M. Dannaldson
and Miguel Rojinsky
Commentary by
Thomas Lennon
Narration by
FRANK BUCK
A
Mayfair
PRODUCTION

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War Agencies Benefit from Openings

Two war films and a picture version of a novel had their premieres this week. RKO's "The Navy Comes Through" opened on Tuesday, Navy Day, at the new Treasure Island theatre at the Navy base, San Francisco; premiere of "One of Our Aircraft Is Missing," released by United Artists, was held at the Globe theatre in New York Friday night, and UA's production of W. Somerset Maugham's novel, "The Moon and Sixpence," had its New York debut at the Rivoli on Tuesday night.

As part of the celebration in connection with the opening of "The Navy Comes Through," Jinny Simms and Jane Wyatt, actresses, participated in the launching of two 10,000-ton Liberty freighters, *G. H. Corliss* and *Noah H. Swayne,* in San Francisco. More than 300 Army and Navy officers attended the showing as guests of RKO. The company has set the film's eastern premiere for November 5th at Keith's in Washington, D. C. Pat O'Brien, Jane Wyatt, George Murphy, Desi Arnaz and Max Baer have the principal roles.

Stars of the stage, screen and radio and prominent society leaders attended the opening of "The Moon and Sixpence," which was scaled at a $2.20 top, Tuesday night at the Rivoli. The entire proceeds of the performance were donated to the French and American War Work of the Coordinating Council of French Relief Societies. George Sanders and Herbert Marshall star in the Loew-Lewin production. The picture began its regular run on Wednesday.

The British War Relief Society and the Queen Wilhelmina Fund shared equally in receipts from proceeds of the premiere of Alexander Korda's new film, "One of Our Aircraft Is Missing," another United Artists release, which was held at the Globe, New York, Friday night. The picture began its regular engagement the following morning. Godfrey Haggard, British Consul General, and T. Elink Schuurman, Netherlands Consul General, sponsored the premiere. The two war relief agencies will use the proceeds for gifts to Dutch sailors and British Merchant Seamen's Clubs. "One of Our Aircraft" had its South American premiere in Willemstad, Dutch West Indies, last August, honoring Queen Wilhelmina's 62nd birthday. Michael Powell produced the picture from a script which he wrote in collaboration with Emeric Pressburger.

Warner Bros. reported this week that "Yankee Doodle Dandy" arrived in Switzerland last week for its opening there—in time to beat the new regulations issued by the Vichy Government which prevent further imports of American films by Swiss motion picture distributors and exhibitors. Sole remaining channel for importation of American films to Switzerland lately had been via Vichy.

"Yankee Doodle Dandy," incidentally, is reported to have grossed approximately $1,600,000 in engagements at advanced prices in 64 Warner houses. With the exception of the New York run, all of the dates, including the simultaneous premiere in two New York theatres, were at $1.10 for night performances and 75 cents for matinees. The picture also has played $1.10-top runs in about 150 theatres other than the Warner circuit.

RKO Unit Reduces Stock

A change in stock capitalization to six shares, no stated par value, was filed in Albany, N. Y., this week by J. Henry Walters, RKO attorney, on behalf of RKO Film Booking Corporation, New York. The previous capitalization was $100,000 in $100 par value shares.

FROM READERS

CIRCUIT STUDIES MANPOWER PROBLEM

The public relations director of the Schine Circuit discusses operations under war conditions.

To the Editor of the Herald:

Since we operate mostly in small towns where defense work is limited . . . we have tried running a show at 12 noon during the week, giving the employees a special hour of shorts, allowing them to bring in their lunches, etc. This was not very successful. In a great many situations, we have tried opening a box office earlier and starting our shows earlier so that the matinee would be over about 3 or 3:30 and the 4 o'clock shift could be to work on time, and we also did not find where this made enough difference to warrant the added expenditures. We have, however, found in some neighborhood situations where we have not been running matinees during the week, that it was advisable to run matinees . . . if not every day . . . on certain days during the week. This has been satisfactory and we have inaugurated the policy in several places.

Regarding midnight shows, we started this in a great many key situations about six weeks ago. Some of them have worked out very nicely, but in the smaller towns we haven't found it profitable, and we will discontinue them after another couple of weeks. In the larger towns, though, it has been okay. We have had no experiences on all night shows because, as above mentioned, we do not have the towns in which this type of show is practical.

Training Staff to Replace Men Drafted

The shortage of labor problem is something which we have to face with the best resources at our command. We have prevailed upon our projectionists to start training men in any situation where same are available, and so far we have not been troubled too much in this regard. For our doormen and assistant managers we have resorted to securing older men and we have been able, in a great many cases, to fill our needs. We have also promoted cashiers and secretaries who have been with us quite awhile to the position of assistant manager. They are now handling all of the book work, schedules, daily routine, etc. We are also preparing ourselves to gradually substitute usherettes to take the place of our ushers.

Regarding the audience character, we have not as yet noticed any particular change in attendance at certain hours, and as far as a decrease or increase in male attendance . . . this, too, has not shown any marked difference. We have towns where our male audience has increased because their earning power is greater, and we have towns where our female audience has increased for the same reason. Naturally, there is some decline in male audiences due to the boys going in the armed services, but I feel that this slack is more or less taken up by the increase that you will probably get from your suburban towns by people who were not consistent theatregoers.

As far as program schedules are concerned, and the length of runs, we have not made any changes whatsoever in the policy of our running operation. Fortunately, most of our houses are big enough to take care of pretty good size audiences, and wherever we do have difficulty, we just run another show, as we would rather do that than sacrifice any part of our entertainment. On Sunday shows, we again are very fortunate to be in territories where the ordinances do not affect us very much. The only place we have difficulty is in Maryland, and down there they are just as firm as they ever were on their stand regarding Sunday entertainment.—Seymour L. Morris, Schine Circuit, Gloversville, N. Y.

Holdovers Take Good Grosses

Holdovers and new feature programs continued to share equally as strong box office attractions on Broadway and in key situations last week. Reports on holdovers from some of the major distributors follow.

"My Sister Eileen," Columbia, had two-week holdovers at the Hippodrome, Baltimore; Senate, Springfield, Ill.; Varsity, Lincoln, Neb.; Orpheum, Waterloo, Ia.; Bijou, Springfield, Mass.; Liberty, Seattle; Lafayette, Buffalo; Grandin, Roanoke; Orpheum, Terre Haute, Ind.; Strand, Providence; Fox, Philadelphia, and Granada, Duluth. It was held for three weeks at the J. P. Harris in Pittsburgh and began its second week at Radio City Music Hall, New York, on Thursday.

Paramount's "Forest Rangers," began a second week at the Paramount, New York, on Wednesday; Warner Bros. "You Can't Escape Forever," was held a second week at the Strand; "The Glass Key," Paramount production, was held at the Criterion. "Yankee Doodle Dandy," Warner Bros., began a fourth week at the Brooklyn Strand last Friday and entered its third week at the Esquire, Boston, after a simultaneous opening week at the Paramount and Fenway in that city.

RKO Radio reported that "The Pride of the Yankees," Samuel Goldwyn production, was held for a third week at the Albee, Brooklyn and had other holdover dates in Newark, Indianapolis and Tacoma. "Here We Go Again," another RKO release, had second-week holdovers in Rochester, Syracuse, Denver and Kansas City.

According to MGM, "For Me and My Gal," starring Judy Garland, which opened at the Astor, New York, last Wednesday, topped every weekend gross since the theatre began its film policy more than 18 years ago. The company reported the film's weekend gross was more than $1,000 ahead of previous popular priced record holder. It is playing at a 65-cent top.

Warners' latest film starring Bette Davis, "Now Voyager," which opened at the Hollywood theatre on Broadway last Thursday on a continuous run, popular price policy, was held a second week and is expected to remain at that house for several weeks.

Suspension of Eight FCC Rules Approved

The House of Representatives this week in Washington approved legislation suspending eight provisions of the Federal Communications Act for the duration of the war.

The measure was asked by Federal agencies which charged that the law interfered with the war effort. One of the important provisions suspended is that prohibiting a Government station from using a frequency also used by a private station for more than 15 minutes in an hour. This provision related principally to communication stations, but its suspension, it is said, would permit the Government to make use of a broadcasting frequency in time of necessity.

Film Injunction Closes Theatre

Barred from completing a week's engagement of the picture "No Greater Sin," by an injunction, the Drive-In theatre outside of St. Louis closed Sunday, a week before it was scheduled to end its 1942 season.

The injunction was obtained by Stanley Wallach, St. Louis County prosecuting attorney, after receiving numerous complaints that the film was immoral. Arnold Berger, manager, was quoted in the press as saying the picture was "educational in nature."

THE *HOLLYWOOD* SCENE

From HOLLYWOOD BUREAU

Profiting by the experience of exhibitors in the states where rationing of gasoline has been in effect for a period of months, Hollywood and Los Angeles theatre executives have undertaken a campaign of preparation for the start of rationing here on November 22nd.

Proceeding in the expectancy of a drop in attendance during the first weeks of the rationing, followed by a rebound to normal accompanied by some shifting of theatre going habits, showmen are determined to minimize fluctuations to whatever extent this can be done.

The Theatre Defense Bureau, which proved its effectiveness beyond question in the period of blackouts and jitters following the attack on Pearl Harbor, is the agency through which the work of preparing the patrons for the advent of restrictions will be carried on.

The theme of the campaign, to be carried on via radio and otherwise, will be safety, keynote of the organization's undertakings since its inception.

Paramount Ends Lull

Starting two new pictures and continuing shooting on two others, Paramount appeared at the weekend to be approaching the end of the production lull which set in following the scrapping of the UMPI plan for selling pictures in blocks of more than five films each, an occurrence which caught the studio with a backlog of some 30 pictures, now lightened by sale of product to United Artists and by the normal flow of releases.

Paramount's new projects are "The Miracle of Morgan's Creek," presenting Eddie Bracken, Betty Hutton and Diana Lynn, and "Aerial Gunner," from the William Pine-William Thomas production company, co-starring Chester Morris and Richard Arlen.

MGM started "The Youngest Profession" (Virginia Weidler, Edward Arnold, John Carroll), Columbia launched "Deadline Gun" (Russell Hayden, Bob Wells, Shirley Patterson) and Republic "Prairie Pals" (Bob Steele, Tom Tyler, Ginnie Dodd) to round out a week which witnessed completion of 11 films, bringing the production index to 41.

The week by title, trademark and stage of progress:

COMPLETED

MGM
Three Cheers for Julia

PRC
Pay Off
Queen of Broadway

RKO Radio
Two Weeks to Live

Republic
Mountain Rhythm

Chas. Rogers
Powers Girl

20th-Fox
Chetnik
Dixie Dugan
Crash Dive

Universal
Pittsburgh
Nightmare

STARTED

Columbia
Deadline Gun

Paramount
Miracle of Morgan's Creek
Aerial Gunner

Republic
Prairie Pals

SHOOTING

Columbia
Merry-Go-Round
Murder in Times Square

MGM
Gentle Annie
Nothing Ventured
Cabin in the Sky
DuBarry Was a Lady
Assignment in Brittany
Human Comedy
Lassie, Come Home
Presenting Lily Mars
Salute to Marines

Monogram
Beyond the Great Divide
Silver Skates

Paramount
True to Life
For Whom the Bell Tolls

PRC
Overland Stagecoach

RKO Radio
Flight for Freedom
Hitler's Children
Bombardier
This Land Is Mine

Republic
London Blackout Murders

20th-Fox
Immortal Sergeant
Coney Island
Margin for Error
Secret Mission

Universal
Shadow of a Doubt
Corvettes in Action
Forever Yours
It Ain't Hay

Warners
Forty Whacks
Action in North Atlantic
Edge of Darkness
Air Force
Background to Danger
Thank Your Lucky Stars

Disney Completes Singles for 1943

In the gearing of his studio to the production of 10 times as much footage in 1943 as in any previous year, Walt Disney arrived last week at a point enabling him to announce that practically 100 per cent of his single-reel output for the next 12 months had been completed or was in work. Eight Donald Duck subjects, four Pluto comics, two Goofy numbers and a variety of special subjects are included in the list. A total output of 340,000 feet is contemplated as the 1943 objective. An "unprecedented schedule of Government films" is given as cause of the speedup.

Among the special attractions supplementing the regular supply of Disney shorts for the entertainment field are "Der Fuehrer's Face," named for the current song hit, "Education for Death," "Emotion and Reason" and "Chicken Little."

In addition to his short subject schedule, Mr. Disney has in work or in preparation Major Alexander P. de Seversky's "Victory Through Air Power," 40 per cent of which will consist of live action with Major Seversky before the camera; "The Cremlins," a new undertaking in the filming of which the R. A. F. has pledged cooperation, and the second South American feature, to follow "Saludos Amigos," not yet released in this country.

Jesse L. Lasky is to produce "A Connecticut Yankee in King Arthur's Court," the vehicle in which the late Will Rogers made history, as his next Warner film, and Arthur Horman, who wrote "Desperate Journey," has been assigned to the script. The film will follow "The Adventures of Mark Twain," now in the cutting room, on the Lasky schedule.

Frances Dee ("Wells Fargo," "So Ends Our Night") has been assigned the top role opposite Tom Conway and James Ellison in RKO Radio's "I Walked With a Zombie," Val Lewton roduction, to be directed by Jack Tourneur.

The Four Vagabonds, radio quartette, have een added to the cast of Universal's Abbott-Costello comedy, "It Ain't Hay," now shootng. . . . Charles Bickford has been signed to a major role in "From Here to Victory," RKO Radio production to star Cary Grant, which David Hempstead will produce. . . . Carmen Miranda and Betty Grable have been set for leads in "The Girls He Left Behind Him," Twentieth Century-Fox musical.

Leon Fromkess, PRC vice-president in charge of production, has set a schedule of nine pictures to start before December 1st. They include "Rangers Take Over," first in Alexander Stern's Texas Rangers series; "After Tomorrow," Arthur Ripley production; "Corregidor," historical film which William Nigh is to direct; "Gateway to Freedom," Ripley film; "My Son the Hero," Atlantis production; "Career Girls," Stern film, and "Sweethearts of the U. S. A., a musical with songs by Lew Pollack.

Marsha Hunt, seen opposite Richard Carlson in MGM's "Affairs of Martha," has been assigned to a similar role in that studio's "Mr. Justice Goes Hunting," Robert Sisk production to be directed by Roy Rowland and Frank Morgan in the third leading role.

Frank Strayer, who has directed the "Blondie" series for Columbia since its inception, will produce the films when the series resumes after the return of Penny Singleton in two weeks.

Robert and Raymond Hakim, whose productions during 17 years of activity in Europe included "Pepe Le Moko," "The Human Beast" and "I Spied for France," have signed an MGM production contract. Their Continental endeavors were conducted in association with Paramount's Paris studios.

Edgar Barrier, Universal contract player, has been assigned the heavy role in Walter Wanger's "We've Never Been Licked," starring Robert Cummings. . . . Lucien Littlefield, Virginia Carroll, Herbert Rawlinson and Milburn Stone have been signed for "Silent Witness," dog story to be produced by Martin Mooney and Max King for Monogram. . . . Ann Miller is to play the name role in "Reveille with Beverly," Columbia musical which Sam White is producing and Charles Barton directing. Musical talent to be presented includes the Bob Crosby, Duke Ellington, Freddie Slack and Count Basie orchestras, plus the Mills Brothers, Radio Rogues, Frank Sinatra.

William Pine, co-producer with William Thomas of 12 pictures for Paramount distribution, became a director last week when he started "Aerial Gunner," their 13th undertaking. . . . William Powell will appear as William Powell in MGM's "The Youngest Profession" (that means autograph-hunters), which started last week with B. F. Zeidman producing and Eddie Buzzell directing.

Financing Stimulates Mexican Studios

National Film Week Called Outstanding Success; Music Pact Signed

by LUIS BECERRA CELIS
in Mexico City

Financing of the film industry in Mexico under the plan adopted some time ago, has proved a definite stimulus to Mexican production.

The financing is done chiefly by the Banco Cinematografica, S.A., established by the Federal Government and the film industry last winter. The Banco Cinematografica already has extended loans or credits amounting to about $450,000. The other bank here devoted exclusively to film financing is the Finaciera Industrial Cinematografica, S.A., a private bank, managed by Simon Wisnack. Up to September 30th, the latter institution has granted loans and credits totaling $65,000.

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The third National Cinematographic Week, held from October 10th to 17th, under the official patronage of the Ministry of the Interior, the principal Government department, was declared by the industry and the Government to have been an outstanding success. The week featured a series of parties and other functions, a street parade, and the selection and presentation of the 1942 Mexican Wampus at a big ball and banquet in a leading night club, El Patio, staged by the Mexican Cinematographic Journalists Association. Dolores Del Rio was one of the judges of the Wampus.

Theatres Pay Royalty To Composers

Twenty theatres here made an unique pact with the Mexican composers, song writers and publishers union. They have agreed to pay the union a small royalty once a year on the music of its members that is used in Mexican films they exhibit. This means that the composers can now collect both from the producers and these exhibitors.

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Discs of the "National Hour" that the Government presents every Sunday evening over a network of all the leading radio stations of Mexico are being sought by NBC which wants to feature them on its Latin American programs. The "Hour" is directed by the Ministry of the Interior.

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Accusation of pro-Nazism has been made before the Federal Attorney General against a newscaster of local Radio Station XEOY by Major C. Guzman Uribe of the Mexican Army. He charged that this announcer makes fun of reports from Moscow of the way the war is going, but is very solemn when he deals with German versions of the fighting.

The prosecutor has asked the Ministry of the Interior to investigate the charges. The Ministry has intensified its drive against Fifth Column activities.

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Alonso Sordo Noriega, ace of Mexican radio announcers, who has become the chief Government supervisor of commercial stations, is the president of the newly organized National Democratic Radio Announcers Association, which includes most of the announcers in Mexico.

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Gen. Abelardo L. Rodriguez, ex-President of Mexico and now commander of the Gulf Military and Naval Zone, has opened radio station XERB, of 50,000 watts, at Rosarito, Lower California Territory, near the American border. This is a commercial station, the 108th active radio station in Mexico.

Investigate Fire in Mexican Theatre

Investigation is being made by the district attorney of Acapulco, a tourist port on the Pacific coast, of what he declared was the suspicious destruction by fire during a show of the Cine 20 de Noviembre, the leading picture theatre of the town. A large audience, including many children, was removed safely, thanks to the coolness and courage of employees and volunteers.

The district attorney ordered the arrest of the exhibitor, Ignacio Rodriguez, but he obtained a writ that saved him from going to jail. Mr. Rodriguez said that the fire destroyed his theatre, at a loss of $55,000, because the Acapulco water service was inadequate. The prosecutor ridiculed that statement and said that there was plenty of water available for firemen during the blaze and that it was this abundant supply that confined the fire to the theatre and kept it from spreading to adjoining buildings, including the city hall.

The prosecutor said that he wants to find out just why it was that the theatre burned down so quickly and how it was that it caught fire.

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All Government radiotelegraphic stations are under strict military guard as protection against attacks by saboteurs, against whom the administration was recently warned. Such stations in towns on the Gulf of Mexico, Caribbean and Pacific coasts are being particularly protected.

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Radio Station XEOY, which recently started here, has organized a national network of 23 stations for the broadcast of the big bull fights here every Sunday afternoon during the season which has just opened.

Joins Canadian Film Board

Ralph Foster, former Toronto newspaper man, has been appointed to the Canadian National Film Board by John Grierson, Film Commissioner. Mr. Foster, with the title of producer, has been assigned to a new section of the Board.

Major Companies File Replies in Trust Action

Columbia, Paramount and RKO this week filed answers in the U. S. district court, New Haven, to the interrogatories propounded by the plaintiffs in the $5,452,575 anti-trust suit of the Pickwick theatre, Greenwich, Conn., against the eight major distributors. Warners has filed a partial answer and Universal and United Artists have asked for an extension of time until November 15th in which to file.

Information regarding incorporation, officers, branches, territories served, shares of stock, clearance and availability schedules and other data is incorporated in the answers. The Warners answer showed 12 shares of Class B stock in Fox Metropolitan Playhouses, Inc., acquired and sold in 1934, and 6½ per cent convertible notes of the same company purchased by Warner Bros. Pictures, Inc., in 1934 and sold the same year to MGM.

The answer further stated that clearance and availability information concerning Warners is being searched and will be filed later. Other distributors answering stated they owned no stock in Skouras Theatres, Fox Metropolitan, National Theatres Corporation or Fox West Coast, companies which were cited in the interrogatories.

Warner District Managers Meet in Chicago Nov. 13

A meeting of Warner Brothers district sales managers has been called by Ben Kalmenson, general sales manager, for November 13th at the Blackstone Hotel, Chicago, to discuss new product, sales policies and other matters.

The conference will be attended by a delegation of home office executives including, in addition to Mr. Kalmenson, Joseph Bernhard, Mort Blumenstock, Norman H. Moray, Roy Haines, Arthur Sachson and A. W. Schwalberg.

Charles Einfeld, the company's director of advertising and publicity, also will attend the meeting from the coast.

District managers will include Jules Lapidus, New York Metropolitan; Norman Ayers, eastern; Robert Smeltzer, mid-Atlantic; Harry Seed, central; William S. Shartin, midwest; Hall Walsh, prairie states, Ralph L. McCoy, southern; Henry Herbel, west coast, and Wolfe Cohen, Canadian.

Paramount News, MOI in Dispute

Paramount News and the British Ministry of Information have been involved in a dispute in London over material that Paramount News released instead of clearing it through the newsreal pool operated by the MOI for all newsreels. The material consisted of the U. S. negative on the American troops landing in Brazzeville, Africa.

Paramount's defense was that the material, being American, was not subject to the pool agreement. Brendan Bracken of the MOI intervened in the dispute. It is reported that Paramount now has agreed to abide by the pool.

Brozek Joins Army

Jack Brozek, assistant to the export manager of National Theatre Supply Company, will be inducted into the Army November 10th.

On Planning Board

J. Howard Cather, engineer for Eastman Kodak Company, Rochester, has been named to the City Planning Board there.

Seek Ruling on Stage Plays

Actors Equity is campaigning to have a clearer understanding as to what constitutes legitimate productions, vaudeville or burlesque. To this end it has met with the other stage unions to devise some action for their common protection according to *Equity*, house organ of the union.

The article in *Equity* claims that there has been a definite incentive for managers in recent years to produce entertainment on the borderline between revue and vaudeville and to make them sufficiently like revues to justify a run at legitimate prices while obtaining the exemptions accorded to variety bills.

A New York State law, for instance, requires that actors in legitimate productions be given one full day a week off, while not requiring that day of rest for variety performers. Other exemptions are involved.

Equity says that all the unions concerned are in agreement that a standing committee be set up to investigate the actual composition and manner of presentation of these borderline productions and to assign them to their proper classification.

Unions involved besides Actors Equity and Chorus Equity include the American Guild of Variety Artists, Association of Theatrical Agents and Managers, International Alliance of Theatrical Stage Employees, Treasurers and Ticket Sellers Division of the IATSE, United Scenic Artists and Theatrical Wardrobe Attendants Union.

War and War Industries Deplete SAG Membership

A decrease in membership of the Screen Actors Guild amounting to 17 per cent of its 1941 roster was attributed recently by that group to war industries and the draft. The majority of withdrawals were among the extras. The amount of claims awarded during the year in controversies between studios and Guild members reached $67,000. This sum brought the total of claims collected during the five years' operation to almost half a million dollars, the Guild reported.

The Guild showed a net operating profit during the year of $55,182.75. The income, derived largely from dues and entrance fees, amounted to $246,344.97. Operating expenses were $104,994.37 for salaries and $86,497.85 for other overhead. The new SAG president is James Cagney. Other officers include: George Murphy, first vice-president; Paul Harvey, second vice-president; Walter Abel, third vice-president; Lucile Gleason, recording secretary; Porter Hall, treasurer. The board of directors includes the officers and Emma Dunn, Cary Grant, Lloyd Noland, Walter Pidgeon, Elizabeth Risdon, Franchot Tone, Charles Trowbridge, Jane Wyman and Carole Landis, who will serve out the term of Tim Holt.

Altec Grants Leave to Wilschke

Elmer O. Wilschke, Altec head in Philadelphia, took a leave of absence for at least a year to handle a special assignment on the west coast for the Altec-Lansing Corporation. He will work on special Government contracts at the factory in Los Angeles. During his absence, David O. Peterson will be acting head of Altec in the Philadelphia territory.

Joins Booking Group

The Forum Theatre, Metuchen, N. J., has joined the Associated Theatres of New Jersey, buying and booking unit, bringing the total of houses booked by Associated to 16. Henry Fields, former Forum operator, has enlisted in the RCAF and is at a Canadian pilot officers' training center.

SHORT PRODUCT PLAYING BROADWAY

Week of October 26th

ASTOR	
Picturesque Massachusetts	MGM
Feature: For Me and My Gal	MGM
CAPITOL	
Chips Off the Old Block	MGM
Manpower	RKO Radio
Calling All Pals	MGM
Feature: Flying Tigers	Republic
CRITERION	
We Refuse to Die	Paramount
Ace in the Hole	Columbia
Feature: The Glass Key	Paramount
RIALTO	
Monarchs of the Ring	Sports Advertising
In the Circus	Paramount
Manpower	RKO Radio
Feature: Mummy's Tomb	Universal
RIVOLI	
Symphony Hour	RKO-Disney
Feature: The Moon and Sixpence	United Artists
ROXY	
America Sings With Kate Smith	Columbia
Manpower	RKO Radio
Feature: Iceland	20th Cent.-Fox
STRAND	
Dover Boys	Vitaphone
U. S. Marine Band	Vitaphone
Manpower	RKO Radio
Gay Parisienne	Vitaphone
Feature: You Can't Escape Forever	Warner Bros.

WAC Theatre Division To Meet November 5th

The executive committee of the theatre division of the War Activities Committee will hold a luncheon meeting November 5th at the Hotel Astor to discuss future theatre participation in the WAC program. Joseph Bernhard, chairman of the theatre division, will preside.

A permanent finance committee for the New York Metropolitan area division has been appointed by Sam Rinzler and Fred Schwartz, co-chairmen, to handle expenses created by WAC operations. The committee includes: C. C. Moskowitz, chairman; Harry Brandt and Mr. Schwartz.

Fingerprint New York Exchange Employees

New York exchange workers are voluntarily submitting to fingerprinting, as part of the city's safety program, sponsored by the War Identification Bureau.

Last week approximately 70 per cent of the RKO, Columbia and Republic exchange personnel were fingerprinted. It was expected home offices might request the service. Warners has set up facilities for fingerprinting at the home office.

Permit Sunday Films

Following an unofficial poll, the Board of Selectmen at Lexington, Mass., has approved Sunday films for a trial period to last until March 31st, when the subject will be brought up at the town meeting. The Board has restricted the permit to allow no films before 6 P. M., Sunday night.

Sale of Stock by Goetz Listed in SEC Report

Disposition by transfer of 133,755 shares of Twentieth Century-Fox common stock and 41,461 shares of preferred by William Goetz, vice-president, [illegible] the outstanding transactions in film securities in August as reported by the Securities and Exchange Commission in Philadelphia.

At the close of the month, the SEC showed, Mr. Goetz held 44,588 shares of common and 13,823 shares of preferred stock.

The next largest transactions shown in the commission's monthly report were the acquisitions by each of the three Warner Brothers of 10,500 shares of Warner Brothers common stock. At the close of the month Albert Warner held 117,348 shares, Harry M. Warner 79,560 shares and Jack L. Warner 143,960 shares.

Also in large figures were the transactions of the American Company, Jersey City, N. J., in Radio-Keith-Orpheum common stock, of which it acquired 4,600 shares in July and 1,600 shares in August, giving it a total of 306,430 shares at the close of the latter month.

In Paramount Pictures, Stanton Griffis, chairman of the executive committee, was shown to have acquired 3,240 shares of common stock through Hemphill Noyes & Company and 100 shares of first preferred through the N. Griffis Trust. In the same company, Walter B. Cokell acquired 100 shares of common stock in July, his first acquisition, and Leonard H. Goldenson, vice-president, bought 200 shares of common in August, increasing his holdings to 1,100 shares.

W. Ray Johnston, president of Monogram Pictures, was reported as buying 889 shares of that company's common stock direct, giving him a total of 25,150 shares in his own name, and to have disposed of 1,778 shares held through Monogram Pictures of St. Louis, its entire holdings.

Reports on Keith-Albee-Orpheum showed that Radio-Keith-Orpheum Corporation disposed of 635 shares of preferred stock in July, leaving it with 6,871 shares, and acquired 10 shares of common stock in August, giving it a total of 1,205,755 shares.

In Loew's, Inc., David Bernstein, treasurer, sold 600 shares of common stock held through a corporation which at the close of the month still had 24,750 shares, and J. Robert Rubin, vice-president, sold 200 shares, leaving him with 6,565 shares.

Loew's, Inc., acquired further small lots of Loew's Boston Theatres common to a total of 73 shares, increasing its holdings to 119,398 shares.

Reports on the holdings of persons becoming officers or directors of registered corporations showed that no company securities were held by Eugene W. Leake, New York, when he became a director in Loew's, Inc., September 2nd, or Frank T. Zinn, New York, when he joined the directorate of Radio-Keith-Orpheum August 10th.

Oscar Deutsch's Will Filed in London

Oscar Deutsch, leading British exhibitor, who died December 5, 1941, in London, left £285,601 (approximately $1,142,404) on which death duty of £38,165 (approximately $152,660) has been paid to the British Government.

Mr. Deutsch left shares in Deutsch and Brenner and the Alliance Casting Company to his son Leopold and to his widow, and the residue to her for life and then upon trust for his sons, Leopold, David and Gerald.

September Box Office Champions

Gregory Ratoff, director

FOOTLIGHT SERENADE: Twentieth Century-Fox. Produced by William LeBaron. Directed by Gregory Ratoff. Screenplay by Robert Ellis, Helen Logan and Lynn Starling. Based on a story by Fidel LeBarba and Kenneth Earl. Lyrics and music by Leon Robin and Ralph Rainger. Cast: John Payne, Betty Grable, Victor Mature. Release date, August 1, 1942.

Mark Sandrich, director

HOLIDAY INN: Paramount. Produced and directed by Mark Sandrich. Screenplay by Claunde Binyon. Adaptation by Elmer Rice. Based on an original idea by Irving Berlin. Lyrics and music by Irving Berlin. Music direction by Robert Emmett Dolan. Cast: Bing Crosby, Fred Astaire, Marjorie Reynolds, Virginia Dale, Walter Abel, Louise Beavers. Block Seven.

Wesley Ruggles, director

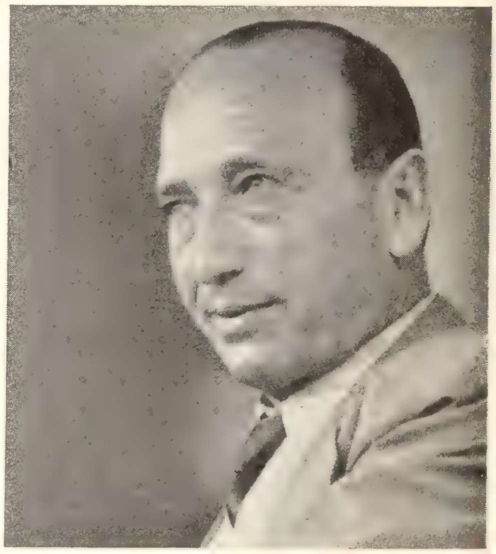
SOMEWHERE I'LL FIND YOU: Metro-Goldwyn-Mayer. Produced by Pandro S. Berman. Directed by Wesley Ruggles. Screenplay by Marguerite Roberts. Adaptation by Walter Reisch. Based on a story by Charles Hoffman. Photographer, Harold Rosson. Cast: Clark Gable, Lana Turner, Robert Sterling, Patricia Dane. Release, September-October, 1942.

Irving Rapper, director

THE GAY SISTERS: Warner Brothers. Produced by Henry Blanke. Directed by Irving Rapper. Screenplay by Lenore Coffe. Based on the novel by Stephen Longstreet. Music by Max Steiner. Photographer, Sol Polito. Art director, Robert Haas. Cast: Barbara Stanwyck, George Brent, Geraldine Fitzgerald, Donald Crisp, Gig Young. Release date, August 1, 1942.

George Stevens, director

THE TALK OF THE TOWN: Columbia. Produced and directed by George Stevens. Associate producer, Fred Guiol. Screenplay by Irwin Shaw and Sidney Buchman. Adaptation by Dale Van Every. Based on a story by Sidney Harmon. Photographer, Ted Tetzlaff. Cast: Cary Grant, Jean Arthur, Ronald Colman. Release date, August 20, 1942.



Michael Curtiz, director

YANKEE DOODLE DANDY: Warner Brothers. Associate producer, William Cagney. Directed by Michael Curtiz. Screenplay by Robert Buckner and Edmund Joseph. Original story by Robert Buckner. Lyrics and music by George M. Cohan. Cast: James Cagney, Joan Leslie, Walter Huston, Richard Whorf, Irene Manning No national release date set.

IN NEWSREELS

MOVIETONE NEWS—No. 14, Vol. 25.—The battle of the Solomons....People of Malta honored....Americans in RAF transfer to U. S. Air Corps....Navy tests captured Jap Zero plane....WAVES outfitted....Tap Alberta sand for oil....Lew Lehr....Leading men and comedians in charity game.

MOVIETONE NEWS—No. 15, Vol. 25.—Willkie speaks to nation....Americans battle Japs in Solomons....Nation hails Navy Day....British sailors in U. S. lend hand on farm....Women urged to vote....Old Texas bridge blown up for scrap....Lew Lehr....Notre Dame beats Illinois....Army over Harvard.

NEWS OF THE DAY—No. 212, Vol. 14.—Films from the Solomons——Dieppe heroes welcomed in Canada....King honors people of Malta....WAVES outfitted....Leading men and comedians stage charity game in Los Angeles.

NEWS OF THE DAY—No. 213, Vol. 14.—Action in the Solomons——Willkie speaks to nation....British sailors help on Virginia farm....Army engineers blast bridge over Colorado River for scrap....Forest fire near Los Angeles....Navy Day celebrations....Notre Dame and Illinois; Army and Harvard.

PARAMOUNT NEWS—No. 17.—Test captured Jap Zero plane——Canada taps "black gold"....Poor housing threatens war production....Dieppe heroes return to Canada....Americans in RAF transferred to U. S. Air Corps....Marines learn ju-jitsu....Navy Day observed....Solomons action.

PARAMOUNT NEWS—No. 18.—New York has first daylight air raid alert——Bridge blasted for scrap....Woman confident son will return safely from Tokio raid——Solomons action....Willkie speaks to nation....Notre Dame and Illinois; Ohio State and Northwestern.

RKO PATHE NEWS—No. 17, Vol. 14.—Marines on Guadalcanal....RAF Eagles join U. S. Air Force....Britain repairs desert tanks....Plea for people to vote....Aussies return from Africa....WAVES get uniforms....Canadian sand yields oil....Movie stars play game for charity.

RKO PATHE NEWS—No. 18, Vol. 14.—Willkie in report to the nation....Brush fire in California....Dead Japs on Guadalcanal....Army blasts bridge over Colorado River to be used for scrap....New York Navy Day parade....Army and Harvard; Notre Dame and Illinois.

UNIVERSAL NEWSREEL—No. 130, Vol. 15.—RAF Eagles join U. S. Air Force....Navy fliers try out Jap Zero....Pre-fabricated houses spring up....Test evacuation in Jersey....Girl commandos get in shape....Rubber czar makes a check-up....Canada taps oil reserve....Leading men and comedians stage charity game....New double-decked bus.

UNIVERSAL NEWSREEL—No. 131, Vol. 15.—Marines on Guadalcanal....Growing Navy might hailed....Rickenbacker missing in flight....Senator Lodge in talk....Oldest sergeant inducts lad....Georgia Tech and Navy; Army and Harvard.

40 Technicolor Films In Release or in Work

Approximately 40 features in Technicolor are in release, awaiting release, in production, or in preparation for early production, according to Technicolor Motion Picture Corporation in Hollywood.

The company reports the total is greater than in any similar period in the history of color production. Pictures in Technicolor are in work at Columbia, Disney, MGM, Paramount, RKO Radio, Twentieth Century-Fox, Universal and Warners.

New York's Rodeo Has Record Attendance

The rodeo in New York's Madison Square Garden ended this week after a record attendance of 400,000 persons for its 26 performances. A total purse of $67,350, which included $12,000 in entrance fees, the largest of the 17 seasons in the city, was distributed among the 150 competitors. The percentage of injuries, the management announced, was considerably lower than in preceding years.

Book Short on Lidice

"We Refuse to Die," Paramount's second Victory Short, based on the Nazi massacre of Lidice, is playing in 24 Metropolitan New York first-run theatres. The film, which was dramatized last Sunday evening over Station WNEW, features Barry Sullivan and Ellen Drew.

National Decency Legion Classifies 11 Films

Of 11 pictures classified by the National Legion of Decency in its listing for the current week, six were approved for general patronage and five were listed as unobjectionable for adults.

Class A-1, Unobjectionable for General Patronage: "The Daring Young Man," "Flying Fortress," "Foreign Agent," "Mrs. Wiggs of the Cabbage Patch," "Thunder Birds," "Valley of Hunted Men." Class A-2, Unobjectionable for Adults: "Casablanca," "The Forest Rangers," "Phantom Killer," "Road to Morocco," "X Marks the Spot."

Paramount To Release Three Victory Shorts

The War Activities Committee announced this week that three new Victory short subjects recently completed by the Office of War Information, will be released in November and December through Paramount exchanges. The subjects are "Japanese Relocation," for release on November 12th; "Colleges at War," Nov. 26th, and "Troop Train," Dec. 10th. Prints will be received at the exchanges in advance.

Desfor in New RCA Post

Harold Desfor now heads the press division of RCA Manufacturing Company under Julius Haber. Howard Gilbert, formerly in that division, is now in the press department of the Pennsylvania Railroad.

Jane Grube Promoted

Jane Grube of RCA-Victor advertising division, is now in charge of the Victor Record-Movie Tie-ups department with headquarters in Camden, N. J.

Meeting to Study Teaching Films

The sixth annual Southern Conference on Audio-Visual Education will be held at the Henry Grady Hotel in Atlanta, November 4th to 6th.

J. C. Wardlaw is general chairman of the organization; Mrs. Hubert L. Harris is secretary, and Walter S. Bell is treasurer. The opening will feature a talk on "Visual Aids in War Training," by Floyde E. Brooker of the Office of Education at Washington, and the showing of a feature, "Land of Liberty."

Office of War Information films will be shown on November 5th, and following a scheduled discussion, Civilian Defense films will be shown. In addition the conference will hear talks on various phases of the use of motion pictures in education.

Specialized group forums on the closing day of the meeting will consider the employment of visual aids in various types of schools, from primary grades to universities. Motion pictures as they are used for community and adult groups, religious education and in civilian defense also will be considered.

Complete Drive Short

Associated Screen Studios has completed the two-reel "We March Together" for the forthcoming Canadian Victory Loan campaign. This subject will be used throughout Canada at loan rallies and special meetings during the campaign to raise $750,000. Both English and French versions were produced, with Jack Ralph handling narration for the former and Roger Baulu narrating for the French version.

"We have not seen a film to equal it"
N.Y.TIMES
MOSCOW STRIKES BACK
EDWARD G. ROBINSON
(NARRATOR)
English Commentary by...ALBERT MALTZ Editing and Montage by SLAVKO VORKAPICH - Musical Score Arranged by...DIMITRI TIOMKIN - In Charge of Production...NICHOLAS NAPOLI
AN ARTKINO PRODUCTION
A REPUBLIC RELEASE
BUY U. S. WAR SAVINGS BONDS

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

BLONDIE GOES TO COLLEGE: Penny Singleton, Arthur Lake—Blondie not only went to college, but she brought a good crowd and sent them away well pleased. It was a good little program picture. Played Sunday, Monday, October 18, 19.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky.

BLONDIE GOES TO COLLEGE: Penny Singleton, Arthur Lake—This is the first of the Blondie series that we have played and it did not go over here at all.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

CANAL ZONE: Chester Morris, John Hubbard—Very gratifying box office returns from this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CONFESSIONS OF BOSTON BLACKIE: Chester Morris, Harriet Hilliard—Good detective picture. This series seems to have a following.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

LADY IS WILLING, THE: Marlene Dietrich, Fred MacMurray—Good sophisticated comedy that was well liked here.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

LONE STAR VIGILANTES, THE: Bill Elliott—Very exciting Western that our farm lads enjoyed immensely.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MAN WHO RETURNED TO LIFE, THE: John Howard, Ruth Ford—Fairly good programer that was very interesting.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

ROARING FRONTIER: Tex Ritter, Bill Elliott—This picture drew best Friday-Saturday since I have been open. They let Tex do a little fighting and get the girl. Very good western, although I think my customers are getting tired of Wild Bill saying he's a peaceable man. They had Tex looking like an outlaw all through the picture. These pictures are good for Friday-Saturday. Played October 9, 10.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky.

SING FOR YOUR SUPPER: Jinx Falkenberg, Buddy Rogers—Nice comedy that did nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ont, Canada.

SHUT MY BIG MOUTH: Joe E. Brown, Victor Jory—A good comedy that kept them laughing all the time. It was old and the print wasn't so good, but they enjoyed it. Has cowboys, bandits and Indians. Did fair business on Sunday, Monday. Played October 4, 5.—Mrs. Carrol Michael, Freeburn Theatre, Freeburn, Ky.

Metro-Goldwyn-Mayer

BUGLE SOUNDS, THE: Wallace Beery, Marjorie Main—Fair picture, not up to the Beery standard or maybe we have played Beery too often. Some walkouts, box office poor. Played Thursday-Saturday, October 1-3.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Small town and rural patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh—We have played this twice before including the 75 cents-$1.10 scale and this third trip around brought three times the normal business for the days. It surprised us how many people who came had never seen it. I estimated that 30 per cent of those who came already had seen it at least once. There's still a lot of gold in this "gold-mine." Played Tuesday, Wednesday, October 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GRAND CENTRAL MURDER: Van Heflin—Absorbing who-dunit. Did you have any drawing power. Played Friday, Saturday, October 16, 17.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

RIO RITA: Abbott and Costello—This picture did not do as well as the previous Abbott and Costello pictures. Played Sunday, Monday, September 20, 21.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

RIO RITA: Abbott and Costello—A good comedy that was thoroughly enjoyed by patrons. This did more than average business for me, the comedy being very good and I can fully recommend this for any spot such as mine. Played Saturday, October 17.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

SHIP AHOY: Eleanor Powell, Red Skelton—Did better than "Rio Rita." Played Sunday, Monday, October 4, 5.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Monogram

DOUBLE TROUBLE AND ARIZONA BOUND: Did fair business with these two. Harry Langdon made them laugh and Rough Riders pleased the Western fans. Played Sunday, Monday, October 11, 12.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky.

FUGITIVE VALLEY: John King, Range Busters—This was my first Range Busters. Outlaws and bandits, with Max Terhune's dummy pleased Friday-Saturday crowd. John King is good with these two. Played Friday, Saturday, October 2, 3.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky.

Paramount

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—Good picture and good business. The Technicolor is great and the jungle stuff is okay for small towns. Play it quick. Played Wednesday, Thursday, October 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLEET'S IN, THE: Dorothy Lamour, William Holden—This is the kind of picture that makes you proud to be in theatre business. Pleased everyone, even the real tough ones who grumble when the majority are satisfied. Played Friday, Saturday, October 2, 3.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural small town patronage.

FLEET'S IN, THE: Dorothy Lamour, William Holden—Excellent. Business good. Played Sunday, Monday, September 27, 28.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HENRY ALDRICH FOR PRESIDENT: Jimmy Lydon, June Priesser—Personally, I did not like this one, but the customers flocked in and seemed really to enjoy it. We advertised it from the radio angle and the box-office receipts were good. Played Thursday-Saturday, September 24-26.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Small town and rural patronage.

LADY HAS PLANS, THE: Paulette Goddard, Ray Milland—Very good comedy. Played Friday, Saturday, September 25, 26.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina—One of Paramount's top bracket pictures of the year. I was late playing this picture, but can recommend it as good entertainment. Dancing numbers were good, also the fashion parade, and the wisecracking Bob Hope brought many laughs from my audience, although a number of the remarks went over their heads. This show could have been rounded out with a couple of numbers by the Coon Quartet, and a good musical number would have made it an outstanding picture. However, I can recommend this as first-class entertainment. Played Saturday, October 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

MY FAVORITE BLONDE: Bob Hope, Madeline Carroll—Good picture, plenty of comedy. Played Sunday, Monday, October 11, 12.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard—Every production with Bob Hope has been an instantaneous "hit" here, and this is no exception. The plot is so designed as to force Hope to double $10,000 in three days by making a wager to tell "nothing but the truth" for 24 hours. The predicaments in which Hope finds himself as a result of the constant questioning and hounding of his "adversaries" are very humorous, and the rapidity with which they occur kept our audience in a constant uproar. The beauty and acting ability of lovely Paulette Goddard, plus a swell performance by the rest of the cast add immeasurably to the film. In short, this picture is lots of fun and would even make a sphinx break down and laugh. Played Saturday, October 17.—J. A. Reynolds, Director Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J. Prison patronage.

RKO Radio

HERE WE GO AGAIN: Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly—Nice going for a novelty. Brought some in we never saw before. The stars brought to the theatre the stay-at-homes. Nothing big, no squawks and swell business. Played Sunday, Monday, October 18, 19.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

Republic

APACHE KID: Don Red Barry—Average western. Played Friday, Saturday, September 18, 19.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

BELLS OF CAPISTRANO: Gene Autry—Gene packed them in as usual and it was a really good show. Played Friday, Saturday, October 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.—Small town patronage.

GIRL FROM ALASKA, THE: Jean Parker—Very good action picture. Played Friday, Saturday, September 18, 19.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HOME IN WYOMIN': Gene Autry—Very good Western. Patrons pleased. Played Friday, Saturday, October 2, 3.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

JOAN OF OZARK: Judy Canova, Joe E. Brown—A light comedy, nothing big, should do well in a small situation.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

MR. DISTRICT ATTORNEY. Dennis O'Keefe, Peter Lorre—Did nice weekend business with this picture.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

SIERRA SUE: Gene Autry—Did extraordinarily well with this picture. I once thought that Autry was slipping, but this picture has sure brought him back to tops with us.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Twentieth Century-Fox

CHARLIE CHAN IN RIO: Sidney Toler—The usual Charlie Chan fare that takes here.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

GREAT GUNS: Laurel and Hardy—A great comdey that went over big here. They laughed long and loud at these two famous comedians.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

LAST OF THE DUANES: George Montgomery—A better than average Western that was well liked here.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

(*Continued on opposite page*)

(Continued from opposite page)

MOONTIDE: Jean Gabin, Ida Lupino—Jean is something new in a matinee idol. Picture fair. We played it one day. Played Wednesday, October 14.—Rudy Covi, Covi Theatre, Herminie, Pa. Rural and small town patronage.

POSTMAN DIDN'T RING, THE: Richard Travis—This didn't seem to ring the bell here, although business was excellent due to Cash Night. Doubled it with a Hopalong Cassidy and heard a lot of unfavorable comment. I found some laughs in it, especially during the trial scene. Played Thursday, October 15.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SUNDOWN JIM: Jim Kimbrough—We would not play any more of these Westerns if they were given to us. Kimbrough is gun-shy, camera-shy and horse-shy. Stick to football is our advice and hope. Played Wednesday, September 30.—Rudy Covi, Covi Theatre, Herminie, Pa. Rural and small town patronage.

TEN GENTLEMEN FROM WEST POINT: George Montgomery, Maureen O'Hara—No draw, pleased the small crowd that attended. Played Friday, Saturday, October 16, 17.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine—Fair picture, but somewhat overrated. Maybe our fans are getting tired of war pictures. Played Friday, Saturday, October 9, 10.—Rudy Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

TO THE SHORES OF TRIPOLI: Maureen O'Hara, John Payne—Did well on the opening night, but fell off 50 per cent the second night. However, we still have no regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TO THE SHORES OF TRIPOLI: Maureen O'Hara, John Payne—Here's a picture. It drew them in and satisfied all 100 per cent. Played Friday, Saturday, September 18, 19.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural small town patronage.

United Artists

ALL AMERICAN CO-ED: Frances Langford, Johnny Downs—These short features from Roach are terrible and are only a waste of film.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

GOLD RUSH, THE: Charlie Chaplin—Charlie Chaplin still dishes out many laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GOLD RUSH, THE, AND ALL AMERICAN CO-ED: The poorest program to the worst business ever in my theatre. Not one patron could see any entertainment value in either picture. Played Friday, Saturday, October 9, 10.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural small town patronage.

JUNGLE BOOK: Sabu—Will do some business, perhaps, but will disappoint the grown-ups. Put it down as something different. Played Sunday, Monday, October 4, 5.—Rudy Covi, Covi Theatre, Herminie, Pa. Rural and small town patronage.

THAT UNCERTAIN FEELING: Merle Oberon, Melvyn Douglas—Definitely not a small town picture. We doubled this with "Joe Smith, American." It certainly would have forced a blackout had we played it alone. Played Thursday-Saturday, October 8-10.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Small town and rural patronage.

TWIN BEDS: George Brent, Joan Bennett—For small towns, it's bad, bad business. The title will draw them in and the picture makes you ashamed to look any of the patrons in the face for a week. Played Friday, Saturday, September 25, 26.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural small town patronage.

Universal

EAGLE SQUADRON: Robert Stack, Diana Barrymore—Had this booked up with "Mr. Bug Goes to Town." The combination drew above average business. Hard to say just which picture they came to see.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

EAGLE SQUADRON: Robert Stack, Diana Barrymore—This opened well here, Sunday's business being just normal, but we fell off badly on Monday, probably due to the Columbus Day fireside chat of the President. It brought out a lot of men and they all enjoyed it. I thought it a very well done picture of its kind and worthy of playing everywhere. Played Sunday, Monday, October 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PARDON MY SARONG: Abbott and Costello—Our people loved this and came in big crowds to see and enjoy it. These fellows are building a big following here after a slow start. This one looks like one of their best to date. Played Friday, Saturday, October 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

LADY IN A JAM: Irene Dunne, Patric Knowles—We would have been in a jam if we had been caught in the lobby after the show. This may get the award as the worst picture of the year. Played Sunday, Monday, October 11, 12.—Rudy Covi, Covi Theatre, Herminie, Pa. Rural and small town patronage.

NEVER GIVE A SUCKER AN EVEN BREAK: W. C. Fields—W. C. Fields is not all he used to be, but still has a popular following.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

NORTH TO THE KLONDIKE: Roderick Crawford, Evelyn Ankers—A real good action picture, should do well in an action house.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

SABOTEUR: Robert Cummings, Priscilla Lane—Failed to draw and failed to please. Played Friday, Saturday, September 18, 19.—Rudy Covi, Covi Theatre, Herminie, Pa. Rural and small town patronage.

SABOTEUR: Robert Cummings, Priscilla Lane—Here is a picture that is excellently done, full of suspense and thrills from beginning to end, different twists to its plot, and still the receipts were just average. Can't figure it out and guess I won't try. For that matter, it seems lately that gross receipts on each change of show here are just about the same regardless of the picture. Certain people come to the show regardless of the picture and there are not enough other folks to make much difference on the super-specials. If that is true, it would almost pay me to stick to the lower brackets altogether. However, I want to see the good ones myself so the box office will have to just go ahead and suffer. Played Friday, Saturday, October 16, 17.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SILVER BULLET: Johnny Mack Brown—An average weekend picture that seemed to satisfy.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

TOUGH AS THEY COME: Dead End Kids—Good little action show. Played Wednesday, October 7.—Rudy Covi, Covi Theatre, Herminie, Pa. Rural and small town patronage.

WHERE DID YOU GET THAT GIRL: Helen Parrish, Leon Errol—Nice program picture that seemed to satisfy everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Warner Bros.

BIG SHOT, THE: Humphrey Bogart, Irene Manning—I was almost afraid to play this, but found my fears were groundless. Good action entertainment. Action fans will like it. Played Sunday, Monday, October 18, 19.—Rudy Covi, Covi Theatre, Herminie, Pa. Rural and small town patronage.

BIG SHOT, THE: Humphrey Bogart, Irene Manning—Good picture, but only average business. Played Sunday, Monday, October 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GAMBLING LADY: Barbara Stanwyck, Joel McCrea—Exceptionally good picture. Although rather old, we did better business than we expected.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

IN THIS OUR LIFE: Bette Davis, Olivia deHavilland, George Brent—Title should have been "In This Sour Life" to fit the mood of the picture. However, they probably did not want to remind us of sugar rationing. My crowd usually enjoys good acting and serious dramas. They came out quite well for this and the comments were good. It is a typical Bette Davis film, so that should tell you all you want to know. Would not mind if all receipts were as good as this. Played Thursday, October 15.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

KENNEL MURDER CASE: William Powell, Mary Astor—This picture was double-billed to average business. No regrets.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

KINGS ROW: Robert Cummings, Ann Sheridan, Ronald Reagan—Strictly adult draw, played to only 50 per cent of our usual kid trade. Pleased, all comments favorable.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

LADY GANGSTER: Fay Emerson, Richard Travis—Little program picture which got by on Bargain Night. Played Tuesday, October 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN WHO CAME TO DINNER, THE: Monte Woolley, Bette Davis, Ann Sheridan—"The Man Who Came to Dinner" proved as good a selection as it was possible to make for the opening program of our 1942-

(Continued on following page)

SWAP DEPARTMENT

A Wartime Service for Exhibitors

¶ Are you looking for something you can't buy? Got something you don't need? Then tell the Herald, and we'll tell the world.

¶ This service is offered—free to exhibitors, of course—to further the conservation of those resources upon which theatres must depend, with less and less replenishment, for some time to come. According to Christopher J. Dunphy, chief of the WPB amusements section, only the strictest policy of conservation throughout the theatre business can assure the continued operation of our theatres. Everything usable must be used, as needed, by the fellow who needs it.

¶ If you have something to swap, describe it fully enough to give the other fellow an idea as to its applicability to his need, and similarly describe what you are looking for. This information will be published promptly in the Herald, without charge. Write to—

SWAP DEPARTMENT, Motion Picture Herald, Rockefeller Center, New York, N.Y.

(*Continued from preceding page*)

43 season. An audience composed of those who care only to look at the brighter side of life kept themselves in a continuous uproar of laughter at the antics of the "Man," Monte Woolley, the predicament of Grant Mitchell, the host (?), the trials and tribulations of Bette Davis, the perfect secretary, and Ann Sheridan, the finally foiled love interest. This is quite a comedy, and is a four-star attraction for any program. We liked it very much, and so will you. Played Saturday, October 10.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J. Prison patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—We had more favorable comments on this picture than any we have ever played. A picture like this makes an exhibitor stick out his chest. Played Thursday-Saturday, September 17-19.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada.

SERGEANT YORK: Gary Cooper, Joan Leslie—Didn't do the business we had hoped to.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Short Features

Columbia

CANVAS CUT-UPS: Typical rough and tumble wrestling reel. My bunch gets a lot of laughs out of this type of short. Judge from past performances of similar reels in your house.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

GLOVE BIRDS: All Star Comedy—This makes up for the other Columbia comedy I am reporting on as this is quite good and kept the audience laughing most of the time.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

HOW SPRY I AM: All Star Comedy, Andy Clyde—We have plenty to eat now as the acting is hammy and the picture laid an egg. Maybe a few kids would like it, but, for my audience, this sinks to the lowest depths. People coming out had the looks of martyrs and I was the cause of it all.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

IN THE SWEET PIE AND PIE: All Star Comedy, Three Stooges—Here the Stooges are tops. If it's pie you want, you'll get it in this one. They made us all hungry slinging the pies at each other. Good slapstick comedy like they used to make.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky.

Metro-Goldwyn-Mayer

BLABBERMOUTH: Propaganda for complacency.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

BLITZWOLF: Cartoon—Very, very good—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

BOWLING ALLEY CAT: Cartoon—Good—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

INCREDIBLE STRANGER: Passing Parade—Another winner from Passing Parade. MGM still leads in short subjects.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

LADY OR THE TIGER: Miniature—Fair entertainment for a filler. Nothing much to this.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

SURPRISE PARTIES: Our Gang Comedy—Kid entertainment, not interesting to the grownups.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Paramount

CARNIVAL IN BRAZIL: Headliner—Fair—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

COPACABANA REVUE: Headliner—A torrid rhumba band, acrobatic dancers, a budding Miranda, and a ballroom team combine to make this short an enjoyable one.—J. A. Reynolds, New Jersey State Prison Theatre, Trenton, N. J.

HEDDA HOPPER'S HOLLYWOOD, NO. 3: I consider the "Hedda Hopper" series Paramount's poorest.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

HOOLA BOOLA: Color Cartoon—Colored cartoon, very much enjoyed by my patrons. Something different from the ordinary run of cartoons.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

JAPATEURS: Superman Cartoon—Average Superman cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LETTER FROM BATAAN: Very entertaining and timely war subject.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MADCAP MODELS: Puppetoon—Thought the first was clever, but one is enough. There's nothing to them.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

PERSONALITY PLUS: Sportlights—The soothing diction of Ted Husing combined with the activities of such outstanding personalities as Al Schacht, the late "Lucky" Teeter, the Wilhelm Brothers—boy! what they can't do with the bow and arrow, or just the arrow if you prefer, Bob Eastman, who is happiest when in an outboard motorboat taking hurdles, etc., and last, but not least, "Stubby" Krueger, the diving clown, makes a very interesting 10 minutes. —J. A. Reynolds, New Jersey State Prison Theatre, Trenton, N. J.

PIPEYE, PUPEYE, POOPEYE, PEEPEYE: Popeye Cartoon—Very good—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

SKY PRINCESS: Cartoon—Not much.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

TULIPS SHALL GROW: Puppetoon—This is loveliness on the screen; executed in color, it made a big hit with our crowd, which doesn't love the screwballs or their kind who bombed Jan and Janette. Worth playing.—Thomas di Lorenzo, New Platz Theatre, New Platz, N. Y.

UNUSUAL OCCUPATIONS, NO. 3: Very good. This one shows Amos and Andy as they broadcast—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

RKO Radio

CHEF DONALD: Walt Disney Cartoon—Funny as usual. Disney is very consistent.—H. Goldson, Plaza Theatre, Chicago, Ill.

CRUISE SPORTS: This shows the pleasures of steamer traveling before the war and is good enough. It is outdated, but the announcer admits that fact, so we can't object if he doesn't.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

DONALD'S GOLD MINE: Walt Disney Cartoon—A good Disney color cartoon that is a little below his regular par.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

MEN OF WASHINGTON: March of Time—Got around to this one rather late, but it is still good and will be for quite a while. It explains the workings of Washington with Roosevelt's career thrown in for good measure.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

T-BONE FOR TWO: Walt Disney Cartoon—One of Disney's best and that is saying a lot.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Twentieth Century-Fox

ALL ABOUT DOGS: Terrytoon—If there are any dog fanciers in your town they'll love this, and if there are not, all others who visit theatres to be entertained will get a good share of laughs from this cartoon.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

LIGHTS OUT: Terrytoon—Just a fair cartoon. We rarely get a good Terrytoon.—H. Goldson, Plaza Theatre, Chicago, Ill.

United Artists

NEW SOLDIERS ARE TOUGH: World in Action Short—Very good short. Enjoyed by all.—Rudy Covi, Covi Theatre, Herminie, Pa.

THIS IS BLITZ: World in Action Short—All these World in Action shorts hit the spot.—Rudy Covi, Covi Theatre, Herminie, Pa.

Universal

DESERT GHOST: Stranger Than Fiction—Entertaining.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

GOODBYE, MR. MOTH: Cartoon—Poor.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

MAN'S BEST FRIEND: Cartoon—Good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

MYSTERIOUS FOUNTAIN OF HEALTH: Stranger Than Fiction—A good 10-minute short which held the interest throughout.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHUFFLE RHYTHM: Henry Busse Orchestra—Here are 16 minutes of lively music and vaudeville which we used to advantage with a weak feature. It more than accomplished its purpose here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

U. S. Government

WALT DISNEY'S WAR SAVINGS CARTOONS: These are wonderful. Far better than a lot of shorts we have to pay for.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

U. S. Navy

CROSSROADS OF THE PACIFIC: Entertaining Navy reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

DOVER BOYS: Merrie Melody Cartoon—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GOPHER GOOFEY: Looney Tune Cartoon—Only fair; will do in a pinch.—H. Goldson, Plaza Theatre, Chicago, Ill.

HATTERAS HONKERS: Sports Parade—This is a record of a trip around Cape Hatteras, showing the hunting and fishing which abounds there. Done in color, it is very good and our audience applauded it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

IMPATIENT PATIENT: Looney Tune Cartoon—Average black and white cartoon.—E. W. Freiburger, Paramount Theatre, Dewey, Okla.

TELEGRAMS
are feature length stories in short subject form

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MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Scrap

LAST week's issue announced ten special Citations to be awarded to showmen for the best campaigns on the current scrap drive. These will be signed by Donald Nelson, head of the War Production Board.

Already the response is gratifying. There are many entries already at hand and they are coming in every day. Members of the Round Table have responded promptly as usual and just as they were counted upon to do.

Although it has already been said, this is a good place to repeat that entries for this contest are also eligible for the Quigley War Showmanship Award, since aiding the scrap campaign is most definitely a part of the war effort.

Also it may be noted here that there is, of course, no restriction in this contest to members of the Round Table. Any showman may compete; circuit or independent, small or large town, neighborhood or downtown, it makes no difference. The idea is to get in the scrap, and where it comes from doesn't make the slightest bit of difference.

The progress of the contest will be noted each week in the Round Table columns.

Wages and Hours

THE day is fortunately at hand when the theatre manager can demand and expect to receive the square deal to which he is entitled. It is no longer necessary for him to put in 12 to 14 hours a day for seven days a week for substandard pay.

It is unfortunate, however, that it took a war to obtain recognition for the theatre manager. Manpower is at a premium and the feminine manager is now frequently encountered. It would be unthinkable to ask a woman to be at a theatre at 9:30 or 10:00 o'clock in the morning and remain there with only the briefest interruptions for catch-as-catch-can meals until 11:00 or 12:00 o'clock at night.

Despite the difficulty in obtaining assistants or other capable help, the manager's presence on the floor is not indispensable except during the peak hours; these may vary from theatre to theatre but they don't require continuous attendance at the theatre all day long.

Chris Christos, manager of the Lincoln theatre, Chicago, has problems like a great many other neighborhood theatre managers. Here's what Chris says, "A subsequent run house like mine does not have the opportunity to put on huge campaigns such as I read about in your publication. But your Round Table section is a tremendous help to the industry in general and specifically to late run theatres such as this, which can take advantage of ideas that have proved successful in first-run theatres. I personally have used many of them and am looking forward to putting on the Sweater Girl contest which you described recently as run by one of the theatres of the Fabian Circuit."

Your editor was recently told by a showman who worked for a large circuit that the district manager called him one morning at 10:00 o'clock and, when he found that the manager was at home and not at the theatre, said: "I get to my office at 10:00 o'clock. Why can't you?" The manpower shortage has probably changed this supervisor's attitude. He now gives some thought to comparative quitting hours before setting himself up as an example.

A characteristic of theatre managers which is now happily disappearing under the new state of affairs is their habitual paleness due to their practically permanent confinement indoors. Your editor remembers how often folks would envy him being able to spend all his summer days in the cool air-conditioned comfort of a motion picture theatre; yet every time such thoughts were expressed we can also remember thinking how much more we would have enjoyed sitting on the beach in a blazing hot sun and being damned uncomfortable, too.

The theatre manager who belonged to a golf club used to have to hide the fact lest his superiors question his wisdom in spending money for a sport in which he could not indulge. Now it is becoming more common for a theatre manager to boast openly of his prowess in bowling, tennis, swimming, golf and gardening. There are men now in the business who may recall that it was more truth than poetry that a theatre manager's children hardly knew him.

The future looks brighter. But the conscientious manager, unable to hire competent help, and realizing he is entrusted with not only the huge investment of his employers but the lives and safety of his patrons, may well voluntarily put in even longer hours than he used to under compulsion.

—BOB WILE

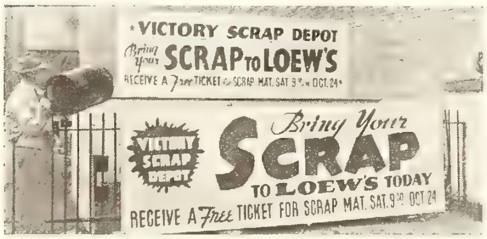
SPECIAL NELSON CITATIONS SPUR SCRAP CAMPAIGNS

This is part of the collection made by Paul Tighe at the Penn theatre, Wilkes-Barre, Pa.

The Pilgrim theatre in the Bronx, New York, also collected an automobile for its scrap pile.

By Larry Shafer

An automobile was among the scrap items collected at the Capitol theatre, Cleveland. Jimmie Shrake, the manager, is the fellow in the overalls. The car was given by Al Augustine who is now in the Army.


VICTORY SCRAP DEPOT
Bring your SCRAP TO LOEW'S
RECEIVE A Free TICKET for SCRAP MAT. SAT. 9:30 OCT. 24
VICTORY SCRAP DEPOT
Bring Your SCRAP TO LOEW'S TODAY
RECEIVE A Free TICKET FOR SCRAP MAT. SAT. 9:30 OCT 24

Lester Pollock, Loew's, Rochester, had a scrap pile in advance. Anyone who brought scrap to the theatre received a ticket to the matinee. In that way it could be hauled away each day instead of accumulating.

Poppay Gets Tally in Weeklies

Gettysburg, Pa., has no daily paper, but a lot of weeklies including a college paper. Sydney Poppay, manager of the Majestic theatre, obtained regular publicity during the War Bond Drive, detailing each week's sale of War Bonds and Stamps.

Elder's Own Theatre Scrap Amounts to 2,056 Pounds

Bill Elder, manager of Loew's theatre, Indianapolis, has been saving stuff for years. So when the scrap drive came along Bill simply had his employes pile it together and dump it on the stage behind the screen until it could be carted away. The total was 2,056 pounds and it included such things as old advertising plates and flashlight battery cases. Bill thinks he has set a record and challenges anyone who can go him better.

Usherette Staff in Costume Aids Hickle's Bond Sales

For the first week of the Bond Drive at the Molino theatre, in Porterville, Cal., Bud Hickle arranged for his entire staff of usherettes to be dressed in attractive abbreviated skirts with blouses carrying chest banners reading: "Buy Bonds and Stamps Here." Between features, a local speaker was on hand to explain why the theatres were going to sell the Bonds and Stamps in the audience. The usherettes with Bond applications and stamps passed through the audience and made sales.

The second week of the Drive, a Victory Booth was constructed for the lobby with girls on hand at all times supplied with the proper information and ready to make sales.

Chamales Promotes Full Page Ad with Bond Selling Copy

"Main Street's Greatest Sale" read the headline in a full page ad in the *Delphi Citizen*, Delphi, Ind., arranged and promoted by Chris Chamales, manager of the Roxy theatre. The rest of the copy was equally intriguing: "Billions of dollars worth of patriotic merchandise. Every item guaranteed by the United States Government. Never have we been able to offer so much for so little. Freedom from Fear! Freedom from Want! Freedom for you and your children!—all at a price at which you may never again be able to buy these priceless heritages—unless you act now!"

There followed details on War Bonds with the scale of prices, etc. The list of the cooperating merchants who shared the costs occupied about 25 per cent of the space. A coupon at the left was a 10 per cent pledge and could be cut out for mailing.

In keeping with Round Table tradition, the response to the announcement made last week that special Citations would be issued to the ten best campaigns in connection with the scrap drive has been instantaneous and heavy. This week a few of the campaigns already received are reproduced on this page. Donald M. Nelson, head of the War Production Board, which is in charge of the scrap campaign, will issue the special Citations. The Quigley Award Committee will judge the entries. First announcement of the winners will appear in the issue of November 28.

Kalberer Runs Special Free Show to Aid Bond Drive

In addition to offering free admission to any purchaser of a War Bond, A. J. Kalberer, manager of the Liberty and Indiana theatres, Washington, Ind., arranged a special free show between 1:30 and 3 p.m., during which time $2,900 worth of Bonds were sold. All stores were closed.

Kal cancelled his regular Thursday afternoon show in favor of the special affair to boost the sale of War Bonds. Nothing was required for admission and there was a plea to buy War Bonds made at the show; people were available to sell Bonds and Stamps, however, to those who wished to buy them.

New Bedford, Mass., theatres have all held scrap matinees. Shows were held at 9:30 in the morning. Here is the group at the Strand theatre, managed by Edward Selette.

Flying Squadron Attends "Flying Tigers" Opening

Tying in with the 63rd Flying Squadron stationed at a nearby airport, Morris Rosenthal for his advance on "Flying Tigers" at the Majestic theatre, in Bridgeport, arranged for officers and men to attend in a body on the opening night. The men arrived in trucks and jeeps which were parked in front of the theatre all night and made an imposing picture. Photographs of the officers were taken on arrival and broke in the newspapers with a three-column art story. A teaser campaign was used in the papers, starting the Sunday in advance of opening, while a special feature story was planted in the papers one day ahead tying in both the local and Chinese angle.

A tieup was effected with Street and Smith on their "Flying Tigers" cartoon book; stores and distributors working on this with cards in dealers' windows and banners on trucks. Heralds were distributed to kiddies at public schools and house-to-house, in addition Rosey distributed several thousand paper planes to children a week in advance. Menus with picture copy were used in all downtown restaurants and outside billing included one sheets and window cards, which were spotted around factories where crowds leaving work could see them.

Newspapers Get Brochure on Universal's "Arabian Nights"

A 16-page brochure dealing with Walter Wanger's production "Arabian Nights" for Universal, has been sent to newspapers all over the country. Some of the book is done in full color emphasizing the fact that the picture is in technicolor. The brochures have been sent to the newspapers to pave the way for theatre managers and exploiteers before the release of the picture. The Universal advertising department has also sent a number of them to important exhibitors. Construction of some of the sets and other "inside" information is given for the edification of newspapers.

Music Store Plugs Tunes From "Panama Hattie"

Local dime store was tied up by Harry Stearn and Ken Carter of Schine's Manring, in Middlesboro, Ky., to display sheet music of hit tunes from "Panama Hattie," playing currently at the theatre. Promoting the use of an empty store window, the Round Tablers placed stills, theatre copy and a special 30 by 40 in the window. A special front was built for the occasion with cutouts of Ann Sothern and Red Skelton on front display with cutout letters spelling out the title and dates; colorful pennants carrying selling copy and star names were also used under the marquee.

Smith's "Take a Letter" Date

For his advance exploitation on "Take a Letter, Darling" at the Paramount, in Hot Springs, Ark., Clyde Smith used 18 spot announcements over Station KWFC and distributed special heralds house-to-house. Advance ads for the newspapers were spotted with art and story two days ahead, opening day carrying an eight-column streamer above his ad.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THUNDER BIRDS (Twentieth Century-Fox): Principal theme of most of the exploitation on this picture is flying, since that is the dominating motive in the picture. There are many other diversified slants from which to sell the picture, too. Cutouts of planes may be placed around the front to give emphasis to the aviation; all displays may be brightly colored to emphasize the technicolor. A recording of planes in flight, of falling bombs and other sounds identified with aviation are available. These amplified and played over a public address system would intrigue those outside. From a toy store, a model airplane and airdrome set up may be obtained to add to lobby displays. There are coin operated devices with electric "machine guns" which would attract attention if placed in the lobby. A fragment of a downed Axis plane, which might be obtained from some Government agency would make an interesting lobby display. The press book has a suggestion for a contest based on present-day aviation heroes. There's an incident in the picture which makes for a good tieup. John Sutton and Richard Haydn want to send a present to their families in England—stockings. Gene Tierney, with a display of her own, helps them make a choice. A still of this scene may be used by local stores. If there are many servicemen near your city, it might be feasible to establish a shopping service for them, using girl volunteers and calling them the "Thunder Bird Squad". There is still showing a Red Cross First Aid Station which, if displayed by Red Cross headquarters, might assist in obtaining volunteer workers. Since the picture is in color, a coloring contest for the youngsters seems to be in order. A Junior Thunder Bird Club is one of the suggestions in the press book.

GEORGE WASHINGTON SLEPT HERE (Warner Bros.): This picture is all comedy and all of the exploitation is of the strictly comic nature. George Washington, of course, does not appear in the picture, which is entirely a modern dress affair. Therefore, except for comedy effect, no costumes need be used in connection with exploitation. For instance, in New York, a character answering to the name of George Washington goes to a hotel and spends the night. The next day the press is summoned to interview him. There wasn't any George the next morning but that fact was good for considerable newspaper space. The stunt can be worked in any city. If there is a George Washington Hotel, so much the better. If there is no hotel at all, the idea can be done with a colonial bed which is later placed in a department store window. There are some small cuts of a bed labeled "George Washington Slept Here" which can be spotted through the newspaper in various ads with prizes for those who find all the beds George Washington slept in. Issuance of certificates to homes in your area dating from the Revolution, stating that George Washington did not sleep there, would attract attention and emphasize the comedy. There are a number of suggestions in the press book for gag comedy ideas. For instance, a restaurant could advertise: "George Washington did NOT eat here, but he would have enjoyed our food tremendously. For good food, dine here. For the best laughs, see . . ." There is a suggestion for a series of ads by a bank which, if executed, would be provocative of some attention. Washington's Farewell Address is read solemnly at one point in the picture where the comedy gives way to a more serious moment. The text can be reprinted and distributed, as it would be highly effective. There are several suggestions in the press book which can be used for obtaining school interest. There is also a suggestion to have a man dressed in Continental Army uniform lie on a bench outside the theatre with a sign stating that he is waiting to see the picture.

Cornell Attracts Kids With "Secret Code"

For the opening of his serial, "The Secret Code," at Schine's Pontiac theatre, in Saranac Lake, N. Y., Clayton Cornell ran a special trailer two weeks in advance aimed at the kids. The opening date was plugged from the stage for two Saturdays prior to opening both to kids at the matinee and evening customers. Two thousand special heralds were distributed at the schools and same were inserted in out-of-town papers covering the rural area. The weekly theatre program also gave the serial equal billing with the feature attraction.

Girls in Russian Attire Aid "Moscow Strikes Back"

Securing the cooperation of a Russian physician on the staff of a local hospital, Joe Boyle at the Poli Broadway, in Norwich, Conn., for "Moscow Strikes Back" was able to arrange for young ladies connected with the Russian Relief societies to come to the theatre in native costumes to take over the War Savings booth during the run of the film for atmosphere. A 40 by 60 was planted in the lobby a week in advance made up of headlines of newspapers showing leads on Russian gains, etc. In addition, a Russian choir was on hand opening night.

FIRST OF SCRAP CAMPAIGNS

Following the announcement last week of special Citations from Donald Nelson for the best campaigns to get in the scrap, a number of entries have been submitted. They are included in the list of competitors for the Quigley War Showmanship Award.

EARLE H. BAILEY
Warren, Warren, Ohio

ANTONIO BALDUCCI
Norbury, Ellenville, N. Y.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

CHRIS CHAMALES
Roxy, Delphi, Ind.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

BILL ELDER
Loew's, Indianapolis, Ind.

BILL FREISE
Rivoli, LaCrosse, Wis.

BUD HICKLE
Molino, Porterville, Calif.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

JOE LONGO
Loew's State, Boston, Mass.

NELSON McCOLLOM
Tivoli, Gary, Ind.

ARCHIE MARLIN
Liberty, Sunnyside, Wash.

JACK MATLACK
Hunt Theatres
Medford, Ore.

BILL MORTON
RKO Albee, Providence, R. I.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

ORVILLE RENNIE
Paramount, Cedar Rapids, Ia.

FRANCIS SCHLAX
Kenosha, Kenosha, Wis.

BOYD F. SCOTT
Grand, Holdenville, Okla.

ED SELETTE
Strand, New Bedford, Mass.

JIM SHARKE
Capitol, Cleveland, Ohio

ARNOLD STOLTZ
Avon, Utica, N. Y.

TED TESCHNER
Esquire, Toledo, Ohio

Marine League Gets Plaque From Smith on "Wake Island"

To usher in his date on "Wake Island" at the Paramount, in Hot Springs, Ark., Clyde Smith arranged for Walter Evel, a local newspaperman, to present the local detachment of the Marine League Corp with a special bronze plaque. This was accepted by the Sergeant in charge of local enlistments, at a special ceremony on the stage. The plaque was displayed one week in advance at one of the local store windows with appropriate credits, and a background of 40 by 60's on "Wake Island," the American Flag, a copy of the Proclamation of Emancipation and a front drop urging all to buy War Bonds and Stamps to avenge Wake Island.

The front of the theatre's Bond House was placarded with Marine enlistment one-sheets, built a special board using cartoons and special drawings depicting the heroic stand of the Marines at Wake Island. An enlistment booth was also set up in the lobby of the theatre, which was attended by Marines during the entire engagement of the picture. At a nominal cost, Smith received eighteen spot announcements over station KWFC and 24's, three's and one sheets were planted around town.

Lending Library Installed At Drive-In by Harris

Newest innovation at the Drive-In theatre, in Miami, as promoted by Milt Harris is a lending library, enabling patrons to read while it is still light. Folks pick out the book they would like to read when they come into the ramp and they are then collected upon leaving the theatre when the individual speakers are removed from their cars. Harris says that in many cases regular patrons ask permission to take the books home with them to return at a later date. Milt also has available for the perusal of his patrons the latest fan magazines.

In addition a tieup has just been effected with Station WIOD whereby preliminary auditions for amateur talent will take place every Friday night with the winners performing on a special stage at the Drive-In to compete for War Bonds and Stamps furnished by the station and theatre.

Sonja Henie Personal Publicizes "Iceland"

Since Sonja Henie arrived in Indianapolis to open her Hollywood Ice Carnival at the time Ken Collins and Len Tuttle had the picture "Iceland" booked into the Indiana theatre, they promoted a special event at the Coliseum among the local amateur skaters to pick a "Miss Iceland of Indianapolis," which contest pulled heavily on the sports pages. The winner was personally presented with the Sonja Henie Trophy by the star herself on the opening night of the picture.

The boys further arranged for photos to be taken for the papers of Miss Henie, General Fred S. Borum of the Troop Carrier Command and Ensign Mary Richmond, the first WAVE in the area who had arrived in town the same day as Sonja. It is reported that the publicity about the star being in town was so great that a special police guard was called out to hold back the crowds, and although Miss Henie's appearance at the theatre was a strictly informal one, it was one of the biggest things to hit Indianapolis in some time.

Weber Gives "Miniver" Roses

Jack Weber, manager of the Colonial theatre, Lebanon, Pa., tied in with the local war stamp committee for "Mrs. Miniver" providing for the first 200 persons purchasing war bonds receiving a Miniver rose. He also held an advance screening for local officials, conducted a newspaper search for the oldest and youngest war mothers in town and had the vicar's speech from the picture distributed at all the churches.

'Yankee Doodle' Girl Sought in Cleveland Drive

A barrage of newspaper publicity was landed by Knox Strachan, advertising and publicity head for Warner Cleveland theatres, for the date on "Yankee Doodle" at the Hippodrome theatre. Mayor Frank J. Lausche issued a proclamation declaring a "Yankee Doodle Week," which was good for stories and art. Yankee Doodle Dandy war bond posters were distributed to defense and regular factories throughout the entire city two weeks in advance of the picture's opening and war bond posters were also planted at every bond selling counter and window throughout the downtown area.

A newspaper contest was landed around the subject "Who Is Cleveland's Feminine Yankee Doodle Dandy?" to find the woman who is contributing her share in the war effort either through volunteer work of some nature or defense work. The contest broke five days ahead with story and art each day, the winning story appearing on opening day. The winner and her escort were feted at dinner at one of the leading hotels, were then guests at the theatre to see the picture. Prizes to the winner and person suggesting her name were war bonds and war stamps used as runner-up prizes.

Reported as a first-timer for the city, Strachan says an entire page in one of the local dailies featured "Gifts for Your Yankee Doodle." The first page of the second section of the paper included an editorial feature layout with art and story on "Over There," and a challenge for a song for World War II. Numerous stores came through with effective window displays tied directly to the picture, fleet of news trucks were appropriately bannered, entire staff at the theatre wore badges three weks in advance and a special display was landed in the public library tying in with the life of George M. Cohan.

Strachan credits Jane Meisel and Douglas Fleming with assistance on the campaign.

One of the many effective window displays promoted by Knox Strachan for the "Yankee Doodle" date at Warner's Hippodrome, in Cleveland.

EXPLOITATION IN PICTURES

READY
WAKE ISLAND
STATE
WAKE ISLAND
WAKE ISLAND

The Gallo Studios

Ed Fisher, publicity director of Loew's Cleveland theatres, arranged for this window in the Terminal Tower.

Lillian V. Pennell, owner and manager of the Heart theatre, Hartford, Mich., in the heart of the fruit belt, gets a chance each year to put a display at the Van Buren County Fair. Shown above is this year's display. She worked and pulled the crepe paper into tubes of about ten different colors. Photos were used on about a dozen features. The Fair lasted for six days and 5,000 tickets were sold a day, making the display valuable to the theatre.

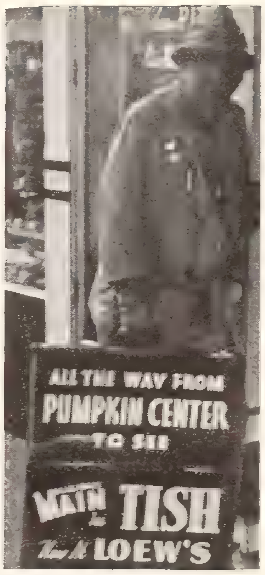
Howard Pettengill put this animated display (right) in the lobby of the Beach, Miami Beach. Globe and cameraman turn.

Paramount News
"THE EYES AND EARS OF THE WORLD"

SUPERMAN
UTAH

Ray King Photo

Members of the Superman Club in the Utah theatre, Salt Lake City, compare a super Superman erected by Charlie Pincus, manager, with the one in the *Deseret News*.


ALL THE WAY FROM
PUMPKIN CENTER
TO SEE
MAIN TISH
LOEW'S

This feller was hired by Bill Elder of Loew's, Indianapolis.

TEPPERS
SONG HIT DEPT
NOW PLAYING AT
ICELAND
LOEW'S POLI
BROADWAY

Above display in the window of Norwich, Conn., store is devoted to records from every musical picture playing the Broadway theatre. Joe Boyle really has a "record" tieup there.

BUGG
FIRST FULL-LENGTH MUS
COMEDY CARTOON IN COLOR
"GRAND CENTRAL MURDER"

"Mr. Bug" at the Bugg. The theatre is in Chicago. Clarence Wagner sent the photo.

Eighth Annual Baby Parade Brings Business to Kessler

100%
BLACKOUT

By Feature Foto Service

These are but a few of the entrants in Bob Kessler's Baby Parade at the Benn, in Philadelphia

Of no mean proportions was the eighth annual Baby Contest and parade held by Robert Kessler at the Warner Benn theatre, in Philadelphia. The selection of the winners was held from the stage immediately following a huge parade consisting of bands, colorful floats, bugle and drum corps, etc. The entire proceedings were photographed in motion pictures, thus insuring Bob additional business the following week, when the pictures were shown at the theatre.

The opening gun of the campaign, which started one month ahead, was a trailer inviting mothers to register their babies at the boxoffice and giving information on playdate, age requirements, etc. An attractive 40 by 60 was also placed in the lobby. Writeups appeared in the Philadelphia papers 30 days ahead as did weekly writeups in the local newspapers and that of the surrounding sections for the same length of time.

Further publicity was gleaned through a newspaper search for a local miss to act as chief hostess for the Baby Parade. Pictures of the contestants were planted in the papers together with stories.

The cooperation of the police department was solicited for handling the crowds at the parade, while the Street Cleaning Department also aided in cleaning and watering the streets the morning of the parade.

Three weeks ahead of the show, Bob tied up his local merchants for gifts to be awarded to the winners; these were used for display purposes in the windows of the cooperating stores. In this conection cards were also used announcing the coming event. The Round Tabler further tied up one of the leading baby food companies for the distribution of various samples of its foods to be given all entrants, in addition to prizes for the "outstanding" babies.

Not overlooking an angle for the safety of all concerned, Kessler even went so far as to get in touch with the hospitals for volunteer nurses to be on hand to take care of anyone becoming ill. The local health centers were also tied up for entrants. When a mother took a baby to be examined it was suggested that she enter the baby in the Benn theatre's Baby Parade and Contest.

All of the local and suburban newspapers were approached for stories, and photos of the entire event were publicized.

Defense Workers Sold For "Fantasia" Opening

Although Camden, N. J., has long been classified as having "action" audiences, Birk Binnard, manager of Warners' Grand theatre, promoted a successful campaign in the interests of "Fantasia." A special flyer was sent to the thousands of defense workers at the local RCA-Victor plant, spotting notices as well on the factory bulletin boards. He tied in with all RCA-Victor music dealers in the area for window displays and had these same dealers conduct a whispering campaign among their patrons. Personal telephone contacts were made to the heads of the women's clubs and various musical groups and societies in the territory, plus regular pre-showing lobby advance, newspaper display space and newspaper art and stories.

Taking advantage of the appearance of "Whirlaway" at the Garden State horse racing track near Camden, Binnard dug up a short showing the Calumet Breeding Farms in Kentucky and shots of "Whirlaway" in training. He spotted the short subject to play concurrently with the big race, making up a special throwaway in the nature of a race-track tip sheet. Heading it: "Today's Hot Tip," the heralds were distributed at the race track, in the boxes of all local hotels. In addition, he billed the short in newspaper ads and on the marquee appropriately.

Ghosts on Stage Exploit "Hold That Ghost"

To sell her date on "Hold That Ghost" at the Freeburn theatre, in Freeburn, Ky., Ella Michael dressed three of her staff in "ghost" outfits and had them mix with the audience before the show started with signs on their backs carrying title letters. Just before the show started, the "ghost" walked the stage and gave a brief spiel on the coming attraction. The theatre truck was also appropriately bannered, while the "ghosts" distributed heralds as crowds assembled.

Numerous Radio Plugs Aid Fitzpatrick's Stage Show

For the stage presentation of "Victory Revue" at Loew's Poli, in Waterbury, Conn., Ed Fitzpatrick arranged for Abe Sher, the master of ceremonies who was in town for a couple of days before the revue opened, to be guest starred four times over both local radio stations WATR and WBRY, where he was interviewed on the outstanding highlights of his career. Sher was also master of ceremonies at several bond rallies in the center of the city; these were broadcast over both stations with plugs accord his coming appearance on the stage. A singer with the revue was also guest starred.

The Roxyettes starred with the show assisted in selling bonds and stamps in the lobby after all performances, their efforts being mentioned in the Man-on-the-Street broadcast from in front of the theatre. One of the leading women's shops came through with a plug of "Victory" fashions on their radio program and credited the Victory Revue as the inspiration for these styles.

Superman Thrill Show Held By United Detroit Theatres

United Detroit Theatres originated a new idea in cartoon parties Saturday at the Rosedale Theatre when they combined three "Superman" cartoons into a "Superman Thrill Show"; added two other animated shorts for an hour's cartoon program plus the regular "Proven Hits" features, "Ghost Breakers" and "Man's Castle." Kid attendance at the theatre tripled.

The "Superman Thrill Show" was advertised a week in advance by the theatre in special screen trailers; lobby easels were displayed, and by making a publicity tie-up with the *Detroit News*, which runs "Superman" comics daily and Sunday. The Superman Thrill Show" idea will be used shortly in several other neighborhood United Detroit Theatres.

The cartoons shown were "Superman," "Mechanical Monster," "Broadway Limited," "Crazy Cruise" and "Saps in Chaps."

Counter Displays Sell "Holiday Inn" for Smith

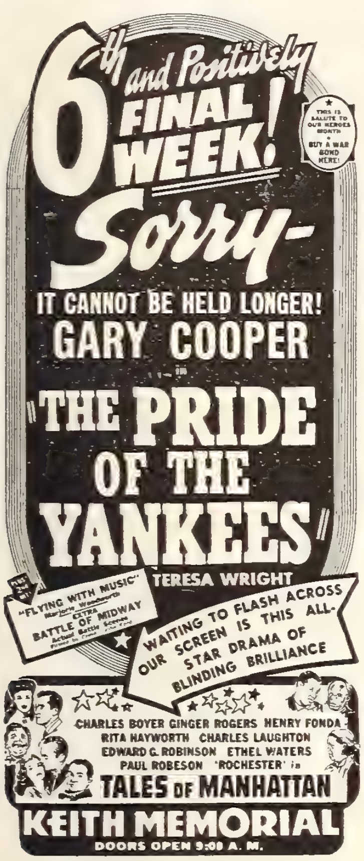
As part of his advance exploitation on "Holiday Inn" at the Paramount theatre, in Hot Springs, Ark., Clyde Smith arranged for counter displays in stores which featured the Irving Berlin numbers on phonograph records. At a nominal cost, 12 spot announcements were landed on Station KTHS, in return for which the theatre received gratis plugs for its War Bond Rally.

Arm bands were worn by the entire staff one week in advance of playdates and for newspaper coverage, ads were run four days ahead with art and story to accompany two days in advance, winding up with an eight-column streamer on the opening day with art and story. A lobby display seven days ahead also heralded the opening.

Foreign Language Heralds

Since the Strand theatre, in New Bedford, Mass., is located in a densely populated foreign community, Eddie Selette recently distributed a tinted institutional herald. Divided into four separate boxes, the copy was printed in English, Polish, French and Portuguese.

EFFECTIVE USE OF REVERSE



6th and Positively FINAL WEEK!

THIS IS SALUTE TO OUR HEROES MONTH • BUY A WAR BOND HERE!

Sorry-

IT CANNOT BE HELD LONGER!

GARY COOPER

in

"THE PRIDE OF THE YANKEES"

TERESA WRIGHT

"FLYING WITH MUSIC" Marjorie Woodworth

EXTRA

BATTLE OF MIDWAY

Actual Battle Scenes Filmed by [illegible]

WAITING TO FLASH ACROSS OUR SCREEN IS THIS ALL-STAR DRAMA OF BLINDING BRILLIANCE

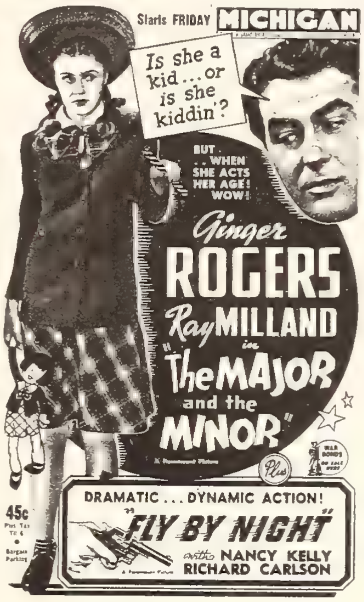
CHARLES BOYER GINGER ROGERS HENRY FONDA
RITA HAYWORTH CHARLES LAUGHTON
EDWARD G. ROBINSON ETHEL WATERS
PAUL ROBESON 'ROCHESTER' in

TALES OF MANHATTAN

KEITH MEMORIAL

DOORS OPEN 9:00 A. M.

The reverse lettering appears in this ad by Carlo Vannicola, advertising artist for RKO in Boston.



Starts FRIDAY MICHIGAN

Is she a kid... or is she kiddin'?

BUT .. WHEN SHE ACTS HER AGE! WOW!

Ginger ROGERS

Ray MILLAND

in

"The MAJOR and the MINOR"

A Paramount Picture

WAR BONDS ON SALE HERE

Plus

DRAMATIC ... DYNAMIC ACTION!

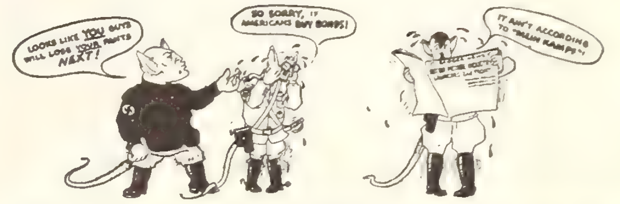
"FLY BY NIGHT"

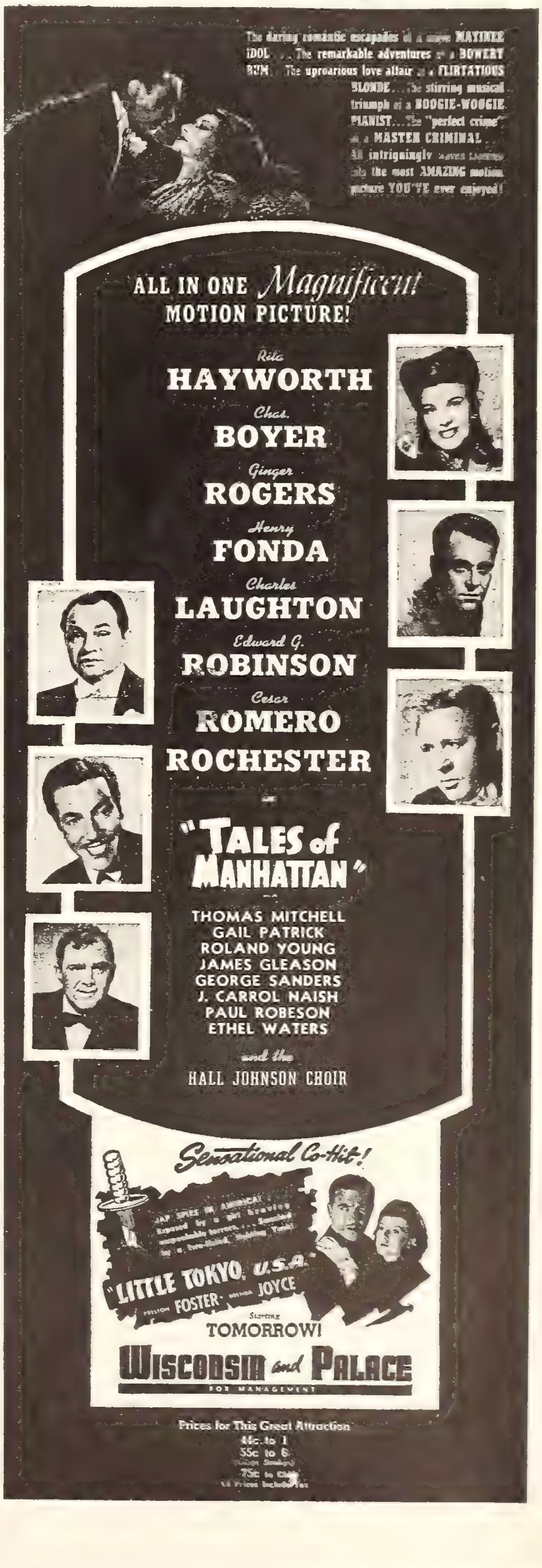
with NANCY KELLY RICHARD CARLSON

A Paramount Picture

45c Plus Tax Til 6 • Bargain Parking

Alice Gorham, director of advertising and publicity for United Detroit Theatres, executed this.


LOOKS LIKE YOU GUYS WILL LOSE YOUR PANTS NEXT!
SO SORRY, IF AMERICANS BUY BONDS!
IT AIN'T ACCORDING TO "MEIN KAMPF"!



The daring romantic escapades of a suave MATINEE IDOL ... The remarkable adventures of a BOWERY BUM ... The uproarious love affair of a FLIRTATIOUS BLONDE ... The stirring musical triumph of a BOOGIE-WOOGIE PIANIST ... The "perfect crime" of a MASTER CRIMINAL ... All intriguingly woven together into the most AMAZING motion picture YOU'VE ever enjoyed!

ALL IN ONE Magnificent MOTION PICTURE!

Rita HAYWORTH

Chas. BOYER

Ginger ROGERS

Henry FONDA

Charles LAUGHTON

Edward G. ROBINSON

Cesar ROMERO

ROCHESTER

in

"TALES of MANHATTAN"

THOMAS MITCHELL
GAIL PATRICK
ROLAND YOUNG
JAMES GLEASON
GEORGE SANDERS
J. CARROL NAISH
PAUL ROBESON
ETHEL WATERS

and the

HALL JOHNSON CHOIR

Sensational Co-Hit!

JAP SPIES IN AMERICA! [illegible]

"LITTLE TOKYO, U.S.A."

Preston FOSTER · Brenda JOYCE

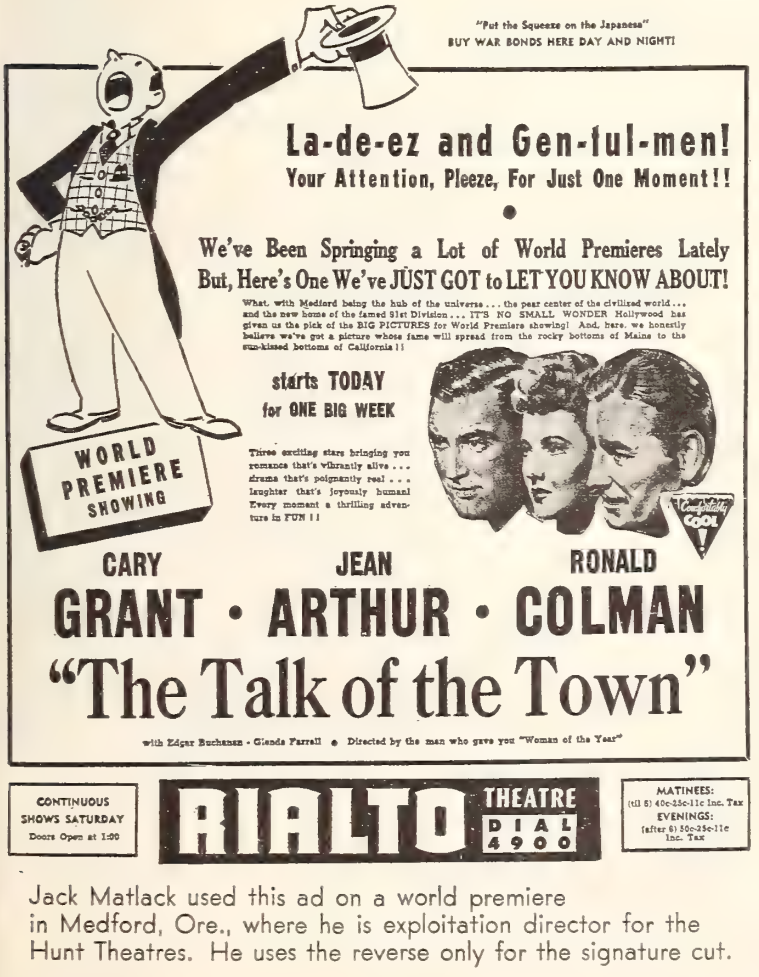
Starting TOMORROW!

WISCONSIN and PALACE

FOX MANAGEMENT

Prices for This Great Attraction
44c to 1
55c to 6
(Except Sundays)
75c to Close
All Prices Include Tax

The blackness of this large ad, surrounded with plenty of white space, made it specially effective. It was used by Fox in Milwaukee. Don Demien is advertising manager for the circuit.


WORLD PREMIERE SHOWING
Comfortably COOL

"Put the Squeeze on the Japanese"
BUY WAR BONDS HERE DAY AND NIGHT!

La-de-ez and Gen-tul-men!

Your Attention, Pleeze, For Just One Moment!!

•

We've Been Springing a Lot of World Premieres Lately
But, Here's One We've JUST GOT to LET YOU KNOW ABOUT!

What, with Medford being the hub of the universe ... the pear center of the civilized world ... and the new home of the famed 91st Division ... IT'S NO SMALL WONDER Hollywood has given us the pick of the BIG PICTURES for World Premiere showing! And, here, we honestly believe we've got a picture whose fame will spread from the rocky bottoms of Maine to the sun-kissed bottoms of California!!

starts TODAY for ONE BIG WEEK

Three exciting stars bringing you romance that's vibrantly alive ... drama that's poignantly real ... laughter that's joyously human! Every moment a thrilling adventure in FUN!!

CARY GRANT · JEAN ARTHUR · RONALD COLMAN

"The Talk of the Town"

with Edgar Buchanan · Glenda Farrell • Directed by the man who gave you "Woman of the Year"

CONTINUOUS SHOWS SATURDAY
Doors Open at 1:00

RIALTO THEATRE DIAL 4900

MATINEES:
(til 6) 40c-25c-11c Inc. Tax
EVENINGS:
(after 6) 50c-25c-11c Inc. Tax

Jack Matlack used this ad on a world premiere in Medford, Ore., where he is exploitation director for the Hunt Theatres. He uses the reverse only for the signature cut.

Ex-Theatreman, Now in Navy Is Welcomed by Managers

The following letter from a former theatreman now serving on one of Uncle Sam's newest heavy cruisers was written in August but just received:

EDITOR, MANAGERS' ROUND TABLE:

I have already received several copies of MOTION PICTURE HERALD and one of *Better Theatres* and I want you to know that it has certainly seemed like old times again to wander through their familiar pages.

When I enlisted in the Navy in August, 1941, I brought to a close some mighty wonderful opportunities given me by John Danz, president of Sterling theatres in Seattle, Wash. I have always been greatly desirous of learning all I could about the theatre business, and when I left for the Navy, I was determined to continue this search for information and material. In other words, I am looking forward to returning to that profession when this is all over, and so I want to be as well up on what's going on as I possibly can. It was with this thought in mind that I subscribed to your publication and I am certainly very pleased with the information that it contains, for it is undoubtedly the finest and most complete periodical that I can possibly obtain.

Since beginning my cruise in the Navy, I have taken advantage of every opportunity to observe everything possible in the theatres of every city where I have been. Needless to write, I have learned a great deal from this practical observation and study—all of which I am hoping some day to place at my advantage.

I read in your section recently of the fine spirit shown by theatre managers to servicemen formerly employed in theatres, and I could well appreciate same, for I have been very pleased with the wonderful attitude and the warmth with which I was received by theatre managers wherever I have introduced myself. This, I know, has meant a great deal to the servicemen. On several occasions I have been conducted on tours of theatres by their respective managers. Unfortunately, I am not able to list any of the theatres where I have received such a fine welcome, although I wish they could receive some kind of citation for their unheralded kindness and respect to former brothers in their profession.

Thanks to George Brooks

I would, however, like very much for Mr. George Brooks, manager of the largest theatre owned by the Consolidated Amusement Company, to know that his kindness to me shall not soon be forgotten. Although I was with Mr. Brooks but a short time, he gave me a royal reception which certainly warmed my heart. Upon inquiry, I learned that he is very popular in his community, and judging from his congenial courtesy to his patrons during our interview, I do not doubt this one bit. He seemed quite interested in what I had to say concerning motion picture exhibiting in Oregon, Washington and Southern California; and naturally, I was very concerned with his views, for he manages the largest and most beautiful theatre in his particular city—and which, incidentally, is considered one of the outstanding theatres in the world.

I have enjoyed your Round Table discussions, for they seem so much like the managers' meetings that I attended prior to my enlisting in the service. I am sure that I shall continue to receive this enjoyment and I know that I shall be fully justified in feeling that I will learn much from MOTION PICTURE HERALD and *Better Theatres.*

Incidentally, the ship's motion picture projectionist shares my enjoyment in the arrival of your magazines, for since he was formerly an operator in Arizona we have been able to enjoy many hours of discussions concerning your articles.

(signed) William F. Katzky

BIRTHDAYS

October 31st
Oscar F. Swanson
Victor Cornilliac

November 1st
John G. Townsend
Dorothy Flukes
Andrew Gorzo
James A. Carey

2nd
Russell M. Gohue
Alec H. Hurwitz
H. Douglas Carpenter
W. Lee Byers
J. S. McNeill
Carl Bechdel
John J. Cotter
Robert C. Bowman
Hinton Newsome

3rd
Ben Rosenberg
Edward R. Golden
Eddie G. Kane
E. V. Dinerman
Carmon Phillips
Lester Kolste
Milford H. Parker

November 4th
Edwin J. Adler
Donald Seasholtz
Arnold Stoltz
Ray O'Connell
Brewster Newton

5th
Charles S. Edwards
Sydney Gottlieb
H. Ash
Alexander Otto
Al Lippe
Dominick Lucente
Harry Neun
Frank Murphy

6th
William Exton
Leslie Paine
Raymond Mellien
George L. Peppler
P. E. Fenelon
Frank Harrington
August A. Wolf
James A. Aaron
Lionel Hansher
Frank L. Cronin
E. E. Johnson

Mel Stephens, Now in Dunnville Started as a Spare Usher

Like many another theatre manager, Mel R. Stephens started as a spare usher. Mel is a Canadian by birth. The place was Windsor, Ontario, and the date, Jan. 19, 1918.

His first job was as a spare usher in the old Regent theatre in Windsor. Then he moved to the Empire with Ed Lamourieux. There he served as relief doorman, head usher and stunt man. Then he went back to the Regent as doorman and janitor and later became assistant manager.

Art Ducharme as manager and Mel as assistant manager opened the New Park theatre in Windsor. A year later Mel left to join Twentieth Century theatres as manager of the Centre theatre, London. From there he was transferred to the Granada in Dunnville, one of the air training centres.

MORE SHOWMEN MOVE

FRANK BICKERSTAFF, city manager for Lucas and Jenkins in Athens, Ga., has resigned that post to join the Navy with rank of Ensign. "Bick" will take his training course at South Boston.

ROBERT FOLEY, operator of Rolla, N. D., has been appointed manager of the Pioneer Theatres of Iowa and Howard Theatres at Jefferson, Ia., replacing Charles Marks, resigned.

REX CORD, formerly manager of a Central States theatre, at Fremont, Neb., has been appointed manager of the Northwood theatre, at Northwood, Ia.

G. H. WATTS has purchased the Osage theatre, Osage, Ia., from Ed Mason.

WILLIAM GUTHRIE has purchased the Dows theatre, Dows, Ia., from Howard Pollard.

EARL BRIER has closed his Milton theatre, at Milton, Ia., for the duration and has joined the Army as a mechanic. His brother, Leslie, who has assisted in the theatre, has been called for radio service.

GLENN FRANKE, former Round Tabler Lobby Laff cartoonist and now in the Army, has been promoted to the rank of Technical Corporal at the Army Radio School at Omaha, Neb.

SAMUEL BALTT has been named manager of the Byrd theatre, in Philadelphia.

SIDNEY BLOOMFIELD is now manager of the Lennox theatre, in Philadelphia.

Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors' Association, was a visitor to New York last week and stopped at the Round Table offices. Mr. Schwartz, an attorney, came East on a legal matter.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

WANTED FOR THE PANAMA CANAL: MOTION picture operators, with at least 3 years' experience. Salary $175 month. Must be capable of operating standard 35 mm. sound motion picture equipment, act as chief operator and make repairs ordinarily expected of a chief operator. Must be male American citizens, physically sound, and preferably under 45 years of age. Free transportation by plane from Brownsville, Texas, wages beginning date of departure from United States; also $5 per diem allowance from time of departure from home address until time of departure from States, and railroad transportation from home to Brownsville. Appointees must go to Isthmus alone. Bachelor quarters at reasonable rates available upon arrival. For particulars write "CHIEF OF OFFICE, The Panama Canal, Washington, D. C.," giving brief statement of training and experience.

TEXAS TOWN OF TEN THOUSAND WANTS good artist, one that can use air brush and do oil and water color work. Prefer one that can do short booth relief if necessary. Answering state age, draft classification, salary expected. BOX 1575, MOTION PICTURE HERALD.

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

PROJECTIONIST-ASSISTANT MANAGER wanted immediately for practically new 600-seat Daw Theatre at Tappahannock, Va. $25 weekly plus bonus to start. Prefer family man or draft exempt. Write full details. This is permanent job.

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

WANTED: THEATRES TO LEASE IN VIRGINIA, West Virginia, North Carolina. BOX 1570, MOTION PICTURE HERALD.

THEATRE—PROFITABLE, MODERN. WISCONsin. Must sell immediately. Excellent gross and net. Terms to responsible party. BOX 1572, MOTION PICTURE HERALD.

THEATRE—MICHIGAN. BEAUTIFUL, MODERN house. Proven money maker. Lease and equipment. Some terms. Can be investigated thoroughly. BOX 1573, MOTION PICTURE HERALD.

CHICAGO THEATRE. AIR CONDITIONED. ALways profitable. Good reason for selling. Rigid investigation invited. BOX 1574, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

THEATRE CHAIRS — USED — LARGEST STOCK in the middle west. Parts for all makes. We also rebuild your chairs without interfering with the operation of your theatre. CHICAGO USED CHAIR MART, 844 So. Wabash Ave., Chicago.

WANT TO BUY USED BLOWER WASHERS, Drives motors. Popcorn machines. Peanut Roasters. WILLIAMS, Box 838, Atlanta, Ga.

COMPLETE THEATRE EQUIPMENT AND chairs for 500 seat house. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

FOR SALE: 2 ROYAL ZENITH MODEL A-35 M.M. 200-ft. sound projectors. Reasonable. A. LANDOW, 108 Beachway, Keansburg, N. J.

STAGE LIGHTING AT TREMENDOUS SACRIfice — 400 watt sliding dimmers, $11.95; 1000 watt, $19.95; Interlocking dimmers, all sizes, $29.95; 400 watt Baby spots, $5.55; 50 ampere Arcspots, $35; All sizes G-40 Mogul Prefocus Lamps to 2000 watt, clear, frosted and tinted, 60% discount. S. O. S. CINEMA SUPPLY CORPORATION, New York.

COMPLETE GOOD-ALL SOUND EQUIPMENT for Simplex in good condition $175, two Simplex 3-point pedestals $25 each. BUTLER THEATRE, Butler, Indiana.

CUSHION! CUSHIONS! NEWLY COVERED squab box spring and spring edge. Very reasonable. Parts, accessories and theatre chairs. ALLIED SEATING CO., INC., 36-38 West 13th Street, New York.

WANTED: USED THEATRE CHAIRS, ALL types. Send full description, price. Dealer. BOX 1577, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

16,000 THEATRES GOT THEIRS — IF YOU didn't, send for your copy. Closing out Star Cinema Supply stock. Mammoth bargain bulletin. S. O. S. CINEMA SUPPLY CORPORATION, New York.

POSITION WANTED

OPERATOR-THEATRE MANAGER WANTS position theatre or film exchange South America—Mexico. S. J. JENNINGS, Dorm No. 11, Sanatorium, Texas.

FORMER THEATRE OWNER WANTS POSITION theatre manager or will buy or rent theatre. JOHN FLAHERTY, Danville, Illinois.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING. by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW READY, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

MUST SACRIFICE — 3 MILLION BINGO CARDS. May be purchased in any quantities. Write today for samples and prices. Be sure advise how many you can purchase at one time. BOX 1569, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

OBITUARIES

George Armsby Dies; Loew's Director

George Newell Armsby, a director of Loew's, Inc., and of the Capitol Theatre Corporation for many years, died October 25th at Mount Sinai Hospital following an operation. He was 66.

Mr. Armsby, a banker, was born in Evanston, Ill. He was a director of many corporations, including several aviation companies. He was also a director of General Outdoor Advertising Company.

Joyce Madsen

An explosion and fire in the projection room of the Royal theatre, Bentonville, Ark., cost the life of Joyce Madsen, 21, and serious burns to her brother, Lyle Madsen, operator. Miss Madsen was in the booth assisting her brother.

Harry Goodwin

Harry Goodwin, 62, a member of the Avon Comedy Four, a vaudeville team which appeared in America and Europe from 1901 to 1922, died October 24th at St. Luke's Hospital, New York.

Laurent Cormier

Laurent Cormier, 70, motion picture projectionist who retired two years ago, died at the Henry Heywood Memorial Hospital in Gardner, Mass., October 23rd after a long illness. He was employed 15 years at the Orpheum, Baldwinsville, Mass., and worked in other theatres.

Basil Gray

Basil Gray, 54, business agent of Local 22, Theatrical Employees Union, and well known as contact man for the Theatrical Federation of the American Federation of Labor, died of a heart attack in Seattle, October 24th.

Grant Anson

Grant W. Anson, owner of the Comet theatre, New York, and long a member of the Independent Theatre Owners Association, died October 24th.

WANTED

SALES REPRESENTATIVES

Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.

BOX 101
Motion Picture Herald
Rockefeller Center, N. Y.

Julius Singer

Julius Singer, who was an associate of the late Carl Laemmle in the early days of the motion picture and at one time short subjects sales manager for Universal, died October 24th of a heart attack while watching a motion picture in the Midtown theatre, New York. He was 62. Funeral services were held Monday at the Park West Memorial Chapel in New York.

Mr. Singer also at one time handled Universal's non-theatrical and 16mm. departments. In more recent years he had been manager of the Little Carnegie theatre, New York. He is survived by his wife, Mrs. Sylvia Singer.

Frank Reddy

Frank Reddy, 68, a member of the New York office staff of the Motion Picture Producers and Distributors of America since 1922, died on Thursday, October 22nd. Mr. Reddy, who had been in poor health for the last year, was stricken by a heart attack at his home in Jackson Heights. He leaves a widow.

Mr. Reddy was hired by Will H. Hays soon after the MPPDA was organized. During his 20 years service there he knew, and could name at a glance, virtually every caller, from company presidents to messenger boys, who visited the offices at 28 West 44th Street. Mr. Hays, and members of the MPPDA staff, attended the funeral services Saturday, at Holy Trinity Church, on West 82nd Street, New York. Burial was in Winchester, Mass., Mr. Reddy's birthplace.

Addie Cherry

Addie Cherry, 83, of the famous Cherry Sisters, died at Cedar Rapids, Ia., October 25th. Her death breaks up a sister act renowned on Broadway for 40 years. Originally there were four sisters, but Addie and Effie (who is now the only member of the acting team living) were the headliners.

Frequently referred to as "the vegetable sisters," they started their career in Marion, Iowa, and were presented on Broadway by Oscar Hammerstein, who put a net up on the stage to catch the vegetables and other objects thrown.

Ralph Rainger

Ralph Rainger, 41, Hollywood song writer, who collaborated with Leo Robin in composing many song hits, was among the 12 persons killed in the crash of a transport plane near Palm Springs, Cal., October 23rd. He was en route to New York from the coast, after completing work with Mr. Robin, on songs for the new picture "Coney Island," at the Twentieth Century-Fox studio.

Mark Margolies

Mark Margolies, 48, former owner of a circuit of theatres, died at his home in Indianapolis October 21st. Mr. Margolies was with Artcraft Picture Corporation from 1914 to 1918 and during the next two years was studio manager of the Robertson-Cole Picture Corporation. He directed several pictures, including "The Wonder Man," "Lady Vanity" and "Kismet." He was a special representative of First National Pictures from 1920 to 1924.

Jack Quinlan

John T. (Jack) Quinlan, 57, newspaper and theatre man, died October 12th in Minneapolis after a long illness. After newspaper work in San Francisco, Houston, Tacoma and Seattle, Mr. Quinlan was publicity director for the Pantages vaudeville circuit and later manager of Pantages' and Keith-Orpheum theatres in Kansas City, Memphis, Houston and Minneapolis.

B. Danby Darke

B. Danby Darke, 86, who appeared in about 100 silent films in New York City and vicinity before the studios moved to Hollywood, died recently in Fall River, Mass. He appeared in pictures with D. W. Griffith, Richard Bennett, May Ellison and Herbert Standing.

IN THE COURTS

Sue 20th-Fox, National Over Theatre Operation

Claiming deprivation of their theatres through conspiracy, Max Motulsky, Joseph Luntz and the Lumo Amusement Corporation this week filed a $50,000 damage suit in the N. Y. supreme court against Twentieth Century-Fox Film Corporation, National Theatres Corporation, Fox-Racine Corporation, and officers George W. Blatchford and Harold J. Fitzgerald. Operation of the Capitol and Uptown theatres of Racine, Wis., plaintiffs' houses, was taken over by the defendants under an agreement made in 1935 in which 50 per cent of the profits was promised to the plaintiffs.

According to the suit, the defendants in their operation of the houses favored rival theatres owned by them so that the plaintiffs' theatres lost out on clearance and run. As a consequence of this alleged violation, it is said, the Capitol closed down and the Uptown failed to operate profitably.

Consolidated Film Sued by Nu-Art

Consolidated Film Industries, Inc., was named defendant last week in a $50,000 breach of contract suit filed in the N. Y. supreme court by Nu-Art Films, Inc., distributor of 16 and 8 mm. films. According to the complaint, the plaintiff conceived the idea of selling 8 mm. films to the public and obtained an opinion from Consolidated that the idea was workable.

It is claimed that a contract was made in March, 1941, between the parties, in which Consolidated agreed to sell all the plaintiff's requirements of 8 mm. prints to the extent of 16,000 reels. Defendant is charged with supplying out of focus and streaked prints and with later refusing to accept further print orders.

Name Universal in Title Case

Title infringement was charged this week against Universal Pictures Company and Big "U" Film Exchanges, Inc., in a suit for an inspection, accounting and damages filed in the Federal court by Lloyd Mayer, newspaper writer. The plaintiff claims to be the creator of a series of feature stories and character sketches titled "Just Between Us Girls," syndicated in 16 newspapers and many magazines. Universal, the plaintiff asserts, has unauthorizedly appropriated the title for a film which it is now distributing.

B. & K. Sues Chicago

A second suit was filed last week in the circuit court, Chicago, by Balaban & Katz against the City of Chicago, the Healy Subway Construction Company and the Kenny Construction Company, asking $32,000 in damages to the Chicago and Roosevelt theatres. The company asks this amount in payment for repair work it charged was necessary before boring of the new Chicago subway.

Jolson-Hale Suit Settled

Stipulation settling the $100,000 damage suit of George Hale against Al Jolson was filed in the N. Y. supreme court last week. Mr. Hale, as producer of the Jolson Broadway show, "Hold on to Your Hats," charged Mr. Jolson with violating a contract to stay with the show until August, 1941, by walking out in February. Mr. Jolson had pleaded ill health and denied an agreement to remain until August.

General Osborne at Pioneers

General Frederick H. Osborne, Chief, Special Service, U. S. War Department, will head the list of guests at the New York Picture Pioneers' Thanksgiving Dinner, at the Waldorf-Astoria, Thursday evening, November 19th. General Osborne is head of the Morale Division of the Army.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Journey for Margaret

(Metro-Goldwyn-Mayer)

The War a la "Mrs. Miniver"

In the way that "Mrs. Miniver" depicted the effect of the war upon the people of England, so does "Journey for Margaret." The same understatement, the reserve, the realism and the calmness, the directness of presentation and the plainness of performance yield the same effectiveness.

"Journey for Margaret" cost less to make and takes less time to screen than "Mrs. Miniver," but it had the same effect upon a preview audience which witnessed it in the same studio projection room in Hollywood. It is in no sense a duplication or follow-up, but it employs the same techniques to obtain a like end.

Robert Young surpasses himself as an American correspondent stationed in London during the bombings, one of which injures his wife (Laraine Day) in such wise as to thwart impending motherhood. He stays on after she returns to America and interests himself in caring for children orphaned by the bombers, two of whom attach themselves to him emotionally. He adopts them and brings them to America. The manner of the doing of these things distinguishes them beyond the promise of this or any synopsis.

Producer B. P. Fineman, director W. S. Van Dyke II, scenarists David Hertz and William Ludwig, and author William L. White share credit enough for thrice their number.

Previewed at the studio on a Friday evening to a tradepress and professional audience which declared its gratification unanimously. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, not set. Running time, 79 min. PCA No. 8109. General audience classification.

John Davis..............................Robert Young
Nora Davis .... Laraine Day
Fay Bainter, Nigel Bruce, Margaret O'Brien, William Severn, Elizabeth Risdon, Doris Lloyd, Halliwell Hobbes, Heather Thatcher, Jill Esmond.

Northwest Rangers

(Metro-Goldwyn-Mayer)

Model Action Film

This melodrama of the Northwest could serve as a model for producers setting out to pack into an hour, without spending a fortune, a maximum of entertainment, measuring up to the standard of any Grade A product which might accompany it on a program.

The story by Arthur Caesar, scripted by Gordon Kahn and David Lang, has freshness, suspense and point enough to have served an all-out, all-star production. The direction by Joe Newman lacks nothing required for success of a million-dollar picture, and Samuel Marz, producer, spared no pains he might have taken with a venture in that bracket.

Only in the marquee-names department and the matter of running time does the enterprise indicate the destiny in exhibition intended for it, and the people whose names are present give performances which propel them on their way toward the top as attractors of trade.

James Craig and William Lundigan portray boys reared by a Northwest Mounted Police officer following the death of their parents by Indian massacre. One becomes a Mountie, the other a gambler, but they continue their boyhood intimacy through incidents, including two murders, which culminate in the death of one at the hands of the other in pursuit of duty. The relationship adheres to the line of plausibility without deviation.

Patricia Dane, providing the romantic interest, sings in the course of the story a Ralph Freed-Earl Brent song, "That Good for Nothin' Man of Mine," which is a bit modern of construction for the period concerned, but a catchy number in its own right.

Previewed at the Uptown theatre, Los Angeles, to a Thursday night audience drawn by "Holiday Inn" and "Pied Piper," in which program company the relatively low-budget film gave impressive account of itself. Reviewer's Rating: Excellent.—W. R. W.

Release date, not set. Running time, 64 min. PCA No. 8167. General audience classification.

Blackie Marshall..........................James Craig
James Gardiner .... William Lundigan
Patricia Dane, John Carradine, Jack Holt, Keenan Wynn, Grant Withers, Darryl Hickman, Drew Roddy.

Gentleman Jim

(Warner Bros.)

The Life of James J. Corbett

An entertaining film as well as a veritable history of prize fighting has been made by Warner Bros. from the life of James J. Corbett, known in his time as Gentleman Jim. Smoothly contrived to overcome any latent objection on the part of women to a film in which prize fighting is a dominating factor, the picture has the requisite amount of romance and comedy adroitly mixed with the boxing matches.

Errol Flynn has the title role and, while he performs well, he is always Errol Flynn. The prizefight scenes, in every one of which he takes part, are well staged and look genuine. It would seem that either Mr. Flynn is an accomplished boxer or he took lessons before this picture started from which he seems to have profited.

Other important roles are well portrayed by Alexis Smith, Alan Hale, Jack Carson and Ward Bond, the latter as John L. Sullivan. John Loder seems a bit out of place with his Oxonian accent but his performance is creditable.

The sets are magnificent, some of them even rating the term opulent. The rococo designs of the Nineties are faithfully reproduced throughout and the costuming too is well done.

As a story the picture suffers from the handicaps of any biographical film; the end is no surprise and, as a matter of fact, there is no suspense at any point. But this factor does not seem to militate against the entertainment values.

Robert Buckner has produced from a screenplay by Vincent Lawrence and Horace McCoy. Raoul Walsh directed.

Reviewed in the home office projection room. Reviewer's Rating: Good—Bob Wile..

Release date, not set. Running time, 104 min. PCA No. 8440. General audience classification.

Gentleman Jim Corbett.....................Errol Flynn
Victoria Ware.............................Alexis Smith
Walter Lowrie..............................Jack Carson
Pat Corbett..................................Alan Hale
John Loder, William Frawley, Minor Watson, Ward Bond, Madeleine LeBeau, Rhys Williams, Arthur Shields, Dorothy Vaughan, James Flavin, Pat Flaherty, Wallis Clark, Marilyn Phillips, Art Foster, Edwin Stanley, Henry O'Hara, Harry Crocker, Frank Mayo, Carl Harbough, Fred Kelsey, Sammy Stein.

Whistling in Dixie

(Metro-Goldwyn-Mayer)

The Fox Goes South

For the many who laughed heartily over "Whistling in the Dark" let it be said that "The Fox" and company are continuing their peculiar brand of crime detection in "Whistling in Dixie." There is more than a suggestion of "Saint," "Falcon," *et al.,* in the new adventures, as the the theme of frustrated nuptials is introduced and the situations of the original play lose their freshness in repetition. But the final brawl in an abandoned arsenal, with Skelton and Ann Rutherford holding off the villains until troopers arrive should compensate in zany comedy for the early tedium.

George Haight, who produced both films, and S. Sylvan Simon, who directed them, have somewhat less material to work with this time, a lack which was presumably to be obscured by the addition of a few comedians. Guy Kibbee has the role of an old southern judge, whose suspicious prowling is occasioned by his embarrassed affection for corn liquor. Lucien Littlefield contributes to the "atmosphere" as a sheriff's assistant, of Civil War vintage. "Rags" Ragland returns as Chester, twin brother to Sylvester of the former film, who also turns up for the finale.

Red Skelton and Ann Rutherford go South for a honeymoon and only incidentally to help a sorority sister in distress. The distress is suspected murder which rapidly turns into hidden treasure, and the wedding never does come off—a circumstance which promises that the pair will be off whistling elsewhere in another season.

Previewed in a New York projection room where the laughs grew as the picture progressed. Reviewer's Rating: Fair.—E. A. CUNNINGHAM.

Release date, not set. Running time, 74 min. PCA No. 8663. General audience classification.

Wally Benton..............................Red Skelton
Carol Lambert..........................Ann Rutherford
George Bancroft, Guy Kibbee, Diana Lewis, Peter Whitney, "Rags" Ragland, Celia Travers, Lucien Littlefield, Louis Mason, Mark Daniels, Pierre Watkin, Emmett Vogan, Hobart Cavanaugh.

Jungle Siren

(Producers Releasing, 1941-1942)

Ann Corio in a Sarong

Ann Corio, formerly of the burlesque striptease circuit, is here introduced to the sarong. The setting for her second picture for Producers is Africa and the theme, although an offshoot of the war, reminds one of other jungle romances.

Miss Corio is "Kuhlaya," a white girl brought up by a rum-soaked doctor, after the death of her missionary parents. She is all over the place, looking after the natives, fighting the African "Quislings" and playing guardian angel to a couple of Americans surveying the land for a Free French airport.

These activities do not prevent Miss Corio from becoming enamored of one of the Americans, Buster Crabbe, and feeling the pangs of jealousy when she finds him in the arms of the wife of a Nazi agent.

For there is a Nazi agent and a native "Quizling." They blunder along trying to get rid of the Americans, but have reckoned poorly the abilities of Miss Corio.

It is not an auspicious offering nor has it been made with much dramatic punch. All things considered, the actors do a fair job with the material they had to work with, especially some rather corny dialogue. It seems there wasn't any gas to cook with.

Sigmund Neufeld produced and Sam Newfield directed.

Seen at the RKO 58th Street on New York's east side. No reaction was noted in the sparsely filled theatre. However, it might also be pointed out that when New York's first daylight air raid test occurred in the middle of the film, no one left the house.—PAUL C. MOONEY, JR.

Release date, Aug. 14, 1942. Running time, 68 min. PCA No. 8562. General audience classification.

Kuhlaya .... Ann Corio
Capt. Gary Hart..........................Buster Crabbe
Evelyn Wahl, Paul Bryar, Mil Kibbee, Arno Frey, Jess Brooks, Manart Kippen, James Adamson, Greco the Chimpanzee.

The Spirit of Stanford

(Columbia)

Football Story

Autumn days are days of football, even in wartime, and here is another football picture for the sports fans. The hero of the picture is Frankie Albert, a bona fide college football hero, recently graduated from Stanford. The story is Albert's four years at "The Farm," the affectionate name by which students and former students refer to Stanford.

There is quite a bit of football to this picture as would be expected and it follows, with one major exception, the record of Stanford for the past four years. That exception occurs in Albert's story of the final game of last year, when he tells a couple of kids how Stanford, and he might have won that game. Last year Stanford didn't do so well. But the two previous years, the years of the introduction there of the "T" formation, were very successful years for Stanford, with a Rose Bowl victory in 1940 to top things.

Along with the football there is a mild story of Albert's cockiness when he first arrived at the college and how he eventually absorbed the "spirit" of the college. Another Stanford immortal, Ernie Nevers, helps him to see the light. Then there is the usual college romance woven into the story.

Above and beyond anything else, however, it is a football picture and as such should appeal in a mild way to football fans, but it appears to lack the dramatic quality to interest others.

Sam White produced and Charles Barton directed.

Seen at Loew's Lexington theatre, New York. The audience, which didn't seem to be football-minded, viewed the film with apathy. Reviewer's Rating: Fair.—P. C. M., JR.

Release date, Sept. 10, 1942. Running time, 73 min. PCA No. 8634. General audience classification.

Frankie Albert......................... Frankie Albert
Fay Edwards .... Marguerite Chapman
Matt Willis, Shirley Patterson, Kay Harris, Robert Stevens, Lloyd Bridges, Forrest Tucker, Billy Lechner, Harold Landon, Volta Boyer, Ernie Nevers.

We'll Smile Again

(British National—Anglo-American)

Comedy with Music

With war and its more dramatic elements still pursuing the entertainment-seeking but war-satiated picturehouse patron in Britain, the odds are long that this unashamed comedy extravaganza, with its exploitation of the star appeal of the British comics Flanagan and Allen, will give the "popular" houses something to slake their thirsts. War does not enter it—though the plot has a spy flavour—and the broad comedy of the principals, plus some delectable vocalism and an occasional opulence of staging, seem elements of direct and easy audience appeal—appeal which should get over a raggedy and ineffective story and script, and a directorial touch which does not seem at home. Its appeal is probably exclusively British, and at that to the less critical audiences, but Flanagan and Allen are topline favorites and their names are readily exploitable by the showman.

The comedy is of the broadcast variety, and presents the benign Bud, one of Britain's greatest drolls, as a workshy man-Friday to screen star Chesney Allen. Their adventures in making a film are involved with a spy plot and it is Bud who unmasks the deviltry—a very transparent and unresourceful business with "signals" woven into film negatives—and gets a job as a star himself. It is the Flanagan and Allen comedy which keeps the interest whenever it appears; Flanagan crosstalking in tongue twisting nonsense with Allen, Flanagan with a beard in a deliciously absurd waiter act, Flanagan playing Juliet to his partner's rehearsing Romeo, and the two singing, as they alone can sing, a most tuneful and lilting sentimental number, "We'll Smile Again."

The studio setting, and the outside-looking-in element, will please some of the fans. Meinhart Maur appears as a German director with a Stromheim cigarette holder. Phyllis Stanley is the spy's siren, but a better performance is achieved by Peggy Dexter as a dumb extra teaming with Bud, and in reality a Secret Agent.

The settings at times call for music and there are at least two excellently treated numbers movingly sung by Gwen Catley, "Tonight You're Mine" and "Waltz of Delight."

John Baxter, one of Britain's best directors, is probably not at his easiest in this brand of broad comedy but he has achieved some lively moments.

A trade audience laughed frequently and loudly at the comedy and Miss Catley's songs were applauded. Though there was criticism of story weakness, particularly, there was agreement about the film having appeal. Reviewer's Rating: Good.—AUBREY FLANAGAN

Release date not set. Running time, 93 mins. General audience classification.

Bob Parker...................................Bud Flanagan
Gordon Maxwell.........................Chesney Allen
Meinhart Maur, Phyllis Stanley, Peggy Dexter, Horace Kenney, Gordon McLeod, Alexander Kardan, Julian Vedey, Charles Austin, Edgar Driver, Hal Gordon, Harry Herbert, Gerhart Kempinski, Gwen Catley, Billy Mayerl, Malcolmn McEachern.

The Living Ghost

(Monogram)

Horror Story

Monogram's "The Living Ghost" is a horror story whose plot deals with the victimizing of the head of a wealthy family who, through an operation, is made insane. James Dunn and Joan Woodbury are featured, support being given by Paul McVey, Vera Gordon, Norman Willis, J. Farrell MacDonald, Minerva Urecal, George Eldridge, Jan Wiley, Edna Johnson, Danny Beck, Gus Glassmire, Lawrence Grant, Howard Banks, J. Arthur Young, Frances Richards and Harry Depps.

Dunn is a private investigator who is called in by the family to solve the disappearance of the head of the household and his subsequent return, after an operation which affects part of his brain.

A. W. Hackel produced the film with William Beaudine directing.

Joseph Hoffman wrote the screenplay from an original story by Howard Dimsdale.

Previewed at the Vogue theatre, Hollywood, to an enthusiastic audience reception. Reviewer's Rating: Good.—V. K.

Release date, not set. Running time, 61 min. PCA No. 6843. General audience classification.

James Dunn, Joan Woodbury, Paul McVey, Vera Gordon, Norman Willis, J. Farrell MacDonald, Minerva Urecal, George Eldridge, Jan Wiley, Edna Johnson, Danny Beck, Gus Glassmire, Lawrence Grant, Howard Banks, J. Arthur Young, Frances Richards and Harry Depps.

FEATURE SYNOPSES

THE EDGE OF DARKNESS

(Warners)

Norway, Underground

PRODUCER: Henry Blanke. **Directed by** Lewis Milestone.

PLAYERS: Errol Flynn, Ann Sheridan, Walter Huston, Nancy Coleman, Richard Travis, John Beal.

SYNOPSIS

Nazi troops investigate why they cannot raise the garrison at a little Norwegian town and find it a shambles, with all the Nazis there dead and evidences of a terrific struggle. What had happened is this:

The townspeople, beaten and oppressed by the conquerors, engage in an active sabotage campaign. A high Nazi agent is sent from Berlin to quell the underground movement. A British submarine brings in a cache of arms, but a Quisling reveals the plot.

When the belongings of the town's school teacher are burnt by the Nazis and he is brutally beaten, the Quisling redeems himself by defending him and is shot by the Nazis. The climax comes when the people revolt after the attack upon a girl by the Berlin agent.

Leaders in the revolt escape to the hills to continue their fight.

ACTION IN THE NORTH ATLANTIC

(Warners)

Sea Drama

PRODUCER: Jerry Wald. Directed by Lloyd Bacon.

PLAYERS: Humphrey Bogart, Julie Bishop, Raymond Massey, Alan Hale, Ruth Gordon, Sam Levene, Noah Beery, Jr.

SYNOPSIS

When a Nazi submarine machineguns the crew of a torpedoed tanker in the Caribbean, the survivors—the captain, the first mate and others—swear vengeance. They sign on another boat, a freighter in a Murmansk bound convoy. A submarine attacks the convoy, and the freighter dodges the torpedo. The captain deliberately takes his ship off course to lure the sub away from the convoy. The sub follows but loses the trail. Nazi dive bombers attack and score a direct hit on the forward deck. The sub reappears and scores a hit with a torpedo. By a ruse, the ship is made to appear as though it were in flames, and the sub approaches, holding its fire. When it surfaces, the boat rams and sinks it.

THE TRAITOR WITHIN

(Republic)

Drama

PRODUCER: Armand Schaefer. Directed by Frank McDonald.

PLAYERS: Donald Barry, Jean Parker, George Cleveland, Bradley Page, Ralph Morgan.

SYNOPSIS

Of two men serving in World War I, one took credit for an act of gallantry on the part of the other and rose to civic greatness as a hero. The daughter of the other man uses this information to blackmail the civic leader until her husband finds it out. The husband goes to the blackmail victim, reimburses him and leaves. The leader commits suicide and his widow hides the note he leaves behind, thus placing the blame on the youth. At the last minute, the young man is saved from mob action by the confession of the widow.

This is western star Barry's second feature picture. His first venture outside western drama was "Remember Pearl Harbor."

FLIGHT FOR FREEDOM

(RKO Radio)

Aviation Drama

PRODUCER: David Hempstead. Directed by Lothar Mendes.

PLAYERS: Rosalind Russell, Fred MacMurray, Herbert Marshall, Eduardo Cianelli, Jack Carr, Matt McHugh.

SYNOPSIS

This is the story of a woman flier who gave up love and life in order to help the United States Navy photograph Jap-held islands being fortified in violation of the League of Nations mandates. The aviatrix, torn between love for a flying instructor and a happy go lucky flier, is approached by the Navy as she is embarking on a round the world flight. She is to pretend that she is having trouble with her plane in mid-Pacific in order that Navy planes, flying over the Jap isles in search of her, might photograph the installations. Her plot discovered by a Jap agent, she deliverately sacrifices herself. A prologue and an epilogue shows Navy planes bombing the Japs after Pearl Harbor.

It has been bruited about, but denied, that the story parallels the life of Amelia Earhart. Miss Russell and MacMurray appeared together in the recently successful "Take a Letter, Darling."

BUCKSKIN FRONTIER

(Paramount)

Outdoor Special

PRODUCER: Harry Sherman. Directed by Lesley Selander.

PLAYERS: Richard Dix, Jane Wyatt, Lee J. Cobb, Albert Dekker, Max Baer, Victor Jory, Lola Lane, Joe Sawyer.

SYNOPSIS

This is a high budget outdoor special from Harry Sherman, expert in the production of outdoor action pictures. The chief character, played by Dix, is a builder of railroads who fights to open the west with shiny rails, opposing interests who wish to retain the wagon trails. The story is from Henry Sinclair Drago's novel, "Buckskin Empire."

SHERLOCK HOLMES IN WASHINGTON

(Universal)

Melodrama

PRODUCER: Howard Benedict. Directed by Roy William Neill.

PLAYERS: Basil Rathbone, Nigel Bruce, Marjorie Lord, Robert Paige, Don Terry.

SYNOPSIS

Sir Arthur Conan Doyle's famous character sets foot on American soil for the first time on the screen here. A British diplomat and a Scotland Yard operative are traveling to Washington with microfilms of a secret treaty and the carrier is murdered by Nazi agents. Holmes is called in to solve the mystery and recover the films, which have disappeared.

HIGH EXPLOSIVE

(Paramount)

Action Melodrama

PRODUCERS: William H. Pine and William C. Thomas. Directed by Frank McDonald.

PLAYERS: Chester Morris, Jean Parker, Barry Sullivan.

SYNOPSIS

Tenth of the Pine-Thomas action pictures for Paramount release, "High Explosive," centers around the drivers of the nitro-glycerine trucks. The film was previously announced as "You Can't Live Forever." The workers in this instance are engaged in freighting the explosives to munitions factories, giving the theme a topical slant.

RHYTHM PARADE

(Monogram)

Musical

PRODUCER: Lindsley Parsons, Sydney Williams. Directed by Howard Bretherton and Dave Gould.

PLAYERS: Gale Storm, Robert Lowery, Margaret Dumont, Chick Chandler, Cliff Nazarro, Nils T. Granlund, Mills Brothers, Candy Candido, Jan Wiley, Sugar Geise, Jean Foreman, Ted Fio Rito and his orchestra, Florentine Gardens Revue.

SYNOPSIS

Monogram's most ambitious musical, "Rhythm Parade," will feature the entire floor show of N. T. G.'s entertainers at the Florentine Gardens, widely known Hollywood nightclub, along with Fio Rito and his orchestra, and the Four Mills Brothers. The story deals with the efforts of a show girl to get a break on Broadway. Difficulties are placed in her path by her eight months old niece, from whom she is caring, and a jealous co-worker.

TARZAN TRIUMPHS

(RKO)

Nazis Invade Jungle

PRODUCER: Sol Lesser. Directed by William Thiele.

PLAYERS: Johnny Weissmuller, Frances Gifford, John Sheffield, Sig Ruman, Martin Kosleck.

SYNOPSIS

The "Tarzan" series with Weissmuller in the title role switches from M-G-M to RKO with "Tarzan Triumphs." When Nazis invade the jungle empire of the Edgar Rice Burroughs character, he calls upon his friends of the wilderness to aid the United Nations and oust the Germans. Miss Gifford appears in place of the M-G-M actress, Maureen O'Sullivan, while John Sheffield, the small son in the M-G-M series, remains in that role.

NIGHT PLANE FROM CHUNGKING

(Paramount)

Melodrama in Asia

PRODUCER: Walter MacEwen. Directed by Ralph Murphy.

PLAYERS: Robert Preston, Ellen Drew, Stephen Geray, Otto Kruger, Tamara Geva, Ernest Dorian, Soo Yung, Sen Yung.

SYNOPSIS

Jap spies and raiders rip through this picture as an oddly assorted group of persons journey from Chungking, capital of fighting China, to India. Effect of their respective actions, manners and fronts is to create an aura of distrust and suspicion about the passengers on the plane. It can be likened to a "Grand Hotel" in the air over China.

QUIET, PLEASE — MURDER

(20th Century-Fox)

Melodrama

PRODUCER: Ralph Dietrich. Directed by John Larkin.

PLAYERS: George Sanders, Richard Denning, Gail Patrick, Lynne Roberts, Sidney Blackmer.

SYNOPSIS

Theft of rare books, their duplication to cheat unsuspecting investors, Nazi agents, gunmen, and several murders are among the complications in "Quiet, Please—Murder." A private detective gets on the trail of the book thief and uncovers the plot when he plays accomplice against accomplice. The climax takes place in the library when several murders and thefts of more valuable books are attempted.

ONE DANGEROUS NIGHT

(Columbia)

Crime Melodrama

PRODUCER: David Chatkin. Directed by Michael Gordon.

PLAYERS: Warren William, Eric Blore, Warren Ashe, Marguerite Chapman, Fred Kelsey, Thurston Hall.

SYNOPSIS

Another in the Lone Wolf series, this has the Michael Lanyard character accused of murdering a man and stealing his jewels. Escaping the police momentarily, the Lone Wolf trails three women who have been blackmailed by the victim, and, in spite of attempts to murder him, uncovers the criminal.

It is to be noted that Columbia has dropped the "Lone Wolf" from the title, presumably because of its length.

FEATURE SERVICE DATA

To aid showmen in checking:
Round Table Exploitation;
Audience Classification;
Legion of Decency Rating

Are Husbands Necessary? (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 14, '42, p. 63; Sept. 19, '42, p. 51.

Crossroads (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 1, '42, p. 65; Sept. 19, '42, p. 50.

Desperate Journey (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 15, '42, p. 63; Oct. 3, '42, p. 66.

Eagle Squadron (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 27, '42, p. 48; Aug. 8, '42, p. 56; Aug. 15, '42, p. 62; Aug. 22, '42, p. 80; Oct. 10, '42, p. 54.

Flying Tigers (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 17, '42, p. 75.

Gay Sisters (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July 25, '42, p. 59; Aug. 29, '42, p. 62.

Iceland (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 10, '42; p. 55.

I Married An Angel (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 22, '42, p. 76; Aug. 29, '42, p. 63.

Juke Girl (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 13, '42, p. 70; Aug. 8, '42, p. 56; Aug. 22, '42, p. 74, 78; Sept. 19, '42, p. 46; Oct. 3, '42, p. 70.

Lady in a Jam (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 11, '42, p. 47; Aug. 29, '42, p. 62.

Major and the Minor, The (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 24, '42, p. 72.

Feature Service Data are indexed in The Release Chart starting on Page 987.

Miss Annie Rooney (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 23, '42, p. 55; July 11, '42, p. 46; Aug. 15, '42, p. 63; Aug. 29, '42, p, 66; Sept. 5, '42, p. 60; Sept. 26, '42, p. 62.

My Sister Eileen (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 10, '42, p. 57; Oct. 24, '42, p. 72.

Pardon My Sarong (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 10, '42, p. 57.

Pied Piper, The (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 22, '42, p. 75; Sept. 26, '42, p. 63; Oct. 17, '42, p. 75.

Pride of the Yankees (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 8, '42, p. 56; Aug. 22, '42, p. 75; Aug. 29, '42, p. 64, 67.

Reap the Wild Wind (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 4, '42, p. 69; May 23, '42, p. 55; June 13, '42, p. 65; June 20, '42, p. 56; Aug. 22, '42, p. 75, 80; Oct. 10, '42, p. 54, 56.

Rubber Racketeers (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 10, '42, p. 54.

Somewhere I'll Find You (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 15, '42, p. 58; Aug. 29, '42, p. 62; Sept. 19, '42, p. 46, 47, 50.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Spirit of Stanford (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 17, '42, p. 75.

Springtime in the Rockies (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 24, '42, p. 72.

Take a Letter, Darling (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 6, '42, p. 59; July 11, '42, p. 47; Aug. 1, '42, p. 62; Aug. 8, '42, p. 57, 61; Aug. 15, '42, p. 62; Sept. 12, '42, p. 55.

Tarzan's New York Adventure (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 25, '42, p. 63; Sept. 12, '42, p. 52.

They All Kissed the Bride (Col.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 30, '42, p. 53; July 4, '42, p. 63; July 25, '42, p. 58; Aug. 29, '42, p. 66; Sept. 12, '42, p. 53; Sept. 19, '42, p. 51; Oct. 24, '42, p. 75.

Tortilla Flat (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 23, '42, p. 54; June 13, '42, p. 68; July 18, '42, p. 60; Aug. 22, '42, p. 76; Aug. 29, '42, p. 66; Sept. 19, '42, p. 47.

War Against Mrs. Hadley, The (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 17, '42, p. 75.

Wings for the Eagle (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 11, '42, p. 79; Aug. 22, '42, p. 79; Oct. 17, '42, p. 76.

Yankee Doodle Dandy (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 6, '42, p. 56; June 13, '42, p. 69; Aug. 1, '42, p. 65; Aug. 22, '42, p. 76; Sept. 19, '42, p. 49, 50; Oct. 3, '42, p. 66.

FEATURES
in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
....	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
....	The Lone Prairie	Oct. 15,'42
....	Smith of Minnesota	Oct. 15,'42
....	The Boogie Man Will Get You	Oct. 22,'42
....	Stand By All Networks	Oct. 29,'42
....	Boston Blackie Goes Hollywood	Nov. 5,'42
....	Laugh Your Blues Away	Nov. 12,'42
....	You Were Never Lovelier	Nov. 19,'42
....	Pardon My Gun	Nov. 19,'42
....	Underground Agent	Dec. 3,'42
....	A Night to Remember	Dec. 10,'42
....	Junior Army	Dec. 10,'42
....	A Tornado in the Saddle	Dec. 17,'42
....	Commandos Strike at Dawn	Dec. 24.'42
....	The Desperados	Not Set
....	The Cover Girl	Not Set
....	Law of the Badlands	Not Set
....	The Fighting Buckaroo	Not Set
....	Something to Shout About	Not Set
....	Law of the Northwest	Not Set
....	How Do You Do	Not Set
....	Ride, Mountie Ride	Not Set
....	City Without Men	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	One Dangerous Night	Not Set
....	Merry Go Round	Not Set
....	Power of the Press	Not Set
....	No Place for a Lady	Not Set
....	Robinhood of the Range	Not Set
....	Outlaw Busters	Not Set
....	Murder in Times Square	Not Set
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Beyond the Great Divide	Dec. 18,'42
....	Silver Skates	Not Set
....	Dead Man's Trail	Not Set
....	Little Mobsters	Not Set

MGM

Prod. No.	Title	Release Date
302	Tish	Sep.-Oct. '42
305	A Yank at Eton	Sep.-Oct. '42
306	The War Against Mrs. Hadley	Sep.-Oct. '42
307	Cairo	Sep.-Oct. '42
308	Seven Sweethearts	Sep.-Oct. '42
304	Apache Trail	Sep.-Oct. '42
301	Somewhere I'll Find You	Sep.-Oct. '42
303	Panama Hattie	Sep.-Oct. '42
312	For Me and My Gal	Sep.-Oct. '42
309	Eyes in the Night	Sep.-Oct. '42
310	White Cargo	Sep.-Oct. '42
311	Omaha Trail	Sep.-Oct. '42
...	Andy Hardy Steps Out	Not Set
...	Random Harvest	Not Set
...	Reunion	Not Set
...	Journey for Margaret	Not Set
...	Whistling in Dixie	Not Set
....	Dr. Gillespie's New Assistant	Not Set
....	Presenting Lily Mars	Not Set
....	Lassie, Come Home	Not Set
....	Keeper of the Flame	Not Set
...	Tennessee Johnson	Not Set
...	Northwest Rangers	Not Set
...	Pilot No. 5	Not Set
....	Pacific Task Force	Not Set
...	Assignment in Brittany	Not Set
...	Cabin in the Sky	Not Set
...	Du Barry Was a Lady	Not Set
....	Three Cheers for Julia	Not Set
...	The Human Comedy	Not Set
...	Nothing Ventured	Not Set
..	Salute to the Marines	Not Set
....	Gentle Annie	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
....	Wake Island	
....	The Major and the Mnior	
....	The Glass Key	
....	Wildcat	
....	Priorities on Parade	
	Block 2	
....	Henry Aldrich, Editor	
....	Mrs. Wiggs of the Cabbage Patch	
....	Road to Morocco	
....	Street of Chance	
....	The Forest Rangers	
	Block 3	
....	The Avengers	
....	Wrecking Crew	
....	The Palm Beach Story	
....	My Heart Belong to Daddy	
....	Lucky Jordan	
....	Happy Go Lucky	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set
....	Missing Men	Not Set
....	Submarine Alert	Not Set
....	Star Spangled Rhythm	Not Set
....	Henry Aldrich Gets Glamour	Not Set
....	High Explosive	Not Set
....	Night Plane to Chungking	Not Set
...	True to Life	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
...	Baby Face Morgan	Sep. 15,'42
...	Tomorrow We Live	Sep. 29,'42
...	City of Silent Men	Oct. 12,'42
...	Secrets of a Co-ed	Oct. 26,'42
...	The Yanks are Coming	Nov. 9,'42
...	Miss V from Moscow	Nov. 23,'42
...	Boss of Big Town	Dec. 7,'42
...	Lady from Chungking	Dec. 21,'42
...	The Shakedown	Jan. 4,'43
...	The Payoff	Jan. 21,'43
...	Dead Men Walk	Feb. 10,'43
...	A Night for Crime	Feb. 24,'43
...	Queen of Broadway	Not Set

RKO

Prod. No.	Title	Release Date
...	The Magnificent Ambersons	July 10,'42
...	The Big Street	Sep. 4,'42
...	Mexican Spitfire's Elephant	Sep. 11,'42
...	Wings and the Woman	Sep. 18,'42
...	Bandit Ranger	Sep. 25,'42
...	Highways by Night	Oct. 2,'42
...	Here We Go Again	Oct. 9,'42
...	Scattergood Survives a Murder	Oct. 16,'42
...	Journey into Fear	Oct. 23,'42
...	The Navy Comes Through	Oct. 30,'42
...	The Falcon's Brother	Nov. 6,'42
...	Seven Days' Leave	Nov. 13,'42
...	Army Surgeon	Dec. 4,'42
...	Pride of the Yankees	Not Set
...	Once Upon a Honeymoon	Not Set
...	Ladies Day	Not Set
...	Seven Miles from Alcatraz	Not Set
...	Cat People	Not Set
...	Tarzan Triumphs	Not Set
...	Bombardier	Not Set
...	This Land Is Mine	Not Set
...	Two Weeks to Live	Not Set
...	The Great Gildersleeve	Not Set
...	They Got Me Covered	Not Set
...	Flight for Freedom	Not Set
...	Hitler's Children	Not Set

REPUBLIC

Prod. No.	Title	Release Date
201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
205	Johnny Doughboy	Nov. 30,'42
206	Ice-Capades Revue	Dec. 8,'42
...	Secrets of the Underground	Not Set
...	Heart of the Golden West	Not Set
...	The Traitor Within	Not Set
...	Riding Down the Canyon	Not Set
...	Mountain Rhythm	Not Set
...	Sundown Kid	Not Set
...	London Blackout Murders	Not Set

20TH CENTURY-FOX

Prod. No.	Title	Release Date
	Block 1	
301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42
	Block 2	
308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42
	Block 3	
313	Tales of Manhattan	Oct. 30,'42
	Block 4	
309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42
	Block 5	
318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42
316	The Young Mr. Pitt	Not Set
...	The Ox-Bow Incident	Not Set
...	China Girl	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Crash Dive	Not Set
...	Life Begins at 8:30	Not Set
...	The Meanest Man in the World	Not Set
...	Over My Dead Body	Not Set
...	Quiet Please, Murder	Not Set
...	Dixie Dugan	Not Set
...	Murder, Murder Everywhere	Not Set
...	Chetnik	Not Set
...	Coney Island	Not Set
...	Margin for Error	Not Set
....	The Immortal Sergeant	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Battle Cry of China	Aug. 7,'42
...	The Moon and Sixpense	Oct. 2,'42
...	The Devil with Hitler	Oct. 9,'42
...	One of Our Aircraft is Missing	Oct. 16,'42
...	Undercover Man	Oct. 23,'42
...	I Married a Witch	Oct. 30,'42
...	Silver Queen	Nov. 13,'42
...	Fall In	Nov. 20,'42
...	Jacare	Nov. 27,'42
...	American Empire	Dec. 11,'42
...	Lost Canyon	Dec. 18,'42
...	In Which We Serve	Dec. 25,'42
...	The Crystal Ball	Jan. 1,'43
...	The Powers Girl	Jan. 15,'43
...	McGuerins from Brooklyn	Jan. 22,'43
...	Young and Willing	Jan. 29,'43
...	G-String Murders	Feb. 12,'43
...	Stage Door Canteen	Feb. 26,'43

UNIVERSAL

Prod. No.	Title	Release Date
7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
....	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
...	The Mummy's Tomb	Oct. 23,'42
...	Night Monster	Oct. 23,'42
....	Arabian Nights	Oct. 30,'42
...	Who Done It?	Nov. 6,'42
...	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
...	Pittsburgh	Nov. 27,'42
...	Eyes of the Underworld	Not Set
....	Forever Yours	Not Set
....	The Great Impersonation	Not Set
....	Off the Beaten Track	Not Set
7076	Raiders of San Joaquin	Not Set
....	On the Beam	Not Set
....	Shadow of a Doubt	Not Set
....	Flesh and Fantasy	Not Set
7074	Tenting Tonight on the Old Camp Ground	Not Set
7073	The Old Chisholm Trail	Not Set
....	Sherlock Holmes in Washington	Not Set
....	Passing the Buck	Not Set
....	Corvettes in Action	Not Set
....	White Savage	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
...	When Johnny Comes Home	Not Set
...	It Ain't Hay	Not Set
....	Frankenstein Meets the Wolf Man	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
209	The Hard Way	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
201	Yankee Doodle Dandy	Not Set
..	Casablanca	Not Set
...	Gentleman Jim	Not Set
...	Watch on the Rhine	Not Set
..	Princess O'Rourke	Not Set
..	Adventures of Mark Twain	Not Set
...	Flying Fortress	Not Set
...	Arsenic and Old Lace	Not Set
...	Edge of Darkness	Not Set
....	The Mysterious Doctor	Not Set
..	The Desert Song	Not Set
...	Air Force	Not Set
..	The Constant Nymph	Not Set
...	Action in the North Atlantic	Not Set
...	Murder on Wheels	Not Set
...	Background to Danger	Not Set
...	One More Tomorrow	Not Set
...	Mission to Moscow	Not Set
...	The Gorilla Man	Not Set
...	Fory Whacks	Not Set
...	Thank Your Lucky Stars	Not Set

ADVANCE SYNOPSES *and information*

THE WATCH ON THE RHINE
(Warner Bros.)

War Study

PRODUCER: Hal B. Wallis. Directed by Herman Shumlin.

PLAYERS: Bette Davis, Paul Lukas, Geraldine Fitzgerald, Lucille Watson.

SYNOPSIS

Lillian Hellman's stage play, which had a long success on the New York stage, will have none of its anti-Nazi points dulled in translation to the screen. Paul Lukas, who went from Hollywood to portray the Hitler-hating German and acquired a new artistic stature in doing so, performs the same role in the film version.

PRAIRIE CHICKEN
(UA-Roach)

Streamlined Comedy

PRODUCER: Glenn Tryon. Directed by Hal Roach, Jr.

PLAYERS: Jimmy Rogers, Noah Beery, Jr

SYNOPSIS

This is the third in the Hal Roach series of Western streamliners. In it the venturesome cowboys meet up with a group of 10 college girls, touring the West, and all become involved in the matter of preventing a crooked foreman from stealing his boss's ranch. It's in the Western melodrama format, but done for laughs.

LUCKY JORDAN
(Paramount)

Drama

PRODUCER: Fred Kohlmar. Directed by Frank Tuttle.

PLAYERS: Alan Ladd, Helen Walker, Marie McDonald, Carol Hughes.

SYNOPSIS

A racketeer is drafted by the Army and when he finds that he cannot buy his way out, goes A. W. O. L. While on the "lam," he becomes innocently involved in a sabotage plot and brings the enemies to justice. His adventures make him realize what the war is all about.

TAXI, MISTER
(UA-Roach)

Streamlined Comedy

PRODUCER: Fred Guiol. Directed by Kurt Neumann.

PLAYERS: William Bendix, Grace Bradley, Joe Sawyer, Sheldon Leonard, Jack Norton.

SYNOPSIS

For the third in his series of Brooklyn streamliners, Hal Roach takes the story of the taixcab magnates back to its beginnings, in 1928, showing how the gentlemen got their start, which involved conflicts with the gangsters of the period and the outwitting of same.

WRECKING CREW
(Paramount)

Action Drama

PRODUCERS: William H. Pine and William C. Thomas. Directed by Frank McDonald.

PLAYERS: Richard Arlen, Chester Morris, Jean Parker, Joseph Sawyer, Esther Dale, Alexander Granach, Evelyn Brent.

SYNOPSIS

Another Pine and Thomas action story centers about a group of wreckers, Richard Arlen playing the foreman and Chester Morris the "jinx." There's a girl too in the person of Jean Parker who adds a romantic element to the rivalry between the two men.

HENRY ALDRICH GETS GLAMOUR
(Paramount)

Comedy

PRODUCER: Walter MacEwen. Directed by Hugh Bennett.

PLAYERS: Jimmy Lydon, Charlie Smith, John Litel, Olive Blakeney, Frances Gifford, Gail Russell.

SYNOPSIS

"Henry" returns to Centerville after a visit to Hollywood. His head has been turned by exposure to celebrities and he involves himself and his family in various social embarrassments. Everything turns out well, however, but only after near-serious complications.

X MARKS THE SPOT
(Republic)

Melodrama

PRODUCER-DIRECTOR: George Sherman.

PLAYERS: Damian O'Flynn, Helen Parrish, Neil Hamilton, Dick Purcell, Jack LaRue, Esther Muir.

SYNOPSIS

At least four murders pepper this Republic melodrama which has a private detective embark on a search for the killer of his father, a police sergeant. A remote control juke-box system, a tire stealing ring and other plot elements give the picture a topical air. The killer is found through a chain of blood-marked incidents leading to a police official.

A NIGHT TO REMEMBER
(Columbia)

Mystery-Farce

PRODUCER: Sam Bischoff. Directed by Richard Wallace.

PLAYERS: Loretta Young, Brian Aherne, Jeff Donnell, Lee Patrick, Sidney Toler, Frank Sully, Blanche Yurka.

SYNOPSIS

Eerie events occur after a young couple moves into an old, dingy apartment in Greenwich Village. The man, a writer, is accused of murder when a stranger with whom he had a fight the previous evening, is found drowned in the bathroom of the apartment. Freed of suspicion by the police, the writer with much serio-comic blundering shows that other occupants of the building apparently are being blackmailed because of an apparent murder which occurred during prohibition days. The culprit is shot to death by the police.

HE HIRED THE BOSS
(20th Century-Fox)

Comedy

PRODUCER: Sol Wurtzel. Directed by Thomas Z. Loring.

PLAYERS: Stuart Erwin, Evelyn Venable, Vivian Blaine, Hugh Beaumont.

SYNOPSIS

Although a remake of a former Edward Everett Horton vehicle, the story of this picture has been changed considerably. After being given a sending-off party before his induction in the Army, Erwin is rejected and finds that he cannot get his same position back. In order to do his bit, he becomes an air raid warden, and continues his efforts to get back his job as well as a promised raise. The climax comes during a blackout.

HOW DO YOU DO?
(Columbia)

Farce

PRODUCER: Jack Fier. Directed by Charles Barton.

PLAYERS: Bert Gordon, Jinx Falkenburg, Douglass Drake, Isabel Elsom, Roger Clark.

SYNOPSIS

Second of the Columbia pictures featuring Bert Gordon, the "Mad Russian" of the radio, this film tells of the efforts of a society-conscious woman, snubbed by New York's "four hundred," in entertaining a wealthy western family by hiring actors and actresses to pose as important persons at her parties. Her aim is to wed her son to the daughter of the wealthy family. Both her son and the western girl are in love with other persons, and they manage to overcome the machinations and find happiness in their own ways.

ON THE BEAM
(Universal)

Comedy, with Music

PRODUCER: Ken Goldsmith. Directed by Charles Lamont.

PLAYERS: Gloria Jean, Ian Hunter, Donald O'Connor, Frieda Inescort.

SYNOPSIS

A triple romantic triangle is the concoction dished up by Universal in this Gloria Jean vehicle. A wealthy New York widower, with two daughters, is sought by a widow with a son. A worker in his office starts a romance between her niece and one of the daughters. The widow attempts to start a romance between her son and another of the daughters. The singing by Gloria Jean is incidental to the story.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 972-973.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 985.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
•ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	612	...	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	983	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
(formerly Once Upon a Thursday)									
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	936	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	....	....	...	871	...
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	Oct. 30,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	.. .	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
Avengers, The (British)	Para.	....	Ralph Richardson-Deborah Kerr	Block 3	....	....	...	...	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
•Bambi (color)	RKO	....	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	947
Bandit Ranger	RKO	....	Tim Holt	Sept. 25,'42	....	....	...	...	...
•Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	563	487	795
Battle Cry of China (Reissue)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
(formerly Kukan)									
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
(formerly Love and Kisses, Caroline)									
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945	...	...
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	....	....	...	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
•Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	....	...	613	...
Boogie Man Will Get You, The	Col.	....	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boss of Big Town	PRC	....	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	Nov. 5,'42	....	....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	...	...
•Bride of Buddha	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	634	...	...
(formerly India Speaks)									
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645	...	756
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CAIRO	MGM	....	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	...	947
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	....	....	...	936	...
Cat People	RKO	....	Simone Simon-Tom Conway	Not Set	....	....	...	962	...
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	Not Set	....	....	...	872	...

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED* M. P. Herald Issue	*REVIEWED* Product Digest Page	*Advance Synopsis Page*	*Service Data Page*
City of Silent Men	PRC	308	Frank Alperson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	...	...
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Dec. 24,'42	....	....	...	962	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
●Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	962	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	....	....	...	...	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	984
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	....	...	960	...
●Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	...
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deep in the Heart of Texas	Univ.	....	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	...	871	...
●Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	984
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	...	...
●Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	...	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
●Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	809	...	...
●Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	984
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	982	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
●Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Oct.,'42	79m	Sept. 12,'42	898	797	...
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Not Set	61m	Oct. 17,'42	960	...	...
●FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	....	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	....	...	796	...
●Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	674	364	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
●Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	549	526	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	...	...
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	....	...	983	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	68m	June 27,'42	914	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	984
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	...	....	...	936	...
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Oct.,'42	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	....	....	...	...	...
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	...	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	Not Set	104m	Oct. 31,'42	981	936	...
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	....	Jane Frazee-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
●Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	622	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
●Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	551	...	795
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
●Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Not Set	....	....	...	912	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
HALF Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	...	...

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Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Nov. 14,'42	97m	Sept. 19,'42	923	796	...
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	986	...
●Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	810	...	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	986	...
●Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
●Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	...
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	....	...	983	...
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
●Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
●Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	947
●Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	633	..	...
How Do You Do?	Col.	....	Jinx Falkenberg-Bert Gordon	Not Set	....	....	...	986	...
ICE-CAPADES Revue	Rep.	206	Jerry Colonna-Vera Vague	Dec. 8,'42	....	....	...	797	
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	984
●I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
●I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	984
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	...
●In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
●Inside the Law	PRC	218	Wallace Ford	May 8,'42	97m	Sept. 26,'42	922	613	...
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	...
●In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	947
●Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	537	...	795
●Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
●It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
●I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	599	574	...
JACARE	UA	....	Animal feature	Nov. 27,'42	....	....	...	...	...
●Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
●Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Nov. 30,'42	....	....	...	971	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	79m	Oct. 31,'42	981	912	...
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	...
●Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	984
●Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	...	947
Junior Army	Col.	....	Freddie Bartholomew-Billy Halop	Dec. 10,'42	....	....	...	...	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	....	...	936	...
●Kid Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	551	495	873
●King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
●Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	429	320	705
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	....	...	962	...
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Not Set	....	....	...	946	...
Lady from Chungking	PRC	....	Anna May Wong-Harold Huber	Dec. 21,'42	....	....	...	...	...
●Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
●Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	984
●Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	407	387	...
●Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Laugh Your Blues Away	Col.	....	Bert Gordon-Margaret Lindsay	Nov. 12,'42	....	....	...	...	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
●Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Life Begins at 8:30	20th-Fox	....	Monty Woolley-Ida Lupino	Not Set	....	....	...	962	...
Little Joe, the Wrangler	Univ.	....	Johnny Mack Brown	Nov. 13,'42	....	....	...	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	...	...
Lone Prairie, The	Col.	....	Russell Hayden-Bob Wills	Oct. 15,'42	....	....	...	...	...
●Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
●Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Block 3	....	....	...	986	...
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
●Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
●MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
●Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	....	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
●Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
●Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	984
●Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	537	464	795
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...
●Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	....	....	...	...	...

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Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	....	....	...	962	...
●Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
●Meet the Mob	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
(formerly So's Your Aunt Emma)									
●Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
●Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
●Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	984
Miss V from Moscow	PRC	....	Lola Lane-Noel Madison	Nov. 23,'42	....	....	...	...	...
●Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	611	...	...
●Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr.. .'42	88m	Mar. 28,'42	574	...	...
Moonlight in Havana	Univ.	....	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	947
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	661	527	947
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	...	...
Murder, Murder Everywhere	20th-Fox	....	Lloyd Nolan-Heather Angel	Not Set	....	....	...	...	...
Murder on Wheels	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	...	...	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	962	...
●My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	947
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Block 3	....	....	...	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	984
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	....	...	...	...
NAVY Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	....	....	...	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Feb. 24,'43	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Night Monster	Univ.	....	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Not Set	....	....	...	983	...
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	....	....	...	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	...
●Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	Sept. 19,'42	910	...	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	947
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Oct.,'42	61m	Sept. 19,'42	923	796	...
(formerly Ox Train)									
On The Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	....	....	...	986	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Not Set	...	....	...	855	...
One Dangerous Night	Col.	...	Warren William-Eric Blore	Not Set	....	....	...	983	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	...
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
(formerly Do Not Disturb)									
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	947
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	....	Don Barry-Lynn Merrick	Not Set	....	....	...	...	...
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Over My Dead Body	20th-Fox	....	Milton Berle-Mary Beth Hughes	Not Set	....	....	...	...	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train	MGM	....	James Craig-Dean Jagger	Sept.-Oct.,'42	....	....	...	796	...
(now Omaha Trail)									
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Pacific Task Force	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
(formerly Clear for Action)									
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Block 3	....	....	...	663	...
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	947
●Panther's Claw, The	PRC	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	563	...	...
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
Pardon My Gun	Col.	....	Charles Starrett-Alma Carroll	Nov. 19,'42	....	....	...	...	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	984
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	984
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	971	...
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pittsburgh	Univ.	....	Constance Bennett-Brod Crawford	Nov. 27,'42	....	....	...	...	...
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	...	...
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	986	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	....	...	962	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	984
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	....	...	962	...
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
●Prison Girls (formerly Gallant Lady)	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	Sept. 26,'42	923	648	...
●Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
●Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...
QUIET Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	....	....	...	983	..
RANDOM Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	....	....	...	796	..
●Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	984
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
●Red Tanks	Arkino	....	A. Kulakov-V. Chebur	June 5,'42	64m	June 13,'42	713	...	...
●Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	....	....	...	983	...
●Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
●Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Riding Through Nevada	Col.	....	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	...	...
●Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	549	...	795
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	...
●Rolling Down the Great Divide	PRC	253	Bill (Radio) Boyd	Apr. 24,'42	60m	....	....	635	...
●Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	...
●Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	984
●SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
●Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	634	508	947
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
●Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Not Set	....	....	...	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	947
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	983	...
●She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
●Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	947
●Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
●Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	....	....	...	936	...
Sin Town	Univ.	....	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
●Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	...	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	984
●Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
●Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
●SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	611	...	...
●So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	984
●Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	984
●Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	....	John Beal-Florence Rice	Oct. 29,'42	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
●Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	...	...
●Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	586	...	705
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
●Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
●Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	622	...	705
●Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
●Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
●Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
●Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
●Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795
●TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	984
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	947
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Date Page
						M. P. Herald Issue	Product Digest Page		
●Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	947
●Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	984
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	....	...	983	...
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	986	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	946	...
●Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
●Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...
●There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
●They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	984
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
●They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
●This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	947
●This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	947
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
●Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	....	....	...	635	...
●Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	...
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
●Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
●Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	938	772	947
●Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
●Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	Dec. 17,'42	....	....	...	...	...
●Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	984
●Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
Traitor Within, The	Rep.	....	Don Barry-Jean Parker	Not Set	....	....	...	983	...
●True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
●Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
●Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	947
●Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	621	442	873
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	....	Bruce Bennett-Leslie Brooks	Dec. 3,'42	....	....	...	...	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	...
●United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
●VENGEANCE of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	947
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	984
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	986	...
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
●Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	633	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	....	....	...	...	...
●Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
●Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	..	Red Skelton-Ann Rutherford	Not Set	74m	Oct. 31,'42	981	946	...
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Oct.,'42	89m	Sept. 19,'42	923	871	...
Who Done It?	Univ.	...	Abbott & Costello	Nov. 6,'42	....	....	...	971	...
●Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	551	...	...
●Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	621	613	756
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	...	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
●Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Block 3	....	....	...	986	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	....	....	...	986	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,'42	915	726	947
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	903	674	984
●Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Are Coming, The	PRC	....	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	...
●You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	...
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...
●Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	647	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 985.

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